

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,  
KUMASI, GHANA**

**KNUST**

**Quality Control Standards in Television Broadcasting: A Case Study of Kwese  
Free Tv – Ghana**

**BY**

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Option)**

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Management,**

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**MASTER OF SCIENCE**

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## DECLARATION

I hereby declare that this submission is my own work toward the award of Master of Science Degree in Project Management and that, to the best of my knowledge it contains no material previous published by another person nor material which has been accepted for the award of any other degree of the University, except where duly acknowledgement has been made in the text.

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## DEDICATION

This research is dedicated first and foremost to the Most High God; to my wife, Eugenia Akornor and my lovely son Fiifi Ofori-Appiah. I also dedicate this work to my parents, Mr. and Mrs. Ofori-Appiah, and to my siblings for their encouragement.

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## ABSTRACT

Although the current dispensation of television broadcasting looks very exciting to the Tv viewer in Ghana, a lot needs to be done to ensure sanity on the screens. Television shapes the life style of the society (viewer), hence the need to deploy quality control measures to derive the best Tv broadcasting has on offer. The aim of the study was therefore to assess the quality control standards in television broadcasting in Ghana with the focus on Kwese Free TV. The set objectives were to evaluate the compliance protocol of Kwese Free TV, to assess quality control measures that are implemented by Kwese Free TV and to determine the effectiveness of quality control measures that is adopted by Kwese Free TV. The research was inductive in nature. Descriptive case study was adopted as the research design focused on qualitative studies. This form of research approach was adopted because the study aimed at creating analytical themes to give deeper understanding to quality control standards at Kwese Free TV. An interview guide was used for data collection and a primary data collection tool that is made up of open-ended questions. The population of the study was the staff members of Kwese Free TV and it is out of this that further sampling was made. A total sample size of five respondents were selected for the interview. The collected data were analyzed according to themes. The findings gathered indicates that the regulatory bodies have played and continue to play a significant role in how the TV network operates in terms of quality but the internal culture at Kwese Free TV is one that depicts conformity and adherence to quality control due to their bureaucratic procedures. This act if upheld can influence advertisers and reflect in their revenue generation. It was therefore recommended that, there is the need to institute and intensify education of media houses on the importance of complying with set regulations to ensure better compliance to the existing regulations governing the programming content of television broadcasting.

**Keywords:** Quality, Control, Standards, Television, Broadcasting, Kwese Free Tv.

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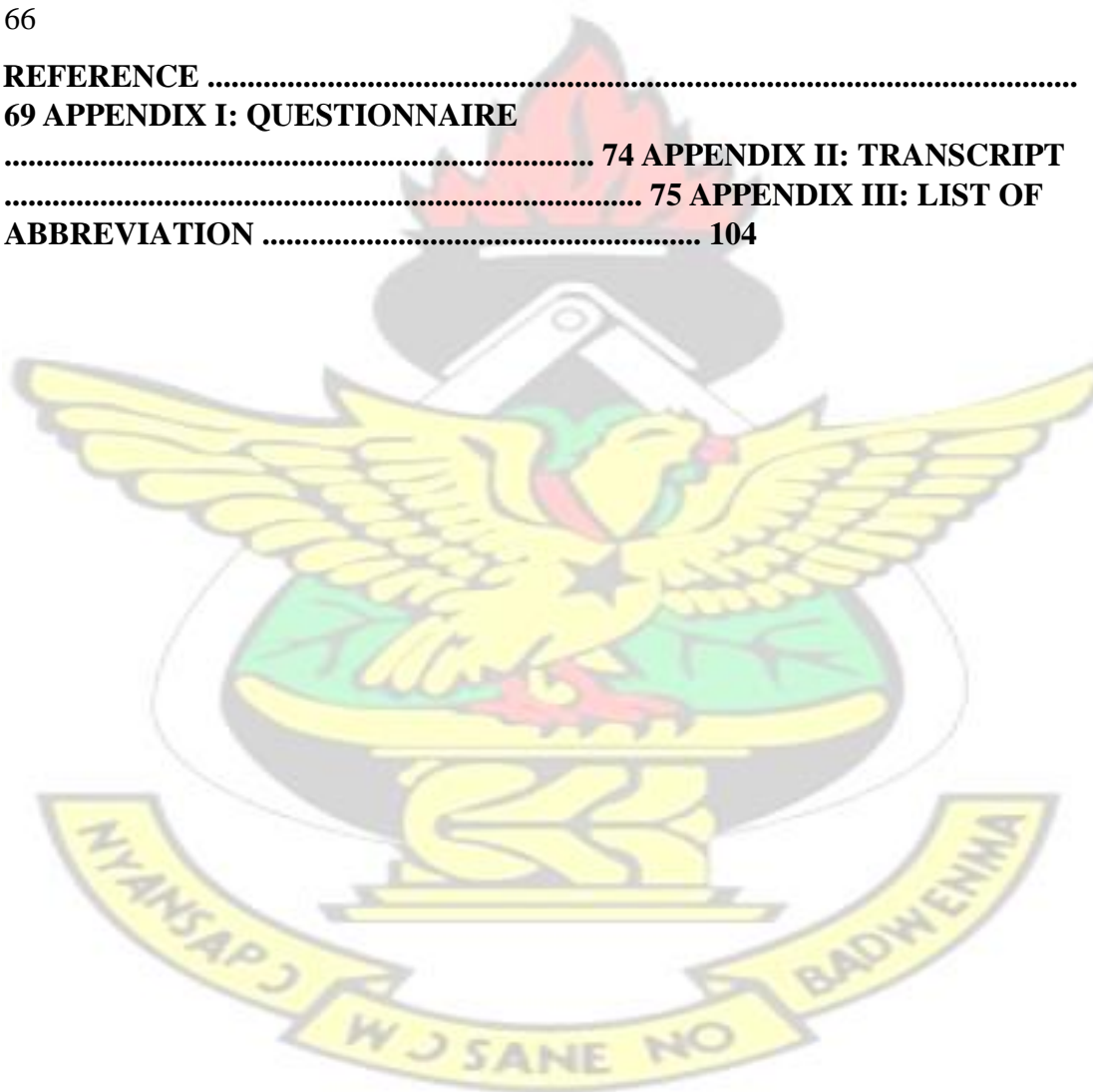
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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the Study

Ugboajah, F.O. (1985) argued that the structure and content of broadcasting systems should reflect the cultural character of the societies within which they operate. Concerns are being expressed about the current low standards of journalism. Some media scholars in Africa seem to support the perception that respect for ethical standards of the profession in many parts of Africa is quite below the expectations of the public (Kunczik, 1999; Karikari, 1996; Nyamnjoh, 1996). In a country where the media is seen not only as a key development partner but regarded as the fourth realm of the estate, it becomes justifiable to take the fight against noncompliance to the fore. Given that noncompliance has major and internal and external impact of the media terrain. The impact is manifested in high cost of operations. The driving force behind the increasing interest in branding, in addition to cultivating quality programme content and scheduling on the digital platform is the accelerating pace of globalization which is resulting in a competitive situation and reducing local content. Best practices from international networks such as the BBC, CNN and the Sky News are visible of which has propelled them with numerous affiliations in Ghana (BBC World Service Partners in Africa). Certainly, developing quality and attractive local content in an environment where “there is no single driver underpinning the creation of local content” as noted by (Ballantyne, 2002). Where consumers decide when, what and how they watch a television programme; and where sponsored programmes are based on actual impact is indeed a challenge (Walter and Mukangara, 2014).

Today, individual companies like TiVo, Nielsen, Arbitron and others alike are also providing real-time measurements of audience behavior like consumers channel

preferences, programme choices, and advert skipping which were previously available on web (Balnaves, Regan and Goldsmith, 2011; Berman et al., 2007). Meanwhile, the broadcasting business in the multichannel era is all about selling of audience to advertisers, and now that advertisers and sponsors would know which programmes attract the largest share of audience and which channels are on the minds of consumers mind at any given time, the advertising revenue would be shifted from impression to “actual impact” (Berman et al., 2007).

This development (the audience share) in the current television market is introducing the concept of salient, “the probability that something will be in the conscious mind at any given moment” as a key market driver in attracting advertisers (Sutherland and Sylvester, 2000). Therefore, only attractive programmes as well as popular channels that are salient to most of the targeted consumers would survive. For instance, in 2005 Shabbab reported in a research which was also quoted by (Green, 2011) that, out of 166 stations/channels measured by the Broadcasters' Audience Research Board (BARB) of UK, only 14 stations/channels achieved an audience share exceeding 1% (Green, 2011). Therefore, now that the whole world is moving unto an even platform, most proprietary local incumbent television channels would lose a great share of their audience in such a competitive environment.

The purpose of this research was therefore to observe and investigate how Kwese Free TV which is a digital free to air television network is putting quality control measures in place to conform to expectations of the National Communications Authority and National Media Commission.

## 1.2 PROBLEM STATEMENT

The establishment of both National Media Commission (NMC) and National Communications Authority (NCA) was to put the interest of Ghana above the individual interest of any one TV or radio network in Ghana. This is to be translated into the upholding of quality in broadcasting, protection of the public airspace, national security, avoidance of chaos emanating from problematic broadcasting and TV programming. Quality in Tv broadcasting can therefore be described as good scheduling and churning out content and programming style with impact to the viewer and the nation at large. “By the fire side”, “Agoro”, and “Adult Education” are good examples of local Ghanaian content that made remarkable memories some years past. According to (Teixeira, 2014) the ability of TV networks to conform to regulatory standards has been lackluster. He blamed these on the minimal dedication that is portrayed by broadcasting regulators to ensure conformity to quality control standards in developing countries. Given this background and official mandate of these regulatory bodies, one will naturally expect that officials of such bodies will roll out mechanisms that consistently check how TV networks function. However, it was observed based on interactions with representatives from Kwese Free TV that officials from the NMC and NCA do not supervise their internal operations as the researcher would assume. On the other hand, the regulatory bodies tend to rely on reports and occasional visits which in totality, does not amount to effective supervision when it comes to conformance to quality control standards. Dasmani, L. (2016) reported on Ghana's communications regulator, the National Communication Authority (NCA) closed down nine c television channels broadcasting without requisite licenses for years and churning out content deemed inappropriate for viewers.

This problem is still ongoing at the time this study was being carried out, but no justifiable reasons were provided by the appropriate authorities with regards to how quality control standards are not frequently supervised by the regulatory bodies. Kwese Free TV has been operating in Ghana for less than five years now and like any other organization that is profit oriented, there are measures that are expected to be put in place to ensure that internal objectives are met.

This is because when quality is compromised, the ability of the TV network to reach the right audience will be in jeopardy. However, no academic enquiry has been carried out on Kwese Free TV to investigate their production processes to find out the nature of quality expectations, compliance protocols, control standards implemented and the effectiveness of these control standards. The limited academic information on these areas makes it impossible to conclude either in positive or negative perspective the extent to which compliance is upheld when it comes to standards enshrined by regulatory bodies, ability to meet internal production objectives and how these combined activities contribute to revenue generation for the TV network. The research was therefore focused on investigating if indeed Kwese Free TV implements any quality control measures, their level of compliance with production expectations by regulatory bodies and their ability to generate revenue from these activities in the long and short terms.

### **1.3 RESEARCH AIM AND OBJECTIVES**

#### **1.3.1 Aim**

The aim of the study is to assess quality control standards in television broadcasting in Ghana with the focus on Kwese Free TV.

### **1.3.2 Research objectives**

- i. To evaluate the compliance protocol of Kwese Free TV
- ii. To assess quality control measures that are implemented by Kwese Free TV
- iii. To determine the effectiveness of quality control measures that is adopted by

Kwese Free TV

### **1.4 Research Questions**

- i. What is the compliance protocol of Kwese Free TV?
- ii. What are the quality control measures implemented by Kwese Free TV?
- iii. What is the effectiveness of quality control measures as adopted by Kwese Free TV?

### **1.5 SIGNIFICANCE OF THE RESEARCH**

The motivation behind this research lies in the significance it will offer to stakeholders who are involved directly or indirectly in TV production in Ghana. At the end of the research, it is expected to be of relevance and considered by the following stakeholders;

Academic research: quality control has been researched in many scopes and areas in Ghana and other jurisdictions. It is based on these academic undertakings that empirical works were cited in the literature review section of this project. It is anticipated that at the end of this research, future academicians and researchers will be able to borrow from the findings. The findings of this research were aimed at quality control measures at Kwese Free TV and to also provide a broader perspective of TV production in Ghana and how measures are put in place by the appropriate bodies to ensure quality. Future researchers will therefore have a deeper insight into how adherence to quality standards is perpetuated in Ghana.

The research is focused on Kwese Free TV although it is neither the only private TV network nor the only foreign owned network operating in Ghana. Kwese Free TV will benefit from the findings of this research especially through recommendations that will be suggested for consideration. The findings will provide an independent assessment of quality control standards at the TV station and it serves also as an objective way of observing internal operations for the purposes of putting in place measures to improve production. The research will therefore serve as insight for the TV network with actual specifics as opposed to a generalized study conducted on all TV networks in the country.

Regulatory Bodies: the main regulatory bodies in Ghana for broadcasting are the National Communications Authority and National Media Commission. The mandate of these bodies is to ensure conformance to standards and sanity on airwaves. In addition to what they can do as regulatory bodies, it is relevant that research works such these are also considered with the aim of understanding what is happening on the ground from time to time when it comes to TV stations. That is not to say that some or all TV stations are adopting production methods that are questionable but findings from research activities such as this will enable regulatory bodies provide better monitoring mechanisms because they will be constantly updated in an objective manner.

### **1.6 Scope of the Research**

The scope of the study was bothered on operational standards and adherence to quality control measures at Kwese Free TV. In the running of a television channel, standardization and quality measures are vital in ensuring that processes are effective and efficient. The thrust of the study is on the departmental heads especially, Head of Production and Programs Manager and the entire operational team in Ghana, whose

responsibility contributes to the organizational goals. The scope is also limited to quality control standards at the TV station as prescribed and expected by the regulatory bodies such as the National Communications Authority and National Media Commission.

## **1.7 METHODOLOGY**

The research was inductive in nature. Descriptive case study was adopted as the research design with focus on qualitative studies. This form of research approach was adopted because the study aimed at creating analytical themes to give deeper understanding to quality control standards at Kwese Free TV. The instrument used for data collection was an interview guide. An interview guide is a primary data collection tool that is made up of open ended questions. These questions were structured in line with research questions guiding the study.

