An Audiences' Perception of Ghanaian Television Drama Series on National Values

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Abstract
This paper examines students' views regarding television series in line with the cultural and ideological broadcasting of Ghana's regulations. With the main objective of evaluating the effects and influences of Ghana's television series on audiences lived experiences, both qualitative and quantitative methodological approaches were used to evaluate a purposively sampled University of Ghana's student body on their perception of Ghana's television content. Key findings indicates that there is an -increasing enculturation of Ghanaian culture by Euro-American media products. This has proven to have serious effects on the local content producers and consumers alike. The study recommends an enforcement of regulatory body of foreign content while encouraging indigenous content production and exhibition.

Keywords: *audience, enculturation, ideological, stereotypes, socioeconomic*

Paper type: Research paper

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INTRODUCTION

The television industry in Ghana took full force with establishing the Ghana Broadcasting Corporation in 1968. Prior to this, Governor Arnold Hodgson had established the first television broadcast on July 31st, 1935 (Gadzekpo 2021; Kissiedu 2019; Smith 2018). Television was viewed as a tool for fostering national unity and national identity (Anokwa 1997). As a result, early programming sought to forge a national identity and serve as an outlet for both public education and government propaganda. Kwame Nkrumah intended television as a supplement to Ghana's education and not to provide cheap entertainment and commercialization (Nkrumah as cited in Asafo-Agyei 2010).

However, the initial parameters for television programming or content in Ghana are currently faced with some challenges (Asafo-Agyei 2010). For example, Tindi and Ayiku (2018) suggest that the introduction of global media texts (foreign content) onto television screens in Ghana has serious consequences on the cultural independence of Ghanaians. In other words, such content is thought to promote ideas that erode Indigenous culture, often contributing to the death or shift in ethnic, cultural, and personal identities (Lule 2014). According to Asiamah and Ofori-Birokang (2018), rather than remaining fixated on airing foreign content, television producers need to produce programs or transmit content that is consistent with the local culture of Ghanaian television audiences in an entertaining and educative way.

For this to be done effectively, there is a need for television content producers to seek and incorporate the perceptions of television audiences into their programming and content creation activities. This is mainly because contemporary television audiences are dynamic in the manner in which they make decisions about which media products to consume based on evolving audience characteristics and preferences (Dimmick 2002). While this may be true media houses have a duty to investigate the perceptions of their audiences as part of efforts to better serve them (Napoli 2012). The guiding principle is that the connoisseurs of culture should endeavor not to sacrifice the Indigenous culture for foreign products but aspire to promote media that feeds into the Indigenous ethos.

Given the ideological agenda of filmmaking and television programming, this study argues that in Ghana, one television program that sought to advance the promotion of national ideology and values was the television drama genre (Dseagu

1991). This genre portrays realistic characters in conflict with themselves. The drama is usually set in a certain time space and conveys different messages in a fun and entertaining manner. The modeling of the storylines of such television drama genres after local topics created room for the genre to be used as means to promote Ghanaian culture, values, and personal identities (Dseagu 1991). Dseagu (1991) further suggests that television dramas in Ghana were aired in various Ghanaian and English languages. While the genre was spearheaded by groups such as Osofo Dadzie, Obra, and, more recently, Cantata (which communicated in the Akan language), other groups later emerged to produce content in other local languages like Ga and Ewe (Micah 2018).

In its early days, Television broadcasting was state-owned and state-controlled. As a result, the government could make inputs into what was broadcasted for the rest of the populace (Heath 89-106). The liberalization and deregulation of television broadcasts allowed the government to cede its control over the media space by allowing private businesses and industry players to operate media houses. This contributed to the growth in the number of television stations operating in Ghana. Since 1997, when the first private stations began airing (Ansu-Kyeremeh et al. 2014), there have been several privately owned television stations competing to attract a share of the audience. Evidence from the National Communications Authority (2021) suggests that as of the third quarter of 2021, there were a total of 137 authorized television stations in Ghana, with 111 operational during the review period.

A decline in programming formats such as the television drama genre has accompanied the growth of private television stations. This is because as competition for the market share drives the owners of these television stations to court viewers' attention, they have turned to the airing of foreign productions that appeal to Ghanaian viewers due to their promotion of new ideas and the quality of production. A lot of these programmes are also quite cheap relative to local productions. Evidently, the developing world is often a secondary market for these programs; hence, foreign production companies can afford to sell them cheaply. (Tindi and Ayiku 2018). Moreover, the insufficient investment into the production of local content, such as television dramas, affects the quality or standard and makes such genres unappealing to television audiences in Ghana (Asiamah and Ofori-Bikorang 2018).

The problematic. The Cultural Policy of Ghana 2004, advocated that, television content or programming in Ghana should endeavour to project the Ghanaian arts, culture, and value systems, enhance the national consciousness and promote self-reliance by developing content from indigenous resources. These sources should be relevant to Ghanaian realities, history, and aspirations while giving attention to programs that feature children and traditional intellectuals (Alhassan 2004). The policy of the National Commission on Culture further enjoins television programming to be 70% Ghanaian and 30% foreign. even in the wake of this regulatory system, Ghanaian television programming appears to fall short of the requirements as detailed in the cultural policy mostly due to the tendency of current television programs to promote foreign ideas, which causes the youth in particular, to cultivate habits portrayed in such content which is often alien to the Ghanaian culture (Kwode et al. 2020). For instance, Adjin-Tetteh and Bempah (2015) have accused television stations in Ghana of focusing mainly on entertainment programs that are debased of Ghana's culture. Moreover, Adjei (2016) also suggests that most television programming or content tilts heavily toward airing soap operas, television series, telenovelas, music programs, and religious programs. Donkor (2013) observes that the content shown is either foreign and few local content productions which cultivate or imitate formats or ideas from foreign productions. An imitation of most of this non-African content often results in a situation where Euro-American values, which are distinct from indigenous African culture and values, are replicated on television.

While private stations in Ghana are mandated to air programs that promote "knowledge, beliefs…norms, thoughts, tastes, manners…ideas, values, norms and attitudes which distinguish us" (Ghartey-Tagoe 2010) as Ghanaians, they encounter several constraints such as beating the competition and remaining profitable and relevant, particularly among younger audience populations (Tindi and Ayiku 2018); Asiamah and Ofori-Bikorang (2018). Given these reasons, such stations rely heavily on advertisement and the airing of relatively cheaper foreign content (Jedlowski and Rego 2019) because they require no investment into production as compared to original local productions, which require significant investment.

The over-reliance on foreign content to create taste and desires as well as fill the screen time has its ramifications. Osei-Hwere (2008) and Mensah-Gbekor

(2001), in their studies, strongly offer insights on the damaging effects of the importation of foreign content and its implications on mostly children and youth. In Ghana, the ramifications of such content on young people, in particular in terms of the erosion of their cultural identities, have been established in literature (Kwode et al. 2020, Lulu 2014). Yankholmes and Lin (2012) are of the opinion that young people, especially university students, are a heavy audience segment who consume such foreign content during their leisure time.

This implies that foreign content displaces national culture and values (Lule 2014). In the face of this threat, there is the opportunity to reverse this trend through the production and airing of appealing local content that is consistent with our local culture (Asiamah and Ofori-Bikorang 2018) and targeted to young people, such as those found in our university campuses.

This paper identifies television drama as a genre that has the potential to ignite viewers' awareness of national values and culture (Dseagu 1991). To best suit current audiences, the study seeks to investigate young people's perspectives of the genre and how it can be made more relevant for contemporary audiences such as University of Ghana students.

Research Objectives. Broadly, the study seeks to evaluate University of Ghana students' perspectives of the Ghanaian television drama as a vehicle for promoting Ghanaian values. The specific objectives of the study are:

1. To explore University of Ghana students' perceptions of Ghanaian television drama.

2. To describe University of Ghana students' perceptions of Ghanaian television drama and its focus on promoting national values and identity.

3. To evaluate University of Ghana students 'views of contemporary issues of importance which should be incorporated into Ghanaian television drama scripts

Research Questions. Based on the above objectives, the research questions for this study are as follows:

1. What are University of Ghana students' television audiences' perceptions about the Ghanaian television drama?

2. What are University of Ghana students' television audiences' views on contemporary issues which should be incorporated into Ghanaian television drama scripts?