Purposive sampling technique was chosen in order to be able to select respondents who are better placed to provide relevant feedback to the various items in the interview guide. This enabled the selection of Head of Production, Head of Programs and Technical Coordinators at Kwese Free TV.

The research was analyzed according to themes with the aid of a semantic analytical tool. These themes were developed based on background of the research. For qualitative analysis, the responses were transcribed from the research participants and they were subsequently discussed in line with other empirical findings in the literature.

## **1.8 ORGANIZATION OF THE RESEARCH**

The research was organized into five chapters. These chapters although are different in content, they also provide a chain of coherence throughout the project. Chapter one is

made of the background to the study, research problem, objectives and research questions, relevance of the research, scope of the research and organization of the research. Chapter two is made up of the literature review. The literature review is categorized into three sections namely the theoretical review, empirical review and the conceptual framework. Chapter three is the methodology and it is composed of the research design, population of the study, sampling methods adopted, data collection procedures and instruments as well as data analysis techniques. Chapter four is the analysis of data collected from the administration of research instruments. Chapter five is made up of the summary of findings, conclusion and recommendations.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 QUALITY**

One definition for quality is the “*degree to which a set of inherent characteristics fulfills requirements*”. The definition comes from world widely known International Organization for Standardization. The ISO standard defines quality rather widely because it involves more than just a product, it also includes processes, organization, responsibilities, work instructions and resources (Hoyle, 2007). Quality is not just related to physical products, it also has to do with anything from driving a Porsche to getting a haircut or getting a mortgage. Joseph Juran defined quality in a comprehensive way as “*fitness for use*”, for quality always depends on the user or end customer and where it is applied (Lecklin, 2006).

## 2.2 PERSPECTIVES OF QUALITY

As can be expected, quality can be defined in many other ways in addition to the above definitions. The different quality definitions shed light on different perspectives of quality. These different perspectives, described below, include quality of manufacturing, product quality, customer quality, environmental quality and process quality (Lecklin, 2006).

The quality of manufacturing concentrates on the manufacturing process and ensures that the products are manufactured as defined. The objective of developing the quality of manufacturing processes is to predict the demand and minimize the manufacturing of nonconforming products (Lecklin, 2006).

Another perspective is product quality that focuses on the design of the product, i.e. what the product should look like, how much it should weigh, how many features there should be and so on. Basically, product quality highlights the importance of designing, when defining it (Lecklin, 2006). Customer quality specifies quality according to how customer requirements meet with the products. Customer quality is good if the expectations for the product meet the requirements of the customer (Lecklin, 2006).

Environmental quality concentrates on how much the product strains the society and environment. When companies are taking into consideration the society and environment, they should also focus on the product lifecycle and product ingredients (Lecklin, 2006). One perspective regarding quality is also process quality, which can be related to everything in business. There is always an input that starts the process and it ends with an output. The quality of a process is defined by setting metrics for the process. By defining and measuring the processes, it enables to mitigate interruptions in the interfaces and gives a possibility to cost-benefits (Lecklin, 2006). There are still

plenty of different perspectives of quality, but the ones introduced here help form an idea of its dimensions, i.e. to what quality can be linked. Quality is a truly vast subject, but the next step is to understand quality management.

## **2.3 QUALITY MANAGEMENT AND PRINCIPLES**

The ISO 9000 standard defines quality management as “*coordinated activities to direct and control an organization with regard to quality*” (SFS-EN ISO 9000, 2005). In other words, quality management is one of the approaches of management, which focuses on quality. Quality management is based on every stakeholder’s participation and it aims at long-term success (Zink, 1998).

The ISO standard has defined eight principles that top management should take into consideration when pursuing better performance. These principles are customer focus, leadership, involvement of the people, process approach, system approach to management, continual improvement, factual approach to decision making and mutually beneficial supplier relationship. Next the principles and their benefits will be presented (International Organization for Standardization, 2013).

### **2.3.1 Customer focus**

The first principle is about customer focus, because the organizations are dependent on their customers. Organizations should therefore understand the customer’s current and future needs and fulfill their requirements and strive to exceed their expectations (Hoyle, 2007). The customer-focused organization operates on its market proactively, which results in gaining customers and eventually increasing profit. Also, the customerfocused organization gets its resources used more efficiently towards enhancing customer satisfaction, as everyone in the organization is focused on the

customer. In addition, the customers become loyal customers, which shows in recurring business event with the same company (Hoyle, 2007).

### **2.3.2 Leadership**

The second principle in quality management is leadership. A mutual purpose and direction for the organization should be achieved through the leader's communication. In-side the organization there should be an environment in which the personnel can fully participate in reaching the organization's objectives (Hoyle, 2007).

A benefit of implementing the leadership principle appears in the form of commitment and motivation among employees towards common objectives in the organization.

Another benefit would be harmonized activities that are in line with each other. Additionally, the principle would decrease miscommunication between different levels of organization (International Organization for Standardization, 2013).

### **2.3.3 Involvement of Personnel**

The next principle focuses on getting the personnel involved in every level of the organization. If the philosophy of the organization is that every employee is essential for the organization and their abilities are valued, then the organization is bound to get full benefits from the employee (Hoyle, 2007). One benefit would be satisfied employees who are committed to their work. When the employees are satisfied it brings creativity to their work, which helps the organization reach their objectives. In addition, the employees are bound to be less resistant of continual improvement. On the contrary, they are participating and contributing to it (Hoyle, 2007).

### **2.3.4 Process Approach**

The fourth principle underlines the importance of thinking everything through processes. The main idea is that targets are reached more efficiently when the operations and resources of the organization are managed through processes (Hoyle, 2007).

One benefit of using a process approach in the organization is lower costs. Also, the improvement opportunities tend to get more attention and prioritization. Additionally, the results will be more predictable and consistent by using a process approach principle (International Organization for Standardization, 2013).

### **2.3.5 System approach to management**

The fifth principle emphasizes a systematic way of managing the processes of the organization to achieve objectives. Leaders should identify, understand and manage all internally linked processes as a system. Recognizing the processes as a system gives a better view of the organization and its improvement areas (Hoyle, 2007).

Using a system approach helps to achieve the wanted results by integrating processes to be in line with each other. Also, this principle allows focusing on key processes in the organization (Hoyle, 2007).

### **2.3.6 Continual improvement**

Principle number six puts emphasis on having continual improvement on every level of the organization. Continual improvement affects the overall performance and would improve the operative site of the organization (Hoyle, 2007).

Continual improvement helps the organization to be more flexible in reacting to opportunities and threats. Having aligned improvement activities at all levels of the organization is strategically wise. Continual improvement develops the capabilities of an organization, which is shown in development of performance (International Organization for Standardization, 2013).

### **2.3.7 Factual approach to decision making**

The seventh principle stresses that the organization should have a factual and systematic approach to decision making. Effective decision-making is based on information and analysis of data. The metrics and processes need to be in shape and the metrics needs to measure correct targets, so the management can perform rational decisions (Hoyle, 2007).

Applying this principle should make decisions clear and transparent to the people, who are involved into the decision-making. Moreover, it enables demonstrating the results of past decisions and it provides a possibility to review and modify the decisions later (International Organization for Standardization, 2013).

### **2.3.8 Mutual beneficial supplier relationship**

The last principle is about mutual beneficial supplier relationship, the purpose of which is to create a win-win situation for both parties. The organizations should be interdependent of each other and their businesses should create value for both parties (Hoyle, 2007). Strong and healthy relationships help both parties to react quickly to the changes in the business, which creates possibilities to obtain market share. In addition, the parties improve their communication and help each other to optimize the costs and resources (International Organization for Standardization, 2013).

## **2.4. OVERVIEW OF MEDIA SPACE IN GHANA**

Ghana has a vibrant media that plays a key role in political discourse, national identity, and popular culture. Emerging in the nineteenth century, the media gave voice to popular campaigns for independence, national unity, development, and democracy throughout the twentieth century, establishing a distinguished history of political activism for Ghanaian journalism. The first newspaper, *The Gold Coast Gazette and Commercial Intelligence*, was published from 1822-25 by Sir Charles MacCarthy, governor of the British Gold Coast settlements. As a semi-official organ of the colonial government, the central goal of this Cape Coast newspaper was to provide information to European merchants and civil servants in the colony. Recognizing the growing number of mission-educated Africans in the Gold Coast, the paper also aimed at promoting literacy, encouraging rural development, and quelling the political aspirations of this class of native elites by securing their loyalty and conformity with the colonial system. Radio was introduced in Ghana in 1935 by Sir Arnold Hodson, the then Governor of the country. The medium was introduced to mark the Silver Jubilee of King George V, the head of the British Empire, of which Ghana was a colony (Alhassan, 2005). Known as ZOY it was used to transmit BBC programmes to some three hundred colonial residents and privileged native elites. Service was subsequently extended to Kumasi, Sekondi, Koforidua, and Cape Coast. British radio did not only provide information and entertainment but also served as a means of countering the anti-colonial campaigns of the nationalist press.

In 1954, the Gold Coast Broadcasting System was established, and it later became the Ghana Broadcasting Corporation (GBC) after independence in 1957. By the midtwentieth century there were estimated to be over a million radio sets in sub-Saharan Africa and at the end of the twentieth century it was estimated this figure would reach 100 million radio sets (Fardon and Furniss, 2000). According to UNESCO, by the year 1995 there were approximately 115 million receivers across sub-Saharan Africa; 18 per cent of the region's population owned a radio (Jensen, 1999). Television was established in Ghana in 1965 by the government in collaboration with Sanyo of Japan. Sanyo wished to promote television in Ghana to support its own television assembly plant in Tema. From the introduction of radio in the Gold Coast in 1935 and television in 1965, till the airwaves was liberalized in 1996, radio and television were controlled by the colonial and post-colonial State and this greatly shaped media practice. Whereas the various subsequent regimes – colonial, independent, military, and civilian, differed much in their use of the media, the Ghana Broadcasting Corporation (GBC) always served a strong political and educational purpose. Throughout the history of GBC, development of the broadcast infrastructure and programming policies were closely tied to state ideology, be it colonial, anti-colonial, Pan Africanist, revolutionary or other.

## **2.5 FORMS AND TYPES OF MEDIA IN GHANA**

The forms and types of the media as recognized in Ghana and spelt out in the National Media Policy are the print, broadcast, (comprising radio and television) and film. The policy also covers mass communication services like wire services, advertising and public relations.

### **2.5.1 The Electronic Media**

The Electronic media is made up of radio and television. They involve the transmission by the airwaves, cable or satellite of sound or image for simultaneous reception by a mass audience. As at 2006 there were 166 licensed radio stations out of which 122 were operational and 25 licensed television stations out of which 10 were on air (NMC, 2006)

### **2.5.2 The Print Media**

The print media according to the National Media Policy comprises newspapers and magazines that are printed for mass readership. Until the deregulation, the dominant effective media was state owned which included the Daily Graphic, Evening News and the Ghanaian Times. The print publications are categorized into public, commercial and community newspapers. There were 466 total print publications in 2006 (NMC, 2006)

### **2.5.3 Other Forms of Media**

According to the National Media Policy, apart from the broadcast and print media, there exists the film, wire services (news agencies), advertising and public relations. The film refers to the recording of moving images and sound on cellulose, video tape, disc or other recording medium for public screening. Wire services also known as news agencies are central organizations which gather and disseminate news covering a large geographical area, both national and foreign. Examples of national and foreign news agencies are the Ghana News Agency (GNA), Agence France Presse (AFP) and Reuters respectively. Advertising refers to the presentation and promotion of ideas, goods and services paid for by an identified sponsor be it an individual or a company. Public relation is the distinctive management art and social science function based on an understanding of human behavior that identifies issues of critical relevance, analyses of future trends and predicts their consequences and establishes and maintains mutual

beneficial relationships between an organization or group and its public based on truth, full information and responsible performance.

## **2.6 FUNCTIONS OF THE MEDIA**

The mass media has enabled large sections of Ghana's population to voice out their feelings especially through letters to editors and interactive radio programmes in local languages. It allows Ghana's citizens to contribute to discussions on issues that affect the society. Throughout Africa, the mass media has played a useful role either to ensure the practice of democracy or to safeguard it against abuse. The media is seen as a window on events and experience, a mirror of events in society and the world, a filter or gatekeeper, a signpost, guide or interpreter, a forum or platform for the presentation of information and ideas and as an interlocutor or informed partner in conversation (McQuail, 2000). Mc Quail lists some of the functions of the media as follows:

- Ensuring good governance and government accountability through the provision of adequate and accessible information, which is a sine qua non of democracy, economic growth and consumer choice.
- By providing and facilitating the flow of information.
- The media educates through the provision of news and information;
- Provide entertainment;
- Bring societies, social institutions and cultures closer to each other through news coverage and the provision of information;
- Perform watchdog roles over Governments, their agencies and institutions as well as over society and its institutions;
- Usually set the agenda for debate and discussion on issues of importance

Newspapers and broadcast media have become a very important source of political education, conscientization, mobilization, and advocacy. They educate citizens on democratic principles, their constitutional rights, and provide them with access to different views and air their own views. Sandbrook, R. (1996) captures this when he states that: the privately-owned media play important roles in democratic life. They inform citizens on matters of public policy by presenting and debating alternatives. Where parties remain weak to fulfill this policy role, newspapers, radio and television may fill the gap in forging a more informed electorate. The media may also help empower their readers and listeners by making them aware of their civil and political rights, and why and how these rights should be exercised.

## **2.7 INSTITUTIONAL FRAMEWORK FOR MEDIA REGULATION IN GHANA**

There are two institutions that principally have oversight responsibilities over radio and television broadcasting in Ghana. These are the NCA and the NMC. Other associations like Ghana Journalists Association (GJA) and the Ghana Institute of Journalism (GIJ) aim to achieve higher professional standards, to promote and defend press freedom and to create solidarity among Ghanaian journalists and with other journalists and to formally train prospective Ghanaian journalists. The Ministry of Communications (MOC) and Ministry of Information (MOI) as arms of the government that plays the supervisory role on the regulator's work.

### **2.7.1 National media commission of Ghana (NMC)**

The 1992 Constitution (Chapter 12) provides for the establishment of the National Media Commission (NMC) and specifies the NMC's independence in Article 172 with

the provision that: “Except as otherwise provided by this Constitution or by any other law not inconsistent with this Constitution, the National Media Commission shall not be subject to the direction or control of any person or authority in the performance of its functions” (Republic of Ghana, 1992). The NMC was established in 1993 by the NMC Act (Republic of Ghana, 1993), which reaffirmed the NMC’s independence from government. The NMC is mandated by the Constitution and the NMC Act:

- to promote freedom and independence of the media
- to ensure the highest journalistic standards in the mass media
- to “insulate” the state-owned media from government control and,
- to provide registration of newspapers and other publications, but without exercising control over their operations.