3. What contemporary issues of importance should be incorporated into Ghanaian television drama scripts

Literature Review. The effects of Television on audiences. All human beings undergo a process of socialization (where individuals acquire the values, habits, and attitudes of a society from childhood) which informs behavior (Signorielli and Bauce 1999). While traditionally, socialization has been the preserve of parents and other social organizations such as schools and religious bodies, the media, television in particular, is in more recent times, seen to assume the top process of socialization in a manner that cannot be undermined (Horton and Arquette 2000; Yessenbekova et al. 2020).

For instance, the effects of television exposure over time are well documented in several studies. Various studies have found that television content promotes certain stereotypes or representations in a manner that affects viewers either directly or indirectly (Steinberg and Kincheloe 1997). Research has shown that the extent of television consumption influences people's beliefs and expectations about how the world works (Bilandzic et al. 2019), people's values and career choices and expectations (Hoffner et al. 2008) and even individuals' beliefs about more personal issues such as their body image (Kinnally and Vonderen 2014)

According to Baran and Davis (1995), the rationale for this is that, though not always accurate, most viewers believe what they see on television to be real). Thus, the more viewers are exposed to certain content, the more likely it is that that content can either subtly or directly shape their perception of reality (Vu and Lee 2013).

Television content in Ghana

In terms of television content in Ghana, existing research focuses, first, on how television is used to promote education on a wide range of social and development-related topics (Osafo and Andor-Arthur 2020), adolescent sexual rights behavior (Afful 2017), health news (Bamfo et al. 2019), conflict resolution (Tuurosong 2021) and sanitation (Ofori-Parku 2014). Moreover, television content in Ghana has been found not just for entertainment purposes but also for a range of public educational issues such as family planning (Younus 2010), the promotion of agriculture and agribusiness (Bappayo et al. 2021) and health (Drayi 2021; Laryea

2015). In the majority of such studies, the suggestion is that television content and portrayals of the above-mentioned topics set the agenda and mold the audience's perceptions about these issues.

Secondly, research on television content in Ghana also examines television advertising or commercials and how they affect the behaviors and opinions of different segments of society. For instance, Amegatcher (2015) found that political advertising before the 2012 presidential elections influenced the voting decisions of some Ghanaian voters. Kumi (2018) also found evidence suggesting that advertising on children's television programs affected their product preferences and choices decisions. Also, there is available research that examines audience perceptions of various portrayals in advertisements, such as gender role reversals (Gyimah 2019) and the representation of women (Owusu 2015). These studies showed that audiences had positive perceptions of gender role reversals and where generally unhappy about how women stereotypes are portrayed in the commercials studied.

The third strand of television content research in Ghana examines telenovelas, soap operas, and serials of foreign origin on Ghanaian television and their impact on viewers or the gratifications viewers obtain from them. The popularity of such content is highlighted by Donkor (2012), who found that television stations in Ghana show between ten to sixty-nine hours of television series weekly. Of this number, and depending on the television station, local series make up only between an hour and six hours daily while the remaining hours are filled with foreign content (Donkor 2012). Moreover, such content has increased in popularity because of its translation into local Ghanaian languages, thus making it appealing to audiences of diverse socioeconomic backgrounds (Mante 2016). Aside from these profound observations, Donkor (2013) established that foreign soap operas, telenovelas, and serials tend to influence young Ghanaian's dressing and speaking. Additionally, Adia (2014) recognized that viewership of foreign telenovelas and series impacts or alters viewer's beliefs about issues such as love and marriage while also allowing them to relax and de-stress. For researchers in this area, there is a fear that the introduction of foreign media content threatens the cultural independence of Ghana (Tindi and Ayiku 2018). This is because foreign television programs are thought to promote foreign ideas, which causes young people, in particular, to emulate the

content portrayed, which is often at variance with the local Ghanaian culture (Kwode et al. 2020).

Although television content in Ghana is expected to uphold Ghanaian "knowledge, beliefs, norms, values, customs, tastes, manners…ideas and attitudes" (Ghartey-Tagoe 2010:76) which distinguishes us as Ghanaians, this is increasingly not the situation (Osei-Hwere and Pecora 2008) for instance, suggest that the programming of most Ghanaian television stations is increasingly "Western" in nature. Undoubtedly, this situation is due to the fact that most media owners are fixated on making a profit. Given the cost associated with the production and distribution of local content (Nyamnjoh 2010), there is a heavy reliance the importation of cheap content as an alternative to local production (Jedlowski and Rego 2019). In some cases, researchers like Donkor (2013) have suggested that Ghanaian television content is so westernized that some local productions are replicating foreign cultures and values as they imitate the developments in foreign productions.

This paper argues that there is a need for Ghanaian television content/programming to be a reflection of Ghanaian cultural values. This argument is hinged on portions of the National Media Policy (1996), which stipulates that all media in Ghana, whether public or private, shall act in the public interest by seeking to "inform, educate and entertain [viewers] in pursuit of dynamic, equitable and culturally endowed national development" (p. 2). Moreover, Ghartey-Tagoe (2010) suggested that television stations in Ghana "should promote the norms and ideas characteristic of Ghanaian life and practices such as respect of parents and the elderly, good behavior in public… [and afford viewers] the opportunity for cultural growth and wholesome entertainment.

Television Drama and the promotion of cultural values

According to Huma (2015), television drama is a genre that follows a storyline and revolves around certain themes and issues. It is usually aired in episodes and packed with suspense to keep viewers interested. Usually, such dramas focus on pertinent societal issues and aim for social reformation through television. Literature on television drama in places such as Pakistan (Khan 2021), Turkey (West and McAllister 2023), Korea (Ariffin et al. 2018), Vietnam, Japan (Stibbe 2024), China (Song 2010), and Kenya (Achando 2019) suggest that the

genre is effective for portraying the way of life and value system of the individual countries of origin. Korean drama, for example, has been found to espouse Korean culture and portray the Korean values of collectivism, authoritarianism, high morality, love, and sacrifice (Ariffin et al. 2018). Depending on the plot, television dramas can impact viewers and society in general (either positively or negatively) through the topics they address and the ideas that they promote, either subtly or directly (Sheharyar 2020).

Unfortunately, there is a gap in research on Ghanaian television drama. The only exception to this is a study by Dseagu (1991) who sought to demonstrate the potential of Ghanaian television drama in igniting viewers' awareness of national values and culture in an entertaining and educative way. Our search revealed no specific study on Ghanaian television drama. Moreover, there were no studies on the perspectives of audiences regarding whether the genre can be used as a vehicle to promote Ghanaian values.

Theoretical Framework. In terms of theory, this study is anchored on the Appraisal Tendency Framework (ATF). This is a theoretical framework developed by Lerner and Keltner (2000) that assumes that emotions generate specific cognitive and motivational processes that, in turn, influence consumers' actions, such as their choice of products or services. In other words, a person's emotional dispositions will inform their perceptions and motivations for acting or behaving in one particular way or the other. This theoretical framework is deemed relevant to this study because it will help to understand how audience emotions or perceptions about the levels of existing portrayals of Ghanaian cultural values on television will influence their perceptions of the need to utilize Ghanaian television drama as a vehicle to promote Ghanaian values. In other words, based on the assumptions of the theory, for this study, audiences who believe that current television programming does not adequately portray Ghanaian values may be more inclined to see the television drama genre as a vehicle for promoting Ghanaian values and vice versa. Again, the theory is useful in its ability to help the researchers examine the various motivations why respondents perceive Ghanaian television dramas as conveyors of Ghanaian values.

Lastly, the theory will help explain how respondents' dispositions towards current portrayals of Ghanaian culture on television will inform the preferred contemporary issues they wish to be depicted in Ghanaian television drama.

METHODS

Research Design

A research design according to Burns and Grove (2003) is the conceptual structure within which a study is carried out. This means that, the design informs the type of data to be collected and how the data would be analysed. This study employed a survey design. This design has the potential to offer the researchers with a vast amount of information from a sample of the study population (Neuman 2014).