The NMC deals primarily with media content, safeguarding the freedom and independence of the media. It encourages responsible practice of the media and investigates, mediates and settles complaints made against or by the press or other mass media (MFWA, 2003). The NMC also regulates the registration of newspapers.

### **2.7.2 National communications authority - Ghana (NCA)**

The other regulatory body for communications in Ghana is the NCA. The effort of the NCA to regulate the media industry corresponds to a global push for separate national regulatory bodies different from the regular ministries or departments of state. In 1990, there were only 12 of such bodies in the world and by 1996 NCA became one of 53 in the world. The figure rose to 101 by 2000 (ITU, 2001). The NCA is responsible for the allocation of frequency spectrum for broadcasting. Ghana’s NCA has the regulatory responsibility of ensuring a level playing field in the industry and the attainment of public policy goals in communications. Specifically, its functions include the regulation

of communications by wire, cable, radio, television, satellite, and other related technologies in Ghana. According to (Samarajiva, 2001), national regulatory agencies such as NCA emerged as part of the global demand for the creation of independent, non-arbitrary and consistent decision-making agencies to guarantee a stable environment for long-term investment in the telecom sector. The NCA act defines the responsibilities of this regulatory body as:

- i. Setting technical standards
- ii. Licensing service providers
- iii. Providing guidelines on tariffs chargeable for services
- iv. Monitoring the quality of service providers and initiating corrective action where necessary
- v. Setting terms and guidelines for interconnections of the different networks
- vi. Considering complaints from telecom users and taking corrective actions
- vii. Controlling the assignment and use of the radio frequency spectrum
- viii. Resolving disputes between service providers and customers
- ix. Controlling the national numbering plan
- x. Controlling the importation and use of types of communication equipment and
- xi. Advising the minister of communications on policy formulation and development strategies of the communications industry.

### **2.7.3 Ministry of communications**

According to the National Telecommunications Policy, government of the Republic of Ghana shall play a vital role in actively promoting the effective development of the telecommunications sector, even as the industry moves closer to a fully private, competitive model. In the elaboration and implementation of telecommunications policy in Ghana, the roles of the Ministry of Communications (MOC) in the media is

the Ministry's mandate to participate in a consultative capacity in all NCA public regulatory proceedings in an open and transparent manner.

#### **2.7.4 Ministry of information (MOI)**

With a vision to the attainment of a free, united, informed and prosperous society with good governance through development communication, the Ministry of Information has existed under different names since independence in 1957. It has metamorphosed from being called Ministry of Information and Culture, Ministry of Information and Tourism, Public Relations Secretariat, Ministry of Communications, Ministry of Media Relations, Ministry of Information and National Orientation (MINO) and currently Ministry of Information (MOI). The Ministry of Information exists to facilitate a two-way free flow of timely and reliable information and feedback between the Government and the public to assist in the development and, co-ordination of policy; to monitor and evaluate the implementation of programmes and activities by the Sectors Agencies.

#### **2.8 TELEVISION CHANNEL BRAND IDENTITY (IDENT)**

A channel ident (also called stings or network IDs or break-bumpers), according to (Meech, 1996), is a "short animated sequence that appears between programmes, either in unchanging form or in a variety of seasonal or other variations, to signify the channel and its ethos." (Jon Krasner, 2008) defines Station identifications or ident (also called stings or network IDs), as a signature ID that identifies the station or network being aired (Krasner, 2008). Bignel (2004) defines idents as "the symbols representing production companies, television channels, etc., often comprising graphics or animations" (Bignell and Botha, 2011).

It can be likened to a signature applied to an art work by an artist, or the visual mark left by a hot iron stamp used to brand or identify cattle, indicating ownership or intellectual property of a personified television channel (Botha, 2011).

## **2.9 THE PURPOSE AND FUNCTION OF THE IDENTIS**

The purpose of the idents according to television scholar's like (Eastman et al, 2002), is to remind the viewer of the channel or station they are currently watching or listening to, acts as a segment breaker between television or radio programmes and advertisements and serves as brand identifiers. They are frequently repeated and are familiar, giving a brand identity to television or radio broadcasters. In this way, each channel ident functions as an authoritative voice or overarching narrator endorsing and providing the context for the programming content (marketing) and holding together diverse types of programmes and advertisements as an entity - packaging (Bignell, 2004).

## **2.10 BEHAVIORAL REGULATION OF TELEVISION BROADCASTING**

Aside the aforementioned technological factors that have heavily affected both the market size and consumer preferences towards foreign rather than local content on the digital platforms, there are also human factors that are contributing to the low consumption of locally generated content and the poor quality, particularly in Africa (Nyman-Metcalf et al., 2003). These issues are classified under administrative, economic and design challenge.

### 2.10.1 Administrative issues

In Ghana for instance, there is no proper diligence system in making sure that broadcasters use the channels allocated them to serve the public good. This is due to the lack of collaboration between the National Communication Authority (NCA) which oversees structural regulation (the broadcasting system and institutional arrangements), the National Media Commission (NMC) which has the mandate to check the behavioral aspects programming content (Asafo-agyei, 2010) and National Commission on Culture for proper regulation of content to serve the public good. Recognizing the powerful effect and influential nature of the medium ‘television’ to contextualize, change thoughts, ideas, choices, and reflect the communities and cultural identities, the National Commission on Culture in its policy regarding television requires all local television channels to make their programme content relevant to Ghanaian realities, history and aspirations; making “its programmes 70% Ghanaian and 30% foreign to project Ghanaian arts and culture and values systems; enhance national consciousness and self –reliance” (National Commission on Culture, 2004). Contrary, The National Media Commission (NMC) also requires all Free to Air (FTA) television channels to dedicate a minimum of 50% of their content to local issues (Asafo-agyei, 2010). Meanwhile the Minister of Communication, (Omane-Boamah E.K, 2013) “expressed government commitment towards ensuring that television stations in the country dedicate 60% of their content to local issues”.

These differences show that there is lack of cooperation within the institutions that have been given the mandate to ensure the proper regulation of behavioral aspect of broadcast content in Ghana. Thus “a regulatory vacuum has been created” where there is supposed to be the enforcing of broadcasters to stick to their programming philosophies, in effect,

broadcasters end up cloning programming content (Asafo-ayei, 2010). One can attribute these to the lack of diversity and innovation in local programming particularly in Africa. (Nyman-Metcalf et al., 2003) concurs with regulators in Africa to “specify the quotas of imported material” to support locally generated content to preserve the local culture “before they come under pressure from the industrial west”. Adding that developed countries like USA, UK, China and others have “superior technologies but saturated markets, while developing countries have less sophisticated technologies and large untapped markets” like most countries in Africa. Most developed countries broadcast mainly through satellite, satellite television channels cannot be regulated by states. With the coming of the Internet Protocol Television there would be a significant number of foreign channels with their programming ideologies serving the same audience that have been the province of the local channels. The underlying issue here is that, programmes acquire audience by chance as well as by choice due to the abundance of choice available to consumers (McDowell and Walter, 2000). For instance, when you decide to select a programme among alternative programmes available, your mind simultaneously with the remote starts to generate alternatives and evaluate each alternative as you think and skip programmes. According to Sutherland and Sylvester, (2000), there are two separate processes at work when a person is making such a decision; one is the generation of alternatives and the other is the evaluation of the alternatives. By chance you may come across a programme that would attract you as you generate alternatives channels, by choice you decide which programme you would like to watch at a time. This indicates that in “a more equitable, just and people-centered information society”, it is the

‘quality of content’ that is appropriate to targeted consumers that count and not the quantity. As noted by Fels, (2013) that many are of the view that “self-regulation” is the best way to regulate broadcast content in the multichannel era.

### **2.10.2 Economic Issue**

Aside the administrative challenge, the low quality of good local content has been attributed to the high cost of production and the quality of foreign programmes available (Mohammed, 2011). This financial constraint (high cost of production) is always overlooked by regulars in Africa regarding the cost of producing television content. In an instance given by Nyman-Metcalf et al., (2003) in relation to the cost of production of local content in South Africa is understood to be “more than R 3000 (US\$300) per minute”. Adding that producing locally generated content in developing countries, of which Ghana is not exempted, is relatively higher than that of developed countries like UK, China, US, etc. (Nyman-Metcalf et al., 2003). Meanwhile, most of the local channels in Ghana for instance are Free To Air (FTA) digital terrestrial channels including state owned Ghana Broadcasting Corporation broadcasting channels like GTV, GTV life, GTV sports plus, GBC 24 etc. One thing with Free To Air (FTA) channels is that, they rely solely on advertising as their source of revenue (Menezes and Carvalho, 2009). The state-owned broadcasting house (Ghana Broadcasting Corporation) which supposedly must rely on licensing fee from viewers is now depending on “the already small advertising pie” due to irrelevance of licensing fee as discussed in the background of study (Ghana Broadcasting Corporation, n.d.).

### 2.10.3 Perceived popularity

According to Light, (2004) the current market model under the new digital environment is quite different from that of the analogue period. He presented three conceptual models (audience as a public, audience as a market and audience as a commodity) as the models underlying the television market in the multichannel era, which would be useful in illustrating some of the dynamics emerging in the digital environment. As such, the new model sees the consuming public as the market on one part, with the intention of broadcasters to attract and retain consumers for advertisers, and not to transmit meaning, as it used to be in analogue era (audience/viewers as a public) where programming quality in terms of economic, socio-political and cultural values were of great importance. Audience/viewers as a market “it is the volume of viewers that counts” –audience share or share of audience. The question therefore is how the local cultural values should be preserved under such ever increasing competitive market? Therefore, as branding in addition to quality programming content and scheduling are defining the industrial practice of the multichannel era, it is of great importance to know what will make a television ident applicable as far as its cultural implication is concerned. As discussed earlier on in the background to the study, digitization of television broadcasting has made it possible for the digital platforms to detect what consumers are watching any time of the day, leading to several up and coming businesses like Geopoll, Ipsos, TiVo, Nielsen, Arbitron and others alike, measuring real-time audience behaviours like consumers’ channel preferences, programme choices etc. According to television researchers this information (audience share or share of audience) determines attractiveness of a given television program, as well determines the popularity of individual television channel in general(Green, 2011). This

development is gradually shifting the advertising revenue from impression to “actual impact” in the digital era (Berman et al., 2007).

#### **2.10.4 Insecurity: A motivator for conformity**

This is because advertisers and sponsors would be looking for programmes that can give them a large share of targeted audience and consider channels that are at the top of consumers’ minds to justify their funding. Thus, entertaining programmes like telenovelas, popular music videos and sports in Ghana for instance, are gradually becoming the primary focus of programming content and contributing greatly to the cloning of similar foreign programming content by broadcasters. The resultant effect is that when viewers are not sure which programme to choose due to the abundance of choices available, most people would prefer programmes majority perceive to be popular (Sutherland and Sylvester, 2000).

#### **2.10.5 The Bandwagon Effect: Indicators of The Norm**

Ihechu and Idorenyin, (2012) express similar sentiments about how local Nigerian channels “imitate the foreign station”. These acts of imitating the West “makes the audience develop appetite for the palatable Western oriented programmes” while the local cultural values dwindle (Ihechu and Idorenyin Akpan, 2012). The convention in these ever-increasing multi-channel era is to go for low budgeted foreign films, drama, popular music and sports and to avoid production of local programmes due to the cost of production and the quality of foreign programme available (Nyman-Metcalf et al., 2003). The issue is, conforming to the convention of going in for highly rated foreign programmes to maintain relevance in the multichannel environment or encouraging the production of quality and attractive locally generated content to promote the local

content production industries and develop the local talents in related areas in broadcasting.

## **2.11 QUALITY MANAGEMENT SYSTEM**

Quality management system is a management system, where an organization's activities correspond to the quality of products, services and management. According to ISO 9000 the quality management system is defined as a system "to direct and control an organization about quality." (SFS-EN ISO 9000). The quality management system must define and manage a set of activities, which are using resources to add value to a customer's product or service. These sets of activities are considered as processes, which have certain inputs and outputs. Normally the output becomes a new input for the next process.

Implementing the quality management system is a strategic decision of the organization. The needs, objectives, products, used processes and structure and size of the organization affect the planning of the quality management system. The objective of international standards is not to have a uniform structure or homologous documentation. Rather the standard's requirements are set to fulfill the product's requirements (SFS-EN ISO 9001, 2008).

The purpose of an organization is to fulfill its customers' and other stakeholders' needs, expectations and obtain competitive advantage. The purpose of the quality management system is to reach overall performance and viability as well as maintain and improve the effectiveness of the quality management system. The impact of the quality management system occurs as immediate benefits in the form of risk and cost controlling in the organization. The benefits of cost and risk controlling can have an

influence on customer loyalty, repetition of business and recommendations, increase of revenue and market share, costs and performance time, competitive advantages, understanding and motivation of personnel and stakeholder trust as well as ability to produce additional value to the organization (SFS-EN ISO 9004, 2005.) The quality management system may have several different objectives in the organization. The objectives vary in every organization according to the size of the organization or the industrial field of operation (Lecklin, 2006).

The systematic objective for a quality management system is to have a systematic way of controlling and monitoring the operations. The organization's objective could be to have satisfied customers or that its products, services and processes must have a high and stable quality. Moreover, the quality management system could be implemented to get a more profitable organization or to make its employees more competent. In addition, it can be a support tool for management or then just to have the necessary documents in place, so the organization would not only rely on people knowledge (Lecklin, 2006).

## **2.12 QUALITY CONTROL SYSTEMS AND IDEOLOGICAL BENEFITS**

One significant role of behavioral regulation of broadcasting and its relationship to audience is the sharing of its programmes ideology and moral values. Gramsci defined ideology as the ideas of the ruling class which present the "social cement" that unifies and holds together the established social order. According to Marxian analysis, media content promotes the interests of the dominant class (the organizations or countries in which they are produced) on local consumers (Kellner, 2003).

From this perspective, the ideological power (the message) of the foreign content we consume in Ghana as discussed above for instance are dominant ideologies of the west as they serve the needs of advertisers. Thus, the local channels in the attempt to attracting and retaining viewers for advertisers become advocates for western ideologies which are “highly individualistic”, whereas traditionally most cultures in Africa for instance are much more collective (Adler et al., 2005). These classes which have the means of funding the production at its disposal have control at the same time over the means of mental production. This culture of the media houses promoting foreign materials to remain relevant are determined by the economic base of the organization in which they are produced.

### **2.12.1 The Economic Base**

The economic base of society for instance Ghana, consists of “the forces and relations of production in which culture and ideology are constructed to help secure the dominance of ruling social groups”. This influential "base/superstructure" model considers the economy the base, or foundation, of society, and cultural, legal, political, and additional forms of life are conceived as “superstructures" which grow out of and serve to reproduce the economic base.

### **2.12.2 The Agenda Setting Theory**

The Agenda Setting Theory states that media content sets the agenda for public discussion. It describes a very powerful influence of the media (here the television) in presenting images plus sound to the public – the ability to tell us what issues are important (Sutherland and Sylvester, 2000). This is the main challenge facing stakeholders in Africa, that is, producing ideological programme contents that “reflect

Africa's economic, socio-political and cultural aspirations" (Mukangara, 2014). It is against this background that the study seeks to explore a more feasible way of enhancing the push of culturally generated content as it relates to the design of television brand identity (ident) that have sensibility for its socio-cultural values. Botha, (2011) in analyzing the ideologies and myths by the SABC television channel and their respective identity argue that television brand identities are "structured and organized according to specific brand ideologies that match the dominant political ideologies prevalent in South Africa". The concern of using television in unifying and holding together an established social order is not in Africa alone. It is worth notated that similar purpose in the use of license fee in New Zealand in supporting locally generated content that "reflect and develop New Zealand's identity and culture" emphasizing selfpromotion as a defense on the digital platform. To Nyman-Metcalf et al., (2003), this has been the role of television in the analogue era in supporting "the ideology of the government and party in power and generally play a propaganda role for the government". This ideological push of locally generated television content also has an economic value.

### **2.13 IMPACT OF USING COMPRESSION ON OBJECTIVE QUALITY MEASUREMENT**

The use of digital video compression has a direct impact on objective signal quality measurement. Waveform measurements using the static test-signals fail with compressed video. First, the objective of designing a compression algorithm is not to replicate the original signal waveform as closely as possible, but to yield a perceptually equivalent approximation of the picture. Secondly, because of the constraint of bandwidth/bit rate, the resulting compressed picture quality is highly content

dependent. In other words, if stressful source material (in terms of spatial detail and motion) is used, artifacts would be more visible and subjective picture quality would be degraded. In addition, the subjective picture quality is not a linear function of compression ratio or bit rate. Furthermore, unique digital transmission artifacts such as blocking, error strips and freeze frames make assessment of picture quality more difficult for digital systems than for analog systems. In addition, the time-varying nature of these impairments further complicates quality assessment of digital systems. For example, digital artifacts may be short-lived and the quality of a digital transmission may fluctuate more than that of an analog transmission.

#### **2.14 DESIGNING NEW OBJECTIVE MEASUREMENT**

In the past, new methods were proposed to remedy the inadequacies of traditional objective signal quality measurement for assessing digital television signals. They can be grouped into three categories: 1) using synthetic dynamic test signals and analyzing them to measure the dynamic performance of compressed video, 2) performing distortion measurement to assess how well the compressed video replicates the original, 3) using natural video test scenes and analyzing a set of features that correlate well with subjective picture quality. The first approach is an extension of the traditional objective test methods that use signal waveforms. The second one is based on fidelity comparison. The third approach, called perception-based objective measurement to bridge objective and subjective quality measurement and leads to a new direction for compressed picture quality assessment.

## **2.15 DYNAMIC TEST SIGNAL MEASUREMENT**

To assess the dynamic performance of video compression systems, time-variant test signals have been designed. Examples are test signals to measure edge busyness, slope overload, dynamic nonlinearity, temporal response and dynamic response measurements. To examine the loss of picture quality due to compression, techniques such as measuring step-response rise time for image blur, step-response jitter for edge busyness, peak-to-peak signal to minimum quantizing error for rise time of a moving edge for temporary image blur, and maximum noise amplitude for a "dirty window" effect were proposed by International Consultative Committee for Radio (CCIR). Using newly developed multi-dimensional test signals such as zone plates, measurements of resolution (Kohn and Beakley, 1992) zone-plate loading (Beakley et al., 1992), noise loading and dynamic noise were also proposed. The industry has not yet widely accepted or used these proposed methods. The missing ingredient in these methods is that the HVS is not incorporated; there is no link between the measured objective values and the related subjective picture quality.

## **2.16 DISTORTION MEASUREMENT**

In image and video coding, the root-mean-squared error (RMSE) and peak signal-to-noise ratio (PSNR) are widely used as a measure of distortion. These metrics are popular largely because of their analytical tractability. However, a global measure such as these cannot predict the perceptibility of distortions. Spatially localized and timevarying distortion is far too complex to be summarized by a global distortion measure (Teo and Heeger, 1994). Bit error rate (BER) has long been used for data communications. For digital transmission, BER measurement is effective to assess the integrity of the transmission system. In digital television systems, transmission errors

manifest themselves as freeze frame or block distortions. The relationship between error rate and subjective picture quality is further complicated by the error concealment scheme at the receiver. Like RMSE, error rate does not accurately predict the perceptual impact of transmission errors.

## **2.17 SUBJECTIVE QUALITY ASSESSMENT**

Subjective assessment of picture quality attempts to quantify the response of the Human Visual System (HVS) to selected images. This is done by having viewers rate the subjective quality of images using pen and paper tests or computerized tests.

Recommendation 5008 of the International Telecommunications Union, Radiocommunications Section (ITU-R), defines guidelines and procedures for such tests. The recommended testing procedure for subjective quality assessment is the double-stimulus continuous-quality scale (DSCQS) method. In this method, a 10 cm graphical scale is divided into five equal intervals. In the middle of each interval the following quality terms are associated from top to bottom (Excellent 100-80, Good 79-60, Fair 59-40, Poor 39-20 and Bad 19-0). The 10 cm scale provides a "continuous" rating system to help reduce quantization errors in viewer responses. Selected test sequences are presented twice in pairs sequentially in time to allow for first viewing and then evaluating. Sequence duration is usually 10 seconds although variation from 5 to 15 seconds is not uncommon. Viewers are instructed to assess the quality of both the reference and test picture, though they are unaware of the order of presentation for each trial.

A maximum of 30 minutes of constant viewing is suggested to avoid having the effects of fatigue and boredom introduced to the results. This does not mean that a total test must be limited to 30 minutes. If a design calls for more than 30 minutes of viewing,

there should be a break between sittings. Recommendation 500 provides detailed specifications for viewing distance, display parameters and viewing environment. But it leaves certain design factors unspecified, and it is the experimenter's responsibility to choose the levels of these factors. The two most important factors that are left up to the experimenter's discretion are selection of video sequences and viewer characteristics (expert, non-expert, age, etc.). Clearly, these factors cannot be set in advance and are unique to the requirements of each evaluation. It is well known that the quality of the output image from a CODEC is significantly influenced by the criticality of the video sequence. Thus, the selection of appropriate image sequences is an important process. One of the first considerations is that material be chosen from several sources.

For example, material should be drawn from film, video and computer graphics. This is important because film material tends to be less stressful on a CODEC than a video. Both moving and still sequences should be used, with some motion sequences containing scene cuts and fades to assess CODEC performance. The practice of taking a subset of ITU-R accepted sequences and a set of sequences representing regular programming has proven to be useful.

Generally, non-expert viewers are used to evaluate image quality. Non-expert viewers are people who have no prior professional or extensive personal experience in dealing with video display systems or devices. These viewers are recruited through a reliable source and screened for normal or corrected to normal visual acuity, normal contrast sensitivity and normal color vision.

Below, we review a variety of improvements that have been proposed to the methods described in Recommendation 500. Suggestions for changing the design of the rating scale, duration of sequences and overall viewing environment have been made (ITU-R BT 500 -13).

## **2.18 QUALITY RATING SCALE**

The Double Stimulus Continuous Quality Scale is a 10cm line that corresponds to numerical ratings between 0 and 100. Viewers evaluate the subjective quality of images using scales with the assistance of associated word indicators. These indicators (Excellent, Good, Fair, Poor and Bad) currently break the continuous scale into five equal 20mm sections. Some researchers state that interpretation of the descriptors, may lead viewers to divide the scale into psychologically unequal sections. For example, some may rate Good and Excellent closer in perceived quality than Good and Fair. Viewers have in the past been asked to write the adjectives beside a numerical scale, but it was impossible to conclude whether the adjectives were truly equidistant.

To complicate the issue further the concern of language translation becomes a factor. Extreme effort was taken by the ITU-R to select adjectives that are easily translated from English, but other research suggests alternate scale design. A 10-term scale is often preferred to the current 5-term scale.

## **2.19 GENERAL BROADCAST QUALITY**

For a television content to finally surface on-air, it therefore means the production has gone through all the basic technical and editorial requirements and conformance. The technical requirement checks for both video and audio qualities should meet standard.

### **2.19.1 General Video Quality**

Images must be properly lit but not artificially sharp.

Image should be free of excessive flare, dirt on camera lens, reflection and markings on lens. Camera movement, either panning or tilting needs to be smooth as possible.

Signal spurious or artefacts e.g. streaking, ringing, smear, echoes, overshoots, moiré, hum, cross-talk should be eliminated. There should be a consistent colour rendition for skin tone unless otherwise recommended editorially for visual effect. Jump-cut must be eliminated to ensure smooth story line.

### **2.19.2 General Audio Quality**

Sound must be recorded with minimum background noise and distortion.

Sound recording should be done in stereo mode.

Mono recordings can be done as dual mono, so that it may be handled exactly as stereo.

The audio level should be uniform (balanced) for the listening ear and well edited.

## **2.20 BROADCAST TELEVISION STANDARDS**

Until the late 1980s, the three most acknowledged broadcast standards for analogue transmission had been the PAL, NTSC and the SECAM.

PAL (phase alternating line) is a color encoding system for TV broadcasting. It is the video format used in the UK, Australia, China, and parts of Western Europe. This video format is 625 lines and runs at 25fps. The PAL system was adopted by numerous countries in continental Europe, as well as in the United Kingdom, and other countries around the world.

SECAM is an abbreviation for Sequential Color and Memory. It is also an analogue color TV system developed in France and later adopted by some other European nations.

NTSC also derived from National Television System Committee is equally another color transmission system for most part of America and often consists of 525 interlaced scan lines per frame and runs at 30fps.

With the current digitization drive, most of these systems are gradually phasing off giving room for the digital standards. The enhancements of DTV are enabled by the Advanced Television Systems Committee (ATSC), Digital Video Broadcasting (DVB), and Integrated Services Digital Broadcasting (ISDB) standards.



## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 INTRODUCTION**

The chapter describes the procedure that was used in meeting the research objectives through data collection and analysis. Included in this chapter are the research approach, research design, population, sampling, instrumentation, data collection procedure as well as data analysis adopted for the research as can be seen below.

#### **3.2 Research Approach**

The research was qualitative in nature. Qualitative research is a form of research that does not place emphasis on statistic or numeric analysis. Since this research is concerned with the generation of new theory emerging from the data as according to (Deborah, 2013) an inductive approach was used. It is a form of research that is used to gain understanding of existing phenomena and helps to develop ideas for potential quantitative research. This method was adopted because the focus of the study was to evaluate quality control standards that are implemented by Kwese Free TV. Under qualitative research approach, the emphasis is not on statistical analysis but to generate further understanding into a phenomenon through careful observation and interaction with the target audience (Saunders et al., 2007).

#### **3.3 Research Design**

The form of qualitative method used for this research was descriptive case study. Descriptive case study research uses a narrative framework that focuses on actual problems and provides relevant facts including the background to such problems. It is also a detailed description of specific situations using interviews, observation and

document review are a form of methodology which describes the situation under study and further probes the perception and understanding of the target audience. According to Mills et al., (2006), a descriptive case study is one that is focused and detailed, in which propositions and questions about a phenomenon are scrutinized and articulated. The main goal of descriptive case study is to assess a scenario in detail and depth based on the articulation of a descriptive theory. This form of methodology can also be referred to as observational research. This form of methodology best served the interest of this research work because the research sought to find answers to current quality control measures that are implemented by Kwese Free TV.

### **3.4 POPULATION**

The population of the study refers to all the considerable elements that can be used for a research study. In other words, population of the research is a collection of variables that can be helpful in making subsequent sampling for a research study. In this research, the population is the entire 45 staff members of Kwese Free TV and it is out of this that further sampling was made.

### **3.5 SAMPLE SIZE**

A total of five respondents were selected for consideration. This sample size was made up of the main essential departmental heads which included; Productions Manager, Head of Programming, Key Account Manager-Sales, Technical Operations Manager, and Head of Marketing and Customer Experience. These individuals were selected based on their in-depth knowledge in their respective departments which was of essence to the topic.

### **3.6 SAMPLING TECHNIQUE**

Purposive sampling was adopted in the research. Under purposive sampling, respondents are chosen based on the discretion of the researcher and the ability of the respondents to satisfy the objectives of the research. This method of sampling was adopted because not all members of staff nor Production Unit were considered. The selected members were chosen based on their availability and knowledge of topic under discussion. Hence precision level criteria were used for sampling.

### **3.7 INSTRUMENTATION**

The instrument that was used for data collection was an interview guide. An interview guide is a form of open-ended questionnaire and it gives the respondent the freedom to provide his or her own answers to questions found in it (Creswell, 2006). The interview guide was also structured in nature and was limited to the objectives of the study. The instrument was chosen based on the research design adopted and the overall aim of the study.