Research Approach

A mixed methods approach was used for this study. This approach enabled the researchers to use both quantitative and qualitative approaches to collect and analyze data. This further allowed the researchers to get a better understanding of the research challenge under investigation (Creswell et al., 2003)

Sources of Data and Data Collection Instrument

For this study, quantitative data was collected from the sample with a questionnaire. This implies that the data for this study used the primary approach. Primary data is information observed or collected directly from first-hand experience (Burns and Grove 2010). The data collection instrument was a self-administered questionnaire, which Kumekpor (2002) described as an effective and accurate method of gathering data about a chosen sample. For the qualitative data, five in-depth interviews were held with selected participants to gain a better understanding of the perceptions of study participants on how the Ghanaian television drama can be used as a vehicle for promoting national values. The data was collected using a semi-structured interview guide.

Study Population

The population of a study includes all units or entities with certain characteristics of interest to a researcher. Kumekpor (2002) indicated that a population or universe of investigation may be considered as the total number of units of the phenomenon to be investigated that exist in the area of investigation, which are all possible observations of the same kind. The population of interest in this study are students of the University of Ghana, with a population of 53,643 (UG

Website, assessed on 16/03/2022). University of Ghana students have been selected because young people have been found to be heavy television consumers. In addition, they are a seemingly heterogeneous group that appears to be more influenced by foreign content. Thus, any attempt to create content that reflects Ghanaian values should necessarily seek their views or perceptions so that the content that is eventually created will be appealing to them.

Sampling Procedure and Sample for the Study

A sampling procedure is the means by which respondents of a study are selected from the entire population. In most cases, it is practically cumbersome and tedious to study all the elements within a population (Singleton and Straits 2016). In this study, the convenience sampling technique was used in the selection of the University of Ghana and the study respondents respectively. There is also the component of purposive sampling, which is related to convenience sampling. In the words of Etikan et al., (2016), "the purposive sampling technique, also called judgment sampling, is the deliberate choice of a participant due to the qualities the participant possesses" (p. 2), while Given (2008), notes that "purposive sampling refers to a process where participants are selected because they meet criteria that have been predetermined by the researcher and relevant to addressing the research questions" (p. 562). The researchers also considered the purpose of the study, which informed the choice of participants from the University of Ghana, Legon, the nation's premier university, where there is widespread access to media tools and the internet.

Secondly, having conveniently identified the University of Ghana due to proximity reasons, one hundred (100) students were conveniently sampled from any college, school, faculty, center, or department to respond to the questionnaire for the quantitative aspect of the study due to time constraints. In collecting data, the researcher positioned himself at vantage points on campus such as the Balme Library, Jones Quartey Building, UGBS, and the New N-Block, places where most of the students attend lectures. Self-administered questionnaires were then given to students. Five students were sampled using the convenience sampling technique for the in-depth interviews. Once they agreed to partake in the exercise to provide a deeper perspective on the issues the study seeks to address

Data Analysis and Interpretation

Data analysis refers to the means by which data is organised and summarised in order to address the research questions or objectives. The quantitative data collected was analysed using the SPSS software version 22. Analysis entails description of frequency distributions using percentages and means. The qualitative data is analysed by first transcribing the data, and doing a thematic analysis of the emerging themes. Data interpretation of the findings is done by comparing the findings of the quantitative and qualitative data in the light of existing literature.

RESULTS AND DISCUSSION

Response rate. The researcher set out to distribute questionnaires to a sample of 100 students at the University of Ghana (UG). However, at the time of data collection, UG students were writing their end of semester examinations. This led to a situation of hesitancy in responding to the questionnaire. In consultation with team members, we went ahead to analyse the data obtained after a week of trying to get responses. The findings presented here are therefore based on 48 responses obtained from the data collection exercise.

Demographic characteristics of respondents

Respondents' demographic features were classified into gender, age and level of education. These features were perceived as relevant for understanding the variables under analysis.

Figure 1.