### **3.8 DATA COLLECTION PROCEDURE**

According to Harell and Bradley (2009) interviews are discussions, usually one-on-one between an interviewer and an individual, meant to gather information on a set of topical areas. In this research, themes were constructed in line with research objectives set and the interview guide was developed by carefully following the research objectives. A snowball effect is where response provided by the participant leads to other set of questions which were not predetermined prior to the answer. Responses from the participants were transcribed word to word and observations will be made based on this response. According to (Creswell, 2006) there are various forms of

interview design that can be developed by a research to meet set objectives and guide the qualitative research process. He cited Gall et al., (2003) as saying that there are three types of interview designs that can be explored, and they are informal interview (snowball), general interview guide approach and standardized open-ended interview. The informal interview (snowball), relies entirely on the spontaneous generation of questions in a natural interaction, typically one that occurs as part of an ongoing participant observation fieldwork (Gall et al., 2003). Data was collected personally by the researcher himself. A notice was served to Kwese Free TV informing them about the intention to undertake this study. The scope and objectives of the research was also made known to the officials at the TV network. Subsequently, the selected number of respondents was then presented with the interview guides and the transcribing process was initiated. The data collection process took a maximum of two weeks to gather after an approval was given by the TV network. This took into consideration any busy schedules that the respondents may be having which can also serve as an impediment. The distribution of the interview guide was in such a way that all the respondents were accessed on different days based on their schedule and the main reason for doing so was to enable them adequately to prepare themselves with their responses. Prior to the meeting up with the respondents, a copy of the interview guide with the same set of questions was sent to all of them so they have a broader view of the nature of the discussion. Based on this prior awareness of the instrument, the interview process was smooth as expected although there were some few challenges with trying to make sure all the items in the interview guide are addressed adequately.

### **3.9 Data Analysis**

Data was analyzed according to themes. Response gathered were transcribed to cover exclusively what was provided by the respondents as feedback. Themes were then

organized in relation to the research questions and the responses were presented under each of the themes enlisted. In addition to the presentation of the responses, an interpretation was made which presented the analysis in a deductive manner.

This research work used inductive strategy of data analysis and it was based on the interpretation of data collected during the interview process with participants. According to Eriksson and Kovalainen (2008), many researchers are in support of this form of research analysis because it provides the research more room to give his or her opinion based on the responses obtained from participants. This implies that case study researchers are more concerned with the construction of themes, categories and patterns deduced from the empirical data obtained from the participants. This study also relied on transcribing of data obtained from the respondents which is also supported by (Saunders et al., 2006). To ensure an easy capture of response from the research participant, a transcript which covers the feedback provided by the respondents was created. The respondents were made to understand that the transcribing of their feedback was a core section of the research analysis and this also contributed to the nature of responses they gave. The subsequent conversion of the responses into themes was done with premium consideration given to the research objectives. Under this research, a theme is the concept behind each of the research objectives and they were rephrased although their meanings in comparison with the already stated research objectives were the same. Under each of the five themes outlined, the responses in the transcript were presented and a detailed commentary was made on each of them by the researcher. This form of analysis was also based on observation made during interaction with the respondents. In as much as all their responses were transcribed, observations

which were not verbal were also included in the thematic analysis to present a better understanding of the circumstances under which the interview took place.

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## **CHAPTER FOUR**

### **DATA ANALYSIS**

#### **4.1 INTRODUCTION**

The focus of the research was to investigate quality control standards that are being implemented at Kwese Free Sports TV since its inception. The thrust of the research was based on the premise that for any organization or TV network for that matter to thrive, there was the need to put in place strategic quality measures that aim at positioning the company in a positive light. From an external perspective, one cannot conclude whether there is quality control standard being adhered to or not. For this reason, undertaking an empirical research to verify and describe existing situations will suffice in meeting the research objectives especially. The motivation behind the selection of the research topic was based on observations made in the Ghanaian media landscape and the apparent lack of adequate research when it comes to quality control standards in the Ghanaian media. In other jurisdictions, as have been expressed in the literature review of the research, there are many academic efforts that have been directed towards the media and the measures they have been putting in place to ensure that quality levels are achieved always. This is not to say that Ghanaian media is not practicing quality measures in churning out contents to the public. It is the vacuum that has been created because of limited academic research in this area that is of prime interest. With regards to whether there are quality standards adhered to or not, it is through empirical findings that facts can be verified or disproved and that is what this study was all about. The inspiration was to investigate what is happening at Kwese Free TV which is but one television network in Ghana. Although it may appear not to be a total representation of all TV networks in Ghana, it gives an idea of what the quality control standards in the country are, to say the least.

In fulfilling the overall scope of the research topic, there were objectives outlined to serve as guide in both data collection and analysis of response gathered from the research participants. The following are the research objectives set to be achieved;

- i. To evaluate the compliance protocol of Kwese Free TV
- ii. To assess quality control measures that are implemented by Kwese Free TV
- iii. To determine the effectiveness of quality control measures that is adopted by

Kwese Free TV

As independent as the objectives may appear to be, they altogether fed into the overarching scope of the research and furthered conclusions that were drawn from it together with suggested recommendations.

#### **4.2 Background of Research**

The research adopted qualitative methods in obtaining data from respondents. This necessitated the undertaking of an interview session between the researcher and the respondents at the premises of Kwese Free TV which is located at Labone in the Greater Accra region of Ghana. The interview took place on four different days and five respondents were also considered for the interview. The data collected was qualitative as indicated earlier and the instrument used for data collection was interview guide. The interview guide is a set of opened ended questions and it gives the respondent opportunity to provide more opinions about the set of questions and the researcher is also able to obtain more information. The interview session was controlled and within the scope of the research objectives. All other forms of discussions that had no direct bearing on the research area or emanate from the research objectives were not included

in the analysis made. In line with the objectives, three themes were deduced from the research. They are as follows;

- What are the compliance protocols used by Kwese Free TV?
- What is the nature of quality control measures implemented by Kwese Free TV?
- What is the effectiveness of quality control measures adopted by Kwese Free TV?

The themes as set above were developed in this manner to enable total fulfillment of research objectives.

#### **4.3 ANALYSIS OF THEMES<sub>x</sub>**

**4.3.1 Theme one: Assessing the compliance protocols used by Kwese Free TV.** The basis for the development of this theme was to find out firstly, if there are any compliance protocols followed by the television network and secondly, if there are, what these protocols specifically are. The compliance as defined operationally in this research refers to adherence to regulations set forth either internally by Kwese Free TV or by regulatory bodies that oversee the operations of TV networks in Ghana. In view of this, the respondents were asked to indicate the procedures followed by Kwese Free TV in complying with regulations. In response to this, the Programming Manager of the TV network provided the following;

*“Alright, so I will say that there are policies from the owners of Head Office that guides the work ethics when it comes to compliance. What we do here is just to ensure that content, basically local and external does not violate the regulations.*

*I will not say that there are laid down procedures, but it is more like we just seem to agree on what can be done and what cannot be done based on regulations from authorities and we all ensure that we comply”.*

From the above, it can be understood that compliance in this regard was from an internal perspective. The TV network appeared to be following strict guidelines and complying with them as spelt forth by the head office. The Technical Coordinator of the TV network also offered a broader perspective when it comes to compliance and this is what he had to say;

*“For standard procedures in terms of compliance, I know we follow that of National Communication Authority (NCA). The NCA has rules and regulations and technically we know for our frequency and signals we do not have to go beyond our boundaries. We have to geo-block our signals to ensure we do not go beyond the country’s borders. They are all compliance and broadcast regulations that we abide by over here, so we stick to it”.*

As indicated above the NCA has its regulations that must be stuck with and these involves streamlining all internal operations which includes frequency checks, to make sure they are in direct correspondence and compliance with what is expected. These procedures at the end of the day gives an overview of the compliance expected and Kwese Free TV appears to be going by these regulations. In confirmation of this assertion, a respondent from the Customer Experience Department also provided the following reply to the same question;

*“Some of the procedures are the local content inclusion. If you look at when we started from Viasat1 to Kwese Free Sports, you realize that we are expected to have not less than three or four local contents. We have close to about four or five shows that are produced internally which is getting a lot in terms of market share. So far, the viewers have been commending us on the local content inclusion. Because we dropped from our Geo-poll research analysis, during the acquisition period, lots of people did not know what we bring on board as Kwese*

*Free TV but when we added our local content and shaped it per the standard regulations, we have been able to meet the expectations of the viewers and the regulator”.*

It can be observed from the above that the compliance of Kwese Free TV with regulations is sometimes left to third party research organizations to also verify. He further mentioned that with the inclusion of more local content, their viewership improved as was later reported by the research organization. This according to the respondent, is done to ensure the local content regulation by the regulator is satisfied. The respondents were specifically asked to provide the compliance protocols that are implemented by Kwese Free TV on a regular basis. According to the Technical Coordinator, the following response was provided;

*“Some of the protocols that have been set to make sure this is effective is externally we have the Network Operations Centers (NOC) make sure that some of the quality standards are adhered to and internally we have our team that make sure we adhere to these protocols. And we receive information from all these centers and process it to make sure they are being use immediately”.* From the response, it can be ascertained that Kwese Free TV has a body (NOC) dedicated to ensuring that protocols are adhered to. Their duty is to monitor all their networks and ensure compliance. This response was however not sufficient enough in answering about the specific protocols that are used by the TV network. The Head of

Production at Kwese Free TV provided a vivid description of these protocols as follows;

*‘Things do not go on air just like that. It goes through a process. First, it needs to be seen by the Programming Department, it needs to be seen by the Marketing Department and sometimes it even needs to be seen by the General Manager. All these people need to be approved so they are all the protocols we need to*

*satisfy before things go on air, so nobody can unilaterally get up and put anything on air. It needs to go through a process”.*

As can be observed above, the protocol stages are specified. It begins with the Programming Department, then the Marketing Department and the General Manager. This also depicts the level of clearance that contents need to go through before they are aired on the channel. The Programming Manager also provided further insight into the compliance protocols that are working at Kwese Free TV as follows;

*“When it comes to let us say external properties, we do not have much of control. Based on how Kwese TV operates, we receive content from the head office in South Africa and we do not have much control on that. But locally what we produce here and what we receive from external parties, we have the mandate to preview it and decide whether to permit it on air or not. There are third party content producers that we have. So far there is only one that we are working with. The quality control of what goes on air lies with the Head of Programming where he or she must be in the known. Because these are all live shows and if they were to be pre-recorded shows as there were in the days of Viasat1, there should be a body that will preview every content that goes onair, but these are live shows. The protocol here is that there is an agreement in place where the producer will have to send either on weekly or monthly basis a write up of the various topics, episodes and the guests that you are bringing on the show and the topics that you will discuss. So, once it is previewed by the Programs Manager and there is anything that violates regulations or policies, both parties will sit and ensure that we revisit that topic. So, the protocol is in the sense that Producers will develop the content, but the final approval lies with the Head of Programming and Kwese TV”.*

The Programming Manager per his response, gave the understanding that protocols are abided by right from the Head Office of Kwese Free TV which is in South Africa and transferred to the local office here in Ghana. But notwithstanding, the local team equally merges that of the Head Office's to pertaining local regulators laws to ensure procedures are followed.

The sustainability of the compliance protocols also means that it can stand the test of time. According to the Head of Production at Kwese Free TV, the compliance protocols are sustainable. This was the response provided in that respect;

*“When someone sees anything on screen they will question it. When they question it and it has not gone through the proper process, the person who put it there will have to answer for anything that happens. I think that is deterrent enough, so you need to know that this product that I am supposed to put on air, I cannot just go and put it on air. I need to make sure that this person has paid, do I play it before 8pm or after 8pm. For anything you need to know that you will be penalized so that makes our measures sustainable”.*

From the response provided above, the import is that penal systems that come along with disregarding compliance protocols have played a tremendous role in ensuring that sustainability is achieved always. The Programming Manager also provided the following response to the same query;

*“Basically, the measures are in the form of policies because as human as we are and our individual differences, if there are no written policies to guide how we work, people will do things based on their beliefs. There are policies that are in place to ensure their sustainability, so if you go against any of these policies on compliance, the law should deal with you”.*

In his view, the sustainability of compliance protocols rests upon documentations that specify what is to be done at what time to prevent actions being taken based on caprices. His response was not so far away from the punitive measures that come along with disregarding compliance protocols. The Senior Customer Experience Supervisor at Kwese Free TV also had the following to say about the sustainability of the compliance protocols;

*“Because we are required to go digital (digital migration is taking place), we have done the first phase in Accra. Per the protocol we are required to have a few things changed in terms of equipment and others and the new owners have been able to get us equipment that augments the old ones, so we have been able to rebrand some of the equipment and get it right in terms of transmission and others. I will say that we have not done poorly because if you look at the transmission that we give to our customers alone in Accra, it means that we are gradually improving the quality of digital migration that we are enjoying within Greater Accra and some part of Ashanti. For instance, we have been able to migrate to the DTT platform and if you look at the signal quality as compared to what we are currently having with other stations who have also migrated, you will realize that we have quality standards and lot of picture quality is being delivered to most homes. We cannot say that we have done poorly. I can rate us at 70 percent because of the things we have done so far”.*

The above response played into the rhetoric that sustainability also involves technical upgrade. Through the improvement of technical expertise and equipment resource, compliance protocols can be sustainable in his view. Hence the need for regular skills

training for all production crew and upgrading of old and ineffective equipment must be considered so as to bring the best out.

#### **4.3.2 Theme two: Analyzing the nature of quality control measures implemented by Kwese Free TV.**

The deduction of this theme from the research objective was to find out if indeed there are measures that relate to quality control at Kwese Free TV. The quality control measures then had to be implemented and their effectiveness after implementation had to be verified based on the feedback provided by the research participants. In addressing this interest, the respondents were asked about what measures are put in place to ensure quality control. In response to this, the Technical Coordinator stated the following;

*“We have a very proactive team and aside the information we receive, on our social media handles and viewers also do their reporting based on their expectation of the channels. When something is at fault they send it to us and our team being proactive, we pick it up and execute and get it done”.* From the above reply, it is evident that the quality measures put in place are reliant on information received from the public. In other words, it is the public and their reactions to content provided that serves as input for developing and improving upon quality control measures at Kwese Free TV. According to the Head of Production, the following response was provided in reply to the same question asked;

*“Because I am from production everything I say has to do with what is aired. For instance, we are supposed to do sports, what is the central vision for the channel. The central vision for the channel is we are supposed to do sports, so we need to check the sound quality, is it up to what the system can take, the level of sound is it low or high, is it something that needs to be worked on? Even*

*graphics, titling, the fonts that we use, there are guidelines that matches. These are some of the things that have been laid down and set from the headquarters. I know what the Central team is trying to do. They do not like the situation whereby when you are in Ghana watching Kwese Free Sports and you move to Nigeria then it becomes like something totally different. There may be some things that have been twisted locally but majority of it is the same thing".* The response given above depicts conformity to set standards and quality expectations that are required across all sections of production at Kwese Free TV. It can also be observed that for the purposes of ensuring quality, production always must be in line with internally set standards although the TV network has operations in multiple countries. It is this conformity that defines quality standards set by Kwese Free TV. The Programming Manager also provided the following response to the same query;

*"When it comes to quality control, I think the procedures are a just like compliance because I see quality control to be a subset of compliance. What goes on air is basically of essence to the channel. Anything that comes from the Headquarters of the channel, what we can do in terms of quality control is that we only put it on air for the first time because we do not get to preview it. When we see that it does not meet the standards of quality in Ghana, we flag it to those in charge of content from the Headquarters, so they look at it. Locally, quality control is in two folds. The content is technical, considering lighting, camera settings and all that. What we do is to work with the Head of Production at Kwese Free TV to ensure that every content meets the standard when it comes to quality".*

The reply above indicates a direct flow of quality determination that starts from the head office of Kwese Free TV in South Africa. It can be observed additionally that the local office in Ghana although plays a role in determining quality levels, standards are set by the head office. The Senior Customer Experience Supervisor at the TV network also provided a broader perspective to the question asked by indicating the following; *“We have pushed for monthly controls reports of various sites that we transmit to . We have been doing the monitoring in the regions to know if the signal levels are better and they are maintained. We do that quarterly and the monthly and we do the yearly average to ensure the standards we are meeting. We also have feedback that customers share with us. Because the customer care unit deals with customers regularly, we do get feedback on our social media platforms. When there are transmission breaks, we can get feedbacks. We have not had those incidents so far. We have been getting support from our dealers who tell us exactly what is going on in terms of frequency quality through the response that customers give to them. So those are the ways we ensure that quality is maintained”*.

The respondents were also asked about the basis for implementing quality control standards at Kwese Free TV and the interval of revision for such quality control standards. According to the Key Accounts Manager, the following response was provided in answering this question;

*“Basically, it is to have a very easy way of administering the job we are supposed to do and that is the key thing. I mean smooth running of the business basically so that there would not be any hiccups along the line. At least annually. Often, it could be quarterly or half a year”*.

It can be inferred from the above response that quality control standards as implemented at Kwese Free TV gives a convenient way of administering scheduled jobs and ensuring

that they run efficiently as possible. From the stance of the Technical Coordinator of the TV network, the following response was also provided;

*“For every channel or any network that want the best, their clients or viewers satisfaction comes first. I think Kwese TV for now stands to give clients premium and the very best of entertainment in sports and whatever we are producing now. We stand to give them the very best. You know the market is very competitive now, so we cannot compromise on anything. Those are the bases we stand on to deliver to our clients. I believe our revision intervals are the best for now because our management is on top of their game. They are always coming up with strategies to ensure we are on top from time to time. That is right from the head office down to us over here. They hold meetings here and there. Technically that keeps us on top of our game. Information and communication moves on perfectly and we are able to go through system processes that previously did not work, and we execute and make them better. We can say minimum six months”.*

It was observed from the above reply that the implementation of quality standards is so done with customers playing a major role. From his assertion, the standards are formulated with the intention of offering premium services for customers always. With the customers still being the prime focus, the Head of Production had this to say concerning quality control standards and their revision intervals;

*“It runs across. The quality cuts across the whole sub-region. It is a unified standard. We are all in the same sub-region, so everything is the same. Every year we try to review our standards. We try to see what the new policies are, what are the new laws that are being implemented in the country. But if within the year something is to change, that is where the adaptability comes in, we can*

*adapt to it. We do not wait and go like our next review is in a year's time, so we will wait till the year comes before we review. If it is something that needs to be done and done now, we do it”.*

#### **4.3.3 Theme three: Analyzing the effectiveness of quality control measures adopted by Kwese Free Sports TV.**

Regardless of the nature of quality control measures, their effectiveness signifies their relatability and usage within the TV network. This goes on to imply that the quality measures that are being used by Kwese Free TV ought to serve their purpose in the long term. This was the basis for the development of this theme as presented above. The respondents were asked about those involved (stakeholders) in the formulation of quality control measures at the TV network. The Technical Coordinator provided the following response;

*“I believe all top management teams. From the technical to operations side to all other sides are involved in this process just to my best understanding and it has been helping so far. Sometimes the lower level is also considered for contributions”.*

He gave the understanding that the stakeholders considered are internally centered and are mostly focused on top and middle level management although lower level staff workers are also considered in the process. The Key Account Manager also provided the following response;

*“That will include management, the key heads from our headquarters in South Africa and of course they do that in collaboration with us here to know the local aspect of it”.*

Once again, the stakeholders appeared to be centered on internal factors with no apparent consideration for external stakeholders that can also affect the operations of Kwese Free TV as a television network. In another vein, the Programs Manager also provided the following response to the query;

*“When it comes to television station I will say that the core business is product which is content. The primary stakeholders will be the content developers made up of producers, Head of Production and Programs and Schedulers. But because that is their core business we try to involve some other secondary teams such as Head of Operations and we can even go as far as the General Manager because the content is also a major driver of the business, so we try to involve other secondary teams so that we get an all-round document”.*

The respondents were asked about the response of key stakeholders with regards to the effectiveness of quality control standards already implemented. The following reply was provided by the Technical Coordinator;

*“It is good, they like it because we adhere to standards. But they criticize us a bit because we are too strict on those standards, they want us to divert a bit and show certain content they want and possibly go overboard sometimes. Sometime ago we had a spillage and the signals were going overboard and we had viewers calling from outside our borders. They were enjoying our show and all that, but we still had to follow standards and make sure that situation was resolved. They were unhappy, but we had to adhere to those standards because they are very necessary for business operations. They have criticized us a bit for being too strict and not sowing certain contents like other channels are doing and all that, but we must do the right thing”.*

From the above reply, it appears that the stakeholders go beyond internal stakeholders to include customers. The example cited in the response is an indication that customers can and are part of the stakeholders in developing quality control standards although the respondents did not admit as such. The Head of Production also gave the following response to the same question asked;

*“It has been well coming because producers know that they cannot bring just anything to our channel for it to be played. Producers know there are certain standards that they need to meet. Sometimes it is hectic for them, but they understand that if we are to maintain our standards, then it should continue”.* The respondents were asked about how quality can impact on their revenue and what it has done for Kwese Free TV over the last two years. It was observed from the Key Account Manager that this was the response provided;

*“Kwese Free Sports is barely two years old, so I will rather look at the year in review. It is what is expected of every new phase of any business in Ghana with respect to media. Comparatively from the beginning till now, we are doing better than we began in terms of revenue mobilization for the company. Oh yes. Obviously, I mean buying and selling is not just me giving you a pen and you giving me money. When I come back to you and I ask you how the pen is working for you, is it finished or is it giving you any effect because of holding it too much then it means I care so much about your wellbeing. Then of course it means that I am achieving whatever revenue target we have”.*

It was gathered from the response that revenue has not been inspiring as they ought to be. However, cognizance was given to the possibility that when quality standards are continuously improved, there is the tendency of revenue levels rising, which is an indication of how effective quality control measures have been or may be in the future.

According to the Head of Production, the following response was also provided; *“Currently, it has not been good, and I think it is not just about the company but its more about the whole media landscape and the economy at large. Right now, there are so many TV channels vying for the same little market that sponsors give to the channels. Yes, it can but it does not start from Kwese TV, it must start from the Ghana Independent Broadcasters Association (GIBA), the National Media Commission putting their foot down and saying let us all maintain the same standard, let us all do 70 percent local content programs, no piracy. If that is done, then viewers at home will start looking at things like everything is based on quality. It is not something that one TV channel can say that we are doing it by ourselves”.*

It can be ascertained from the above that effectiveness of quality control standards must be enforced not only on Kwese Free TV but on the entire media landscape as a way of ensuring that customers get the best of service at any point in time. The Senior Supervisor in charge of customer experience also provided the following response to the same query;

*“I will say there was a takeover by Kwese Free Sports from Viasat1. The revenue base dropped more than 70 percent. Debtors were reluctant in even paying their debts we had calls at various meetings where sales teams are struggling to get people to buy into the new idea behind the Kwese Free Sports.*

*When we introduced the local content to the system, it brought in a broader perspective to what we wanted to do so the buy in was quicker and the revenue has improved. We are not doing so poorly. I think we have done 40 to 45 percent. We have not met our target, but it is better than none. The name is Kwese Free Sports but if we can have an innovation, not just making it look strictly sports then a lot of customers who are not into sports will be adapting to the idea that we have built. For instance, if*

*we can introduce movies in sports, people will love to watch sports that are based on movies. People will also love to have live interactions. For instance, if the premier league is being played in Ghana and we pick a live feed from that premier league, people will be excited about it because it is a local and it is appealing, and they can relate to it".* Although revenue appears to have been dwindling for Kwese Free TV, quality standards can also be spread over to content creation as a way of sustaining internal structures and fostering quality control effectiveness in the long run.

## **CHAPTER FIVE**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 SUMMARY OF FINDINGS**

Quality control standard in television broadcasting was the central theme of the research and it focused entirely on Kwese Free TV which is in Labone, in the Greater Accra region of Ghana. Data was collected through interview guide that was administered to the research participants by the researcher. Several findings were gathered, and they have been summarized and presented below as follows.

- Kwese Free TV has two main compliance protocols that it appears to be following based on the responses provided by the research participants. The compliance was external and internal in nature.

The External Compliance Protocol;

This had to do with content, frequency boundary and definitions which are spelt out by the National Communications Authority (NCA). It was found out from the study that all of the operations of Kwese Free TV had to fall within what they have been permitted to do as television network and they could not exceed these specifications.

The Internal Compliance;

It had to do with principles and procedures that have been developed by Kwese Free TV to be used by all departments of the television network. These protocols are mostly developed from the television network's head office in South Africa and sent down to the local office in Ghana. The compliance protocol was in such a manner that for any content to appear on the screens of Kwese Free TV, it must be approved by the Programs Manager, the Head of Productions, the Marketing team and if need be, the General Manager inclusively. This was guided by strict rules and regulations that must be exhausted always by all persons responsible for producing content for the TV network. These compliance protocols appeared to be the focus of Kwese Free TV and all efforts were geared towards upholding them.

- Quality control measures at Kwese Free TV were also developed in a manner that fosters sustainability and brings the interest of customers to the forefront. The quality standards were found to have emanated from the rules and regulations of regulatory bodies coupled with what Kwese Free TV also wanted to be known for.

In analyzing quality measures that are implemented, the following findings were arrived at;

The channel has been structured in such a manner that a separate entity known as the Network Operations Center (NOC) ensures that quality standards are strictly adhered to. This unit is dedicated constantly for monitoring the channel's activities.

The channel also relies on customer feedback as a way of identifying areas that need improvement and what areas also need further perpetuation.

The quality control standards implemented by the television network in question also appears to be on point because of its holistic stakeholder participation in ensuring quality content is churned out. This starts from an internal top management agreement and comes down to lower level staff and focusing on public expectations. These quality standards played a role in how the TV network is perceived the way it is currently.

- The effectiveness of quality control standards for the time being is twofold – negative and positive. This is so because from the negative perspective, Kwese Free TV has falling revenues due to the bureaucratic processes it has to go through in putting content out. Additionally, the TV network is not able to develop certain contents which are in the interest of the general public due to the stance of ensuring quality and cross checks at all times. Although this is the right thing to do in the long term, the company appears to be losing revenue by going along this path. The positive aspect of these quality control standards as a measure of effectiveness is having to avoid negative reportage and not being in the bad books of regulatory bodies. The target market is also receiving good and well thought through content that is directly in line with what the TV network wants to put out there for the public.

## **5.2 Conclusion**

Based on the findings gathered from the study, it can be concluded that Kwese Free TV is a television network that has carefully developed quality procedures to guide its operations at all levels. The findings gathered that regulatory bodies have played and continue to play a significant role in how the TV network operates in terms of quality but the internal culture at Kwese Free TV is one that depicts conformity, consistence

and quality control. Admittedly, there were challenges that involved limited transmission and content development together with long bureaucratic processes that must be followed in order to ensure that quality standards are kept. Regardless of these challenges, Kwese Free TV still thrives when it comes to the implementation of quality control standards.

### **5.3 Recommendations**

It is important to note that media houses demonstrated knowledge about some regulations and appreciated the importance of complying with them. What was lacking rather was the discipline to comply with them. There is the need to institute and intensify education of media houses on the importance of complying with set regulations. Based on the findings from this study, these recommendations are being made to ensure better compliance to the existing regulations governing the programming content of television broadcast and the geographical coverage areas of transmission of television stations. However, several linkages can also be established in order to identify core objectives. To enhance the implementation of the guidelines set by the NMC and NCA, the following recommendations are to be considered by Kwese Free Sports TV and other television networks as well:

- Although the NMC expressed desire to enforce compliance, the absence of a broadcasting law hindered this. It is for this reason that in the short term, the media houses must engage in self-regulation as has been adopted in countries like Malawi and Ireland. In this case, with the media houses being aware of the rules and belonging to a common association, no government force would have to be brought in to put them on track in case one of them goes astray. This is likely to succeed because the media houses were themselves concerned about noncompliance.

- In the long term there is the need for the legislature to as a matter of urgency hasten the passage of the broadcasting bill into a law. This will give the National Media Commission the biting edge to punish non-conforming radio and television stations in their programming.
- Some media houses lacked knowledge about the existence of the laws on compliance. Regarding compliance, media houses must be furnished with the information on the dos and don'ts. This should jointly be done by the NMC and NCA through media associations like GJA and Ghana Independent Private Broadcasters Association (GIBA).
- Internal mechanisms by media houses to ensure technical compliance were realized to have been almost absent. It is recommended that this all-important strategy is encouraged to ensure compliance.
- The NCA should in the absence of a complete electronic monitoring installation set up, intensify their monitoring visits to radio and television stations to continually check for compliance. It was acknowledged that NCA officials do not visit radio and television station frequently. With the installation of some new spectrum monitoring equipment in Accra and yet to be installed in Kumasi, Takoradi and Tamale, monitoring will be enhanced.
- The capacity of the NCA needs to be enhanced for a better coordination of compliance measures. The absence of the necessary equipment really hampered the work of the NCA. Currently, the NCA has procured and is installing spectrum monitoring equipment in only some parts of the country. The mobile ones will be used in the gaps and this calls for experts. Hence the capacity of the people to carry out this will need to be critically examined.