Gender of Respondents
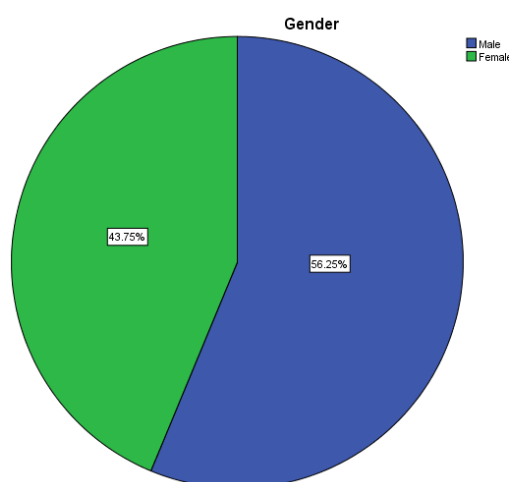
The analysis revealed a slightly higher percentage of male respondents compared to females. Specifically, 27 respondents representing (56.25%) were male, while 21 respondents representing (43.75) were male. This means that the views of more males are included in the overall analysis. The summary of the gender of respondents is presented in figure 1. Above.

Age of Respondents

The study sought to explore the age distribution of respondents. It was found that majority of respondents were between 26 to 30 years (30.6%) while the least age group was between 16-20 years (8.3%). The summary of the age distribution of respondents is presented in table 1.
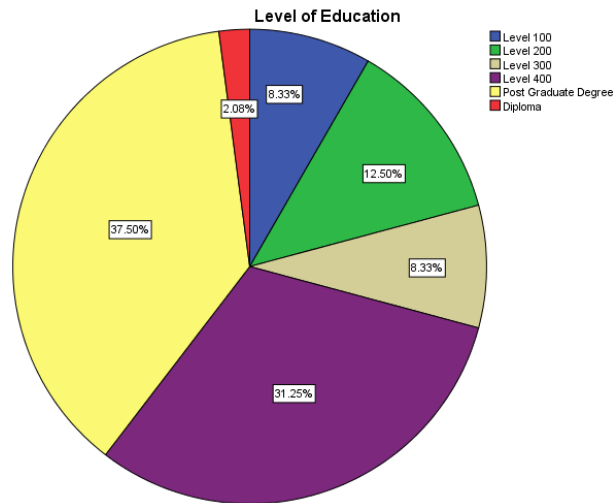
Table 1.

Age of respondents

Age range	Frequency	Valid Percent
16 – 20 yrs	4	8.3
21 – 25 yrs	12	25.0
26 – 30 yrs	15	31.3
31 – 35 yrs	12	25.0
36 – 40 yrs	5	10.4
Total	48	100.0

Level of Education

Of the 48 respondents, the study found that the majority of respondents (37.5%) were studying at the postgraduate level (either Masters or Ph.D). Level 400 (final year) students followed closely with 15 (31.3%). Level 200 (second-year) students accounted for 12.5% of respondents. Level 100 (first year) and 300 (third year) students represented 8.3% of respondents respectively. Only one diploma student responded to the questionnaire. The summary of results is presented in figure 2 below.

Figure 2.

Level of education

Level of Education

Legend:
- Level 100
- Level 200
- Level 300
- Level 400
- Post Graduate Degree
- Diploma

8.33%
12.50%
8.33%
31.25%
37.50%
2.08%

Television Viewing Habits

In terms of television viewing habits, it was found that more than half of respondents (66.67%) described themselves as light television viewers (watched between one and two hours of television daily). Moderate television viewers (those who watched 3 to 5 hours of television) constituted 22.92% of respondents, while heavy television viewers (those who watched over 5 hours of television daily) constituted only 10.42% of respondents. Even though studies like that of (Yankholmes and Lin 2012) suggest that young university students spend a significant amount of time on media, this study shows that most University of Ghana students are light television consumers and perhaps spend more time on media outlets other than television.

Perceptions of university of Ghana students about Ghanaian television drama series.

The first objective of this study was to evaluate University of Ghana students' perceptions of Ghanaian television drama series. To find answers to this objective, respondents were asked a series of questions. First, they were asked whether they had watched Ghanaian television drama series and to provide explanations for their answers. From the survey, close to 90% of respondents (87.50) said they did not watch Ghanaian television drama series. Only a little over ten percent (12.50%) said

they watched Ghanaian television drama series. The result is summarised in Figure 3.

Figure 3.

Respondents' Perceptions on If They Watch Ghanaian Television Drama Series
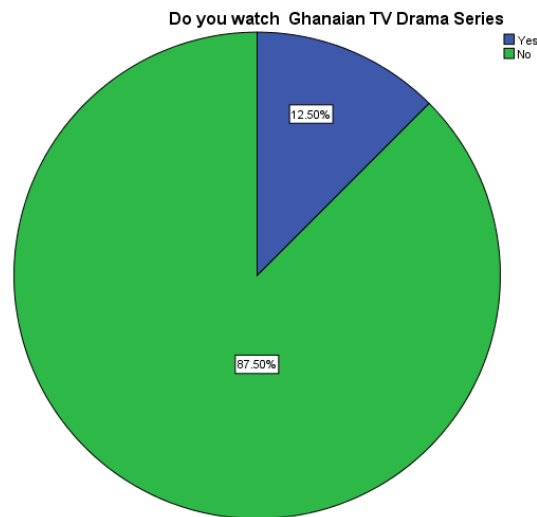

From the open-ended questions and the interviews, the study found that respondents' perceptions of Ghanaian television drama series were negative. For instance, some of the views they expressed concerning Ghanaian television drama were that they found them "boring", "valueless", "no creativity", "inappropriate content", "not educative", "unserious", "too much insults and unreasonable plots." Given the available preference for television audience's preference for foreign content (Donkor, 33-58), this finding is revealing.

University of Ghana Students' Perceptions of Ghanaian Television Drama as a Vehicle for Promoting National Values

The second research objective was to find out University of Ghana students' perceptions about whether Ghanaian television drama could be used to promote national values. To answer this objective, respondents were asked to express their views on the statement: Ghanaian television drama can be used as a vehicle to promote national values. Findings suggested that the majority of respondents have a positive perception of Ghanaian television drama as a vehicle to promote national values. This is because more than half of them either strongly agreed (40.43%) or agreed (25.53%) with the statement. However, a little over ten percent of

A k e t e m a : A n A u d i e n c e s' P e r c e p t i o n o f
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respondents either strongly disagreed (8.51%) or disagreed (4.26%) with the statement. A little over twenty percent (21.28%) of respondents were neutral. The results are summarised in figure 4.

Figure 4.

Ghanaian Television Drama can be used to Promote National Values
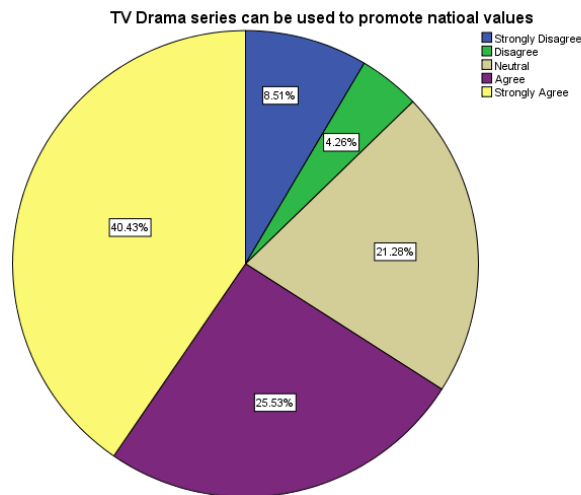
From the results of the interviews, respondents indicated that the potential for Ghanaian television drama to be used to promote national values is great because the "visuals will make it easy for people to learn and practice our culture". Moreover, they thought that television drama could "reveal our culture," especially if they tell "good stories that can educate the masses." This finding supports studies such as Steinberg and Kincheloe (1997) and Hoffner et al. (2008), which highlight the potential of television to influence viewers.

The final research objective was to evaluate University of Ghana students' views of contemporary issues of importance that should be incorporated into Ghanaian television drama scripts. To answer this question, respondents were asked to indicate what they perceived as issues of contemporary significance that should be incorporated into the scripts of Ghanaian television drama series and also indicate what will motivate them to watch Ghanaian television drama series. Overall, respondents suggested that their motivation to watch Ghanaian television drama series will be based on their ability to offer "better storylines and plot twists", "better video quality, better production", "better video and quality", "educative plots", "quality talent" and "better graphics". The suggestion is for television

producers, directors, and everybody included in the television production business to sit up and fine-tune their craft. This finding is supported by that of Asiamah and Ofori-Bikorang (2018) who also call for more investment in the production of content which viewers will find appealing and consistent with local culture.