Content regulators need to recognize the subtle effect or impact of television brand identity (ident) due to its repeated nature and ensure that local broadcaster own certain number of culturally valued television channel brand identities to preserve the local cultural values. This is because fusing socio-cultural values into television brand identity (ident) would be cost effective, value oriented in terms of air time and purpose. This would not only tip the cultural balance but also make brand appropriate to consumers as revealed in the study. This would help tip the cultural balance in an environment where programmes acquire audience by chance as well as by choice. Local broadcasters and content producers particularly in Africa need to recognize that many viewers are living in a brand world where consumer (viewer) value creation is of great importance. In order not to fall into the “category conformity trap” (look alike) of copying or emulating the industrialized west, due to the push for attention on the digital platform. It is of necessity for broadcasters and content producers to create and develop a style guide that is grounded on socio-cultural values. That is, values that can be associated with and at the same time advance the programme or channel core values, personality (character) attributes and or the brand promise (the emotional benefit). With the intention of owning a culturally valued brand identity (ident) that is creative and consistent in terms of style.

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## APPENDICES

### Appendix I: INTERVIEW GUIDE

Dear respondent, this document is part of a research activity to investigate quality control standards at Kwese Free TV. Your response will be used solely for the research purpose and you are entreated to participate to the best of your ability. Thank you. Identify Themes from your objectives and pick questions from these under the various themes.

1. How would you describe Kwese Free TV in terms of compliance with broadcasting regulations?
2. What procedures are followed by your TV network in complying with regulations?

3. What compliance protocols are put in place to guide the broadcasting operations of Kwese Free TV?
4. What is the effectiveness of these protocols?
5. What measures are put in place to ensure the sustainability of these compliance protocols?
6. What measures are implemented by Kwese Free TV in ensuring quality control?
7. What is the basis for the institution of these measures of quality control?
8. What are the tenets of quality control covered by the TV network?
9. How adaptable are these quality control standards of Kwese Free TV?
10. What is the stance of regulatory bodies on the quality control standards implemented by Kwese Free TV?
11. What is the revision interval for your quality control standards as a TV network?
12. How long have you been employing quality control standards at Kwese Free TV?
13. What stakeholders are involved in the drafting and implementation of quality control standards at Kwese Free TV?
14. What has been stakeholder(s) response with regards to ongoing quality control standards at Kwese Free TV?
15. Do you regard the quality control standards of Kwese Free TV as effective in comparison with other TV networks in Ghana?
16. What is the basis for your response in question 15 above?
17. What has been your revenue performance over at least the last two years?
18. In what way do you regard the revenue generation of Kwese Free TV as being dependent on quality standards?
19. Is there any way through which revenue can be improved through quality standards?
20. What do you believe can be done to ensure upward revenue generation?

## **APPENDIX II: TRANSCRIPTS**

### **TRANSCRIPT A**

William Diego Parker Baiden

Key Account Manager, Sales Department

1. How would you describe Kwese Free TV in terms of compliance with broadcasting regulations?

Okay so I will say if we are not at the top, this is part of the conversations we have with a lot of agencies and clients who we deal with and they complement the type of compliance modules that we use here at the station.

2. What procedures are followed by your TV network in complying with regulations?

For instance, with the sales department, when it comes to a client coming to advertise say three months, six months or a year, we make sure that whichever client it is we offer the person a schedule which means the times and spots played of any commercial that is supposed to be aired. And then at the end of every month we make sure that the client also gets a TC or what we also call a transmission certificate, so the client can take a good look at what we have done, what we have played viz-a-viz what was not. What compliance protocols are put in place to guide the broadcasting operations of Kwese Free TV?

3. What is the effectiveness of these protocols?

It has been very effective as I said. This is because it has been lauded by agencies and we have not had any issues with these kinds of things especially in this department where a client will come and say that I paid for GHC20 worth of airtime and you gave me GHC18 worth of airtime. Should there be any lapses, we even alert clients that for instance a program has been shifted from this time to that time so for that reason we can't play that commercial at that time so can we put it in this place and then they give us the go ahead to do that. We hardly have issues with clients coming back to say that our commercial was billed at this time and you did not play it or you played it at 5pm. I think so far it has been very sustainable and helpful.

Our compliance level has been awesome so far. And of course, we make sure that contracts are signed before any execution is done. If not, we can even start with the execution of the contract knowing very well that some sort of agreement has been made so that we sign contracts for it to be affected.

4. What measures are put in place to ensure the sustainability of these compliance protocols?

We give schedules to clients and we sign contracts. The contracts are signed by both parties so our general manager signs, our sales manager signs then we leave a copy with them and we also keep a copy for reference sake. We make sure that all these contracts are filed so in case of any instance where we need to fish out for any anomaly, we can go back to the same contract to also have a look at it.

5. What measures are implemented by Kwese Free TTV in ensuring quality control?

6. What is the basis for the institution of these measures of quality control?

Basically, it is to have a very easy way of administering the job we are supposed to do and that is the key thing. I mean smooth running of the business basically so that there wouldn't be any hiccups along the line.

7. What are the tenets of quality control covered by the TV network?

Basically, that is like the contracts we sign and issuing TCs (transmission certificate) to clients and nowadays there are also agencies that do assessment of whichever commercials to make sure whether they are played or not. All these things fall under the quality control things we put in place.

8. How adaptable are these quality control standards of Kwese Free TV? They are

very adaptable in the sense that when you are introducing them to other departments the staff gets to know the key things that help the sales department. Every human institution makes mistakes but, in the sense, that you wouldn't be in the know. So even if there are mistakes we try to make corrections. They are very adaptable and friendly as well.

9. What is the stance of regulatory bodies on the quality control standards implemented by Kwese Free TV?

For us and the last time I checked, we have not been in their bad books. I mean we have executed our mandate and duty in a professional way, so it will rather be an applause that criticism from them. Everybody gets criticized once a while, but we always make sure there are no major issues that demand questioning the standards that we are implementing here.

10. What is the revision interval for your quality control standards as a TV network?

At least annually. Often, it could be quarterly or half a year. Yeah.

11. How long have you been employing quality control standards at Kwese Free TV?

Right from the beginning. Even during Viasat1 days. Basically, it has been there, and it continues to be there.

12. What stakeholders are involved in the drafting and implementation of quality control standards at Kwese Free TV?

That will include management, the key heads from our headquarters in South Africa and of course they do that in collaboration with us here to know the local aspect of it.

13. What has been stakeholder(s) response with regards to ongoing quality control standards at Kwese Free TV?

Basically, it has been that we can do better. Response has not been anything negative to the best of my knowledge.

14. Do you regard the quality control standards of Kwese Free TV as effective in comparison with other TV networks in Ghana?

Yes. This will sound like some sort of a bias thing but of course it's the truth that yes, we are way better compared to other TV stations. As I said earlier on that those agencies we deal with always complement us for better job done.

15. What is the basis for your response in question 15 above?

The compliance agencies always complement us for a good job done.

16. What has been your revenue performance over at least the last two years? Kwese Free Sports is barely two years old, so I will rather look at the year in review. It is what is expected of every new phase of any business in Ghana with respect to media. Comparatively from the beginning till now, we are doing better than we began in terms of revenue mobilization for the company.

17. In what way do you regard the revenue generation of Kwese Free TV as being dependent on quality standards?

It is because of the things we are giving to customers that is what making them come to us. Although it is new, and people expect us to be doing quite well, they still come to us because of the control and quality standards that we have in place.

18. Is there any way through which revenue can be improved through quality standards?

Oh yes. Obviously, I mean buying and selling is not just me giving you a pen and you giving me money. When I come back to you and I ask you how the pen is working for you, is it finished or is it giving you any effect as a result of holding it too much then it means I care so much about your wellbeing. Then of course it means that I am achieving whatever revenue target we have.

19. What do you believe can be done to ensure upward revenue generation? Sticking to the complaints, the regulation, the tenets, the rules and regulations that are given to us by the authorities.

# KNUST



## **TRANSCRIPT B**

Nana Asiedu Asante Samuel Head  
of Production

1. How would you describe Kwese Free TV in terms of compliance with broadcasting regulations?

I think we try and stick with our broadcast regulations bearing in mind all the difficulties, but we do our best. I will say 90 or 95 percent of the time we comply with all regulations of the country. For instance, now we are not supposed to play or show alcoholic commercials before 8pm. We stick by it and local programming we are supposed to have a minimum of 60 percent local content, so I think we are doing well.

2. What procedures are followed by your TV network in complying with regulations?

We just try and follow the law.

3. What compliance protocols are put in place to guide the broadcasting operations of Kwese Free TV?

Things do not go on air just like that. It goes through a process. First, it needs to be seen by the programming department, it needs to be seen by the marketing department and sometimes it even needs to be seen by the general manager. All these people need to be approved so they are all the protocols we need to satisfy before things go on-air, so nobody can unilaterally get up and put anything on air. It needs to go through a process.

4. What is the effectiveness of these protocols?

It is very effective to make sure that we are all on the same page. Sometimes I can say it becomes a bit bureaucratic especially when things need to go as

quickly as possible, but it is there for a reason so yes, it is very effective. It is achieving the goals that it is supposed to, so it is very effective.

5. What measures are put in place to ensure the sustainability of these compliance protocols?

When someone sees anything on screen they will question it. When they question it and it has not gone through the proper process, the person who put it there will have to answer for anything that happens. So, I think that is deterrent enough, so you need to know that this product that I am supposed to put on air, I cannot just go and put it on air. I need to make sure that this person has paid, do I play it before 8pm or after 8pm. So, for anything you need to know that you will be penalized so that makes our measures sustainable.

6. What measures are implemented by Kwese Free TV in ensuring quality control?

Because I am from production everything I say has to do with what is aired. For instance, we are supposed to do sports, what is the central vision for the channel. The central vision for the channel is we are supposed to do sports, so we need to check the sound quality, is it up to what the system can take, the level of sound is it low or high, is it something that needs to be worked on? Even graphics, titling, the fonts that we use, there are guidelines that matches. These are some of the things that have been laid down and set from the headquarters. I know what the central team is trying to do. They don't like the situation whereby when you are in Ghana watching Kwese Free Sports and you move to Nigeria then it becomes like something totally different. There may be some things that have been twisted locally but majority of it is the same thing.

7. What is the basis for the institution of these measures of quality control?

It runs across. The quality cuts across the whole sub-region. It is a unified standard. We are all in the same sub-region, so everything is the same.

8. What are the tenets of quality control covered by the TV network?

I think basically we all love quality stuff. If I go somewhere and I see that this shirt I'm wearing is of low quality compared to quality of another and they are of the same price, I will go for the other shirt because at the end of the day I want to feel good. It is a kind of a feel-good situation. That is the same way with TV. If I'm watching TV and the sound is bad, the picture quality is like bad and do not get quality reception, I will switch on to the next one. One that I know will be consistent and I can enjoy. At the end of the day I will stick to that. We all like to receive quality service and that's why as a channel we like to deliver quality entertainment and sports for the viewers.

9. How adaptable are these quality control standards of Kwese Free TV? For now, I will say that although everything is coming from central, locally the ones that don't work with our situation we try to let them know. We try to also tweak it but that doesn't mean we have to veer away completely from the set down procedures but then we know that take for instance we can't play alcohol ads before 8pm, we know that no matter what we cannot do that because it comes with an FDA ban.

10. What is the stance of regulatory bodies on the quality control standards implemented by Kwese Free TV?

They have given us the thumbs up. It is like they don't really have any issues with us. As I was saying, they will wish other channels are like us. Because first we don't just pick anything from Youtube and just dump it on the channel. We don't pirate because it is a no-go area for us. Whereas other channels it is their bread and butter. We hope we can maintain that standard and move on to the next.

11. What is the revision interval for your quality control standards as a TV network?

Every year we try to review our standards. We try to see what the new policies are, what are the new laws that are being implemented in the country. But if within the year something is to change, that is where the adaptability comes in. we can adapt to it. We don't wait and go like our next review is in a year's time, so we will wait till the year comes before we review. If it is something that needs to be done and done now, we do it.

12. How long have you been employing quality control standards at Kwese Free TV?

Since the beginning. Kwese Tv, used to be Viasat1 and it had a certain protocol that has been kept till date.

13. What stakeholders are involved in the drafting and implementation of quality control standards at Kwese Free TV?

That I will not be able to say much on

14. What has been stakeholder(s) response with regards to ongoing quality control standards at Kwese Free TV?

It has been well coming because producers know that they can't bring just anything to our channel for it to be played. Producers know there are certain standards that they need to meet. Sometimes it is hectic for them, but they understand that if we are to maintain our standard this is what we must do.

15. Do you regard the quality control standards of Kwese Free TV as effective in comparison with other TV networks in Ghana?

Oh yes. Ours is very effective because as I was saying earlier, if on other channels they can put pirated materials and movies and what have you and just take off their logo, then it is like ours is good. We are good.

16. What is the basis for your response in question 15 above?

We do not deal in pirated materials.

17. What has been your revenue performance over at least the last two years?

Currently it has not been good, and I think it is not just about the company but its more about the whole media landscape, the economy. Right now, there are so many TV channels vying for the same little market that sponsors give to the channels

18. In what way do you regard the revenue generation of Kwese Free TV as being dependent on quality standards?

It is supposed to be dependent on it in this country, but it is sad to say that it is not. Internationally it is but locally it is more about whom you know. Your connections, your networks, whose palms you can grease and all that. So, it is supposed to be quality material and everything but sadly it doesn't depend on quality. Quality plays just a fraction of it and not the full thing.

19. Is there any way through which revenue can be improved through quality standards?

Yes, it can but it doesn't start from Kwese TV, it must start from the Ghana Independent Broadcasters Association (GIBA), the National Media Commission putting their foot down and saying let us all maintain the same standard, let's all do 70 percent local content programs, no piracy. If that is done, then viewers at home will start looking at things like everything is based on quality. It is not something that one TV channel can say that we are doing it by ourselves.

20. What do you believe can be done to ensure upward revenue generation?

Certainly, revenue generation will shoot up if we are able to maintain quality.

# KNUST



## **TRANSCRIPT C**

Anthony Mintah

Programming Manager, Kwese Free TV

1. How would you describe Kwese Free TV in terms of compliance with broadcasting regulations?

To seek for description, I will say the Kwese TV is the best in the system when it comes to compliance with the regulations from authorities in Ghana.

2. What procedures are followed by your TV network in complying with regulations?

Alright, so I will say that there are policies from the owners of Kwese TV that guides the work ethics when it comes to compliance. What we do here is just to ensure that content, basically local and external doesn't violate the regulations.

I will not say that there are laid down procedures, but it is more like we just seem to agree on what can be done and what can't be done based on regulations from authorities and we all ensure that we comply.

3. What compliance protocols are put in place to guide the broadcasting operations of Kwese Free TV?

When it comes to let us say external properties, we do not have much of control.