Furthermore, respondents believed the storylines and plots of Ghanaian television drama should reflect Ghanaian values of contemporary significance, such as integrity (38.30%), patriotism (19.15%), honesty (12.77%), respect for others (12.77%), modesty (6.38%) and hard work (6.38). This finding is supported by that in the literature, which highlights television dramas as sites for portraying country-specific culture and values (Arrifin et al., 2010).

Figure 5.

What Ghanaian Values Should Be Included in Ghanaian Television Drama Series?
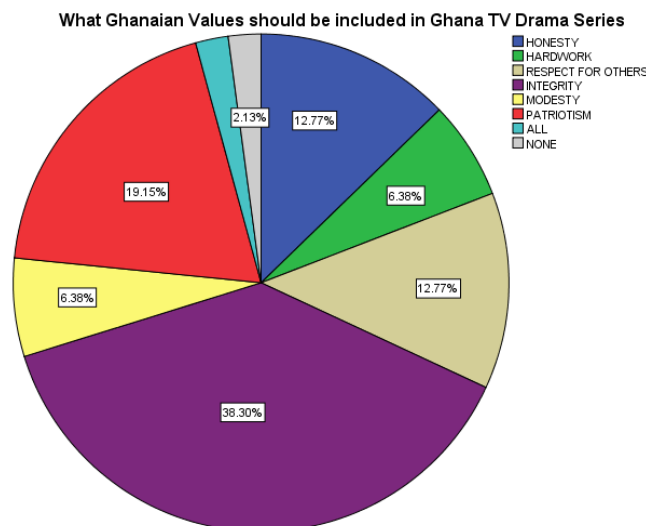
CONCLUSION

This chapter has presented the study's results based on the survey and interviews conducted. Results from the survey are summarised in tables and figures, while the results from the interviews have been presented in quotation marks. Overall, the study's objectives have been presented and discussed in relation to existing literature. Summary of Findings, Conclusions, and Recommendations. This study identifies television drama as a genre that has the potential to ignite viewers' awareness of national values and culture (Dseagu 1991). To best suit current audiences, the study sought to investigate young people's perspectives of the genre and how it can be made more relevant for contemporary audiences such

as University of Ghana students. Broadly, the research objective was to evaluate University of Ghana students' perspectives of the Ghanaian television drama as a vehicle for promoting Ghanaian values. The specific objectives of the study were:

1. To explore University of Ghana students' perceptions of Ghanaian television drama

2. To describe University of Ghana students' perceptions of Ghanaian television drama as a vehicle for promoting national values

3. To evaluate University of Ghana students 'views of contemporary issues of importance which should be incorporated into Ghanaian television drama scripts

This chapter presents a summary of the findings and the research conclusions and makes recommendations based on the findings. Summary of findings. The current study showed that University of Ghana students are light television viewers who have a negative perception of current Ghanaian television drama series and do not watch them because they find them boring, not educative, unserious and without creativity. Yet, the respondents also perceive Ghanaian television drama series as a potential vehicle to promote national values. According to respondents, this is possible especially if the storylines of Ghanaian television drama series incorporate Ghanaian values such as integrity, patriotism, hard work, honesty and respect for others. Moreover, the study found that young people will watch Ghanaian television drama series if they have better video and sound quality, better graphics and better talent (acting). Based on the findings, the study concludes that Ghanaian television drama series can be used as a vehicle to promote national values. This can only be realized if storylines are interesting, sensible, and educative and if resources are invested into the production of quality content that young audiences, in particular, will find attractive. Recommendation. Based on the aforementioned observations and conclusions, the study recommends as follows: There should be more stringent enforcement of the law on the production and exhibition of Indigenous television products in Ghana's media space. Producers of Ghanaian television drama series should enhance their production processes by investing in equipment that will create better sound, video, and graphics. The focus of such producers should be on churning out quality and not shallow productions. Producers of Ghanaian television drama series should ensure that their storylines reflect local values and should desist

from senseless comedy, boring plots, and insulting content. It is also recommended that future studies expand the study sample to include all manner of television audiences and not just university students. Future studies can also focus on a content analysis of current Ghanaian television drama series and compare same to the audience's perceptions in order to improve them for television audiences.

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About the Author

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