Based on how Kwese TV operates, we receive content from the head office in South Africa and we do not have much control on that. But locally what we produce here and what we receive from external parties, what we do is that we preview it. There are third party content producers that we have. So far there is only one that we are working with. The quality control of what goes on air lies with the head of programming where he or she must be in the known. Because these are all live shows and if they were to be pre-recorded shows as there were

in the days of Viasat1, there should be a body that will preview every content that goes on-air, but these are live shows. The protocol here is that there is an agreement in place where the producer will have to send either on weekly or monthly basis a write up of the various topics, episodes and the guests that you are bringing on the show and the sort of things that you will discuss. Once it is previewed by the programs manager and there is anything that violates regulations or policies, both parties will sit and ensure that we revisit that topic. The protocol is in the sense that producers will develop the content, but the final approval lies with the head of programming and Kwese TV.

4. What is the effectiveness of these protocols?

Yes, I will say they are effective.

5. What measures are put in place to ensure the sustainability of these compliance protocols?

Basically, the measures are in the form of policies because as human as we are and our individual differences, if there are no written policies to guide how we work, people will do things based on their beliefs. There are policies that are in place to ensure their sustainability, so if you go against any of these policies on compliance, the law should deal with you.

6. What measures are implemented by Kwese Free TV in ensuring quality control?

When it comes to quality control, I think the procedures are a bit like compliance because I see quality control to be a subset of compliance. What goes on air is basically of essence to the channel. So, in the same as goes with the compliance bit, anything that comes from the headquarters of the channel, what we can do in terms of quality control is that we only put it on air for the first time because

we do not get to preview it. When we see that it does not meet the standards of quality in Ghana, we flag it to those in charge of content at the headquarters, so it is looked at. Locally, quality control is in two folds. The content with the consumer is technical. Lighting, camera setting and all that so the head of production at Kwese Free TV ensures every content meets the standard when it comes to quality.

7. What is the basis for the institution of these measures of quality control? The basis I will say one is that the country has regulations and policies that NCA has put together when it comes to standards because as a TV station you must meet some measures. The bases I will say first as a channel because it is a profitmaking business is to meet the needs of our viewers because the more viewers we attract the more profit we are likely to make. Although we must meet the standards of NCA, our primary aim is to satisfy our viewers.
8. What are the tenets of quality control covered by the TV network?
9. How adaptable are these quality control standards of Kwese Free TV?
10. What is the stance of regulatory bodies on the quality control standards implemented by Kwese Free TV?

So far there has not been any red flag from the regulators of TV stations in Ghana, we feel that we meet their standards.

11. What is the revision interval for your quality control standards as a TV network?  
TV is very dynamic as technology is. So, what we do is that for three months, I will say six months because on paper it is three months, but we do not get to do it every three months so every six months we sit to review our standards when it comes to quality control to ensure that we meet the growing trend.
12. How long have you been employing quality control standards at Kwese Free

TV?

I will say from day one.

13. What stakeholders are involved in the drafting and implementation of quality control standards at Kwese Free TV?

When it comes to television station I will say that the core business is product which is content. The primary stakeholders will be the content developers made up of producers, head of production and programs and schedulers. But because that is their core business we try to involve some other secondary teams let us say head of operations and we can even go as far as the general manager because the content is also a major driver of the business, so we try to involve other secondary teams so that we get an all-round document.

14. What has been stakeholder(s) response with regards to ongoing quality control standards at Kwese Free TV?

I will say that internal stakeholders have been fine so far and the external ones being the viewing public, there hasn't been any negative feedback from them.

I will say that the response has been positive so far.

15. Do you regard the quality control standards of Kwese Free TV as effective in comparison with other TV networks in Ghana?

I will say that it is the best if we compare the standards we have here in terms of competition.

16. What is the basis for your response in question 15 above?

There are other channels who are not even direct competitors of Kwese TV but they try to match us boot for boot and replicate what we do. So at least that is an indication that we are doing well.

17. What has been your revenue performance over at least the last two years?

It is a new brand, Kwese TV is a new brand since it took over from Viasat1 and financially it has suffered. I will say that out of ten I will give a three in terms of revenue performance.

18. In what way do you regard the revenue generation of Kwese Free TV as being dependent on quality standards?

19. Is there any way through which revenue can be improved through quality standards?

When it comes to Kwese TV in terms of knowledge and to the best of my knowledge is better. There are other factors that can improve quality standards and some that are not related to quality but can bring in more revenue.

20. What do you believe can be done to ensure upward revenue generation? The very one I will want to touch will be the product which is the content. And when it comes to Ghana, a feasibility study will tell you that a pure sports channel doesn't survive. There have been examples when Metro TV did a purely sports channel and no one told them to change their content. The first thing I think we can do to improve our revenue is to review our content and try to bring in more entertainment programs because the general entertainment appeals to a lot of people so that means it grows your viewership base. The key one will be to review the content bit. The second one is based on promotion because one other factor that Kwese TV has suffered is that it is a new brand, but it has not seen a lot of marketing, so people do not know much about the brand. I think that when the content is revised, people must know what is on Kwese Free Sports so that they can tune in to watch. If we improve our marketing and promotional base it will also help our revenue. And the last bit is reach which lies with the technical unit. The reach will be boosted so that they have enough capacity to expand the

coverage for the channel because if your market is good and people cannot access your channel then you are not pushing anything. It is also key that we make accessibility of the channel to everyone across the nation very positive.

# KNUST



## **TRANSCRIPT D**

Noah Nash

Senior Customer Experience/Marketing Supervisor

1. How would you describe Kwese Free TV in terms of compliance with broadcasting regulations?

I think so far, we have not done so badly because we have complied with all the requirements. If you look at since the takeover from Viasat1 one by the Kwese Free Sports team, there were some regulatory requirements needed by the standard procedures within the National Communications Authority (NCA). The new owners have been able to adhere to it strictly. We have been able to go through the process of re-registering the company to get it done and aligned with the NCA as well. We have been able to maintain our terrestrial lines as well, so we have not changed entirely as a company, we are still the same.

2. What procedures are followed by your TV network in complying with regulations?

Some of the procedures are the content. If you look at when we started from Viasat one to kwese Free Sports, you realize that we are expected to have not less than three or four local contents. We have close to about four or five shows that are produced internally which is getting a lot in terms of market share. So far people have been saying that we do so well. Because we dropped from our geo-poll because a lot of people didn't know what we bring on board as Kwese Free TV but when we added our local content and shaped it per the standard regulations, we have been able to meet the spectrum.

3. What compliance protocols are put in place to guide the broadcasting operations of Kwese Free TV?

The protocols are that we are transmitting with your frequency and you maintain your frequency. You are expected to also improve upon your coverage in the locality, for example signal level, the quality that is required for viewers at home. So far so good we have been able to improve our transmissions at the various sub stations. I had the opportunity to man one at the Northern region. Currently we have been doing the digital transmission which we have been testing using the combo transmitter. So currently the signal level has improved significantly.

4. What is the effectiveness of these protocols?

They are extremely effective. If you look at what the reports that are required of us to submit to the NCA quarterly, you will realize that they also monitor our signals and activities on our network. So, if they have any reservations they would have drawn our attention to it. But so far, we have been able to do what is required of us, so I will say that we have met the protocols.

5. What measures are put in place to ensure the sustainability of these compliance protocols?

Because we are required to go digital (digital migration is taking place), we have done the first phase in Accra. Per the protocol we are required to have a few things changed in terms of equipment and others and the new owners have been able to get us a few equipment that augments the old ones, so we have been able to rebrand some of the equipment and get it right in terms of transmission and others. I will say that we have not done poorly because if you look at the transmission that we give to our customers alone in Accra, it means that we are gradually improving the quality of digital migration that we are enjoying within

Greater Accra and some part of Ashanti. So, for instance we have been able to move to the DTT platform and if you look at the quality wise comparing it to what we are currently having with other stations who have also migrated, you will realize that we have quality standards and lot of picture quality is being delivered to most homes. So far so good. We can't say that we have done poorly.

I can rate us at 70 percent because of the things we have done so far.

6. What measures are implemented by Kwese Free TV in ensuring quality control?

We have pushed for what we call monthly controls of various sites that are transmitting the feeds from here. And so far we have been doing the monitoring in the regions to know if the signal levels are better and they are maintained.

We do the quarterly and the monthly and we do the yearly average to ensure the standards we are meeting. We also have feedback that customers share with us.

Because the customer care unit deals with customers regularly, we are able to get feedback on our social media platforms. When there are transmission breaks we are able to get feedbacks. We have not had those incidents so far. We have been getting support from our dealers who tell us exactly what is going on in terms of frequency quality through the response that customers give to them. So those are the ways we ensure that quality is maintained.

7. What is the basis for the institution of these measures of quality control?

8. What are the tenets of quality control covered by the TV network?

There are parameters that are given to us by the NCA to meet. Those parameters are that we are to transmit within certain frequency. So those transmission requirements are what the technical unit is adhering to strictly. But per the reporting, we can say that we are doing what is required of us per the NCA regulation.

9. How adaptable are these quality control standards of Kwese Free TV?  
They are adaptable because if you look at what is required to keep the regions active in terms of customers' response then it means that we are to receive response from our dealers. Our dealers are what we call. People who have digital TV at home will share with us our feedback on whether the transmissions are still constant and still within the quality range. So those are the few things we are looking at. So far so good, we have not done badly because just recently we got feedback from Ada which is more than 20km away from Accra. When a customer tells you "oh I am receiving your digital transmission on my new Hisense TV and they are so pure and clean", then it means that we are within the standard and quality required of us by the NCA.

10. What is the stance of regulatory bodies on the quality control standards implemented by Kwese Free TV?

Their stance is that we should let the customer feel at home and happy watching quality TV. Whatever we have told them we are to do for our customers, we are doing so. And they are measuring us based on what we have promised to do to our customers. So that the standard they are keeping us to and that is what they are monitoring.

11. What is the revision interval for your quality control standards as a TV network?  
It is periodic because you still have what we call the geo poll analysis that takes place.

12. How long have you been employing quality control standards at Kwese Free TV?

I think from inception of the company from the old Viasat One till now which is Kwese TV, that is our pedigree. The picture quality has been our hallmark.

The frequency transmission, the quality of if we are even using the SD, we are still maintaining the quality. Viewers can attest that we have been giving them good picture quality and our programming is the best. So those parameters are what we will be used to judge us among our peers.

13. What stakeholders are involved in the drafting and implementation of quality control standards at Kwese Free TV?

I will say that we as staff, we also have interest in things that take place on our network. Our General Manager has played a key role, our technical team has also played a key role. These are the standards that we have used in measuring ourselves. Feedback that we have had in the previous company has also helped in measuring how we should control our quality. So, there have been positive feedback in the past and we try to drive on the old positive feedback in terms of measuring it. So, it has been a collaborative one. Our headquarters has also supported us because if you look at the transmission that we have done on the DTH so far, they have been asking us that we look at feedback from customers who are watching us from the DTH box. Their feedback has improved on the quality.

14. What has been stakeholder(s) response with regards to ongoing quality control standards at Kwese Free TV?

15. Do you regard the quality control standards of Kwese Free TV as effective in comparison with other TV networks in Ghana?

I will say we are relatively better and we have improved gradually because it comes with cost. The technical team has not had their cost fully catered for.

But within their means so far so good, from the report of customers, I think we have not done badly.

16. What is the basis for your response in question 15 above?

Customers are the ones who judge and the feed we share with them, customers are the ones who will be the key determinants of the quality. For instance, I could remember that about three years ago we were transmitting from Accra here and Tamale was not getting the feed and it was a customer who reported that “look, we can’t see you people on the Channel that you claim you are on”. So quickly we were able to get the signal back to Accra and Accra got to know that we have been cut off in terms of transmission. It is the customers that give the feedback and the customers that determine how well we are doing and that is why I am basing my response on that.

17. What has been your revenue performance over at least the last two years? I will say there was a takeover by Kwese Free Sports from Viasat One. The revenue base dropped more than 70 percent. Debtors were reluctant in even paying their debts we had calls at various meetings where sales teams are struggling to get people to buy into the new idea behind the Kwese Free Sports. When we introduced the local content to the system, it brought in a broader perspective to what we wanted to do so the buy in was quicker and the revenue has improved. We are not doing so poorly. I think we have done 40 to 45 percent. We have not met our target, but it is better than none.

18. In what way do you regard the revenue generation of Kwese Free TV as being dependent on quality standards?

It is because the advertisers who come to share their advertisements and pay for their services are the ones who give us feedback as well. Because an advertiser picks from a client who wants to be on the program.

19. Is there any way through which revenue can be improved through quality standards?

Of course, the name is Kwese Free Sports but if we can have an innovation, not just making it look strictly sports then a lot of customers who are not into sports will be adapting to the idea that we have built. For instance, if we can introduce movies in sports, people will love to watch sports that are based on movies. People will also love to have live interactions. For instance, if the premier league is being played in Ghana and we pick a live feed from that premier league, people will be excited about it because it is a local and it is appealing, and they can relate to it.

20. What do you believe can be done to ensure upward revenue generation? If you look at the local content properly and get to partner institutions that also believe in sports for free. Even though it is an expensive venture for us, our partnerships with those institutions that are for free will probably improve upon our viewership and increase our geo poll analysis. That will also inform advertisers that they can put their money in that company because a lot of viewership has been directed towards that TV channel. So that is the way forward. We need to do certain things for free which comes as a cost to us, but we need to do it wisely.

### **TRANSCRIPT E**

Padmore Gorogah

Technical Coordinator, Operations Department

1. How would you describe Kwese Free TV in terms of compliance with broadcasting regulations?

I think Kwese TV is very firm with compliance and with their content in the sense that they don't just put anything out there. They make sure all instructions are adhered to by national standards before they put it out there. I think they are firm in terms of their compliance.

2. What procedures are followed by your TV network in complying with regulations?

For standard procedures in terms of compliance, I know we follow that of NCA. It has rules and regulations and technically we know for our frequency and signals we do not have to go beyond our boundaries. We have to geo block it to make sure we do not go beyond. They are all compliance and broadcast regulations that we abide by so we stick to it.

3. What compliance protocols are put in place to guide the broadcasting operations of Kwese Free TV?

Some of the protocols that have been set to make sure this is effective is externally we have the Network Operations Centers (NOC) make sure that some of the quality standards are adhered to and internally we have our team that make sure we adhere to these protocols. We receive information from all these centers and process it to make sure they are used immediately.

4. What is the effectiveness of these protocols?

They are effective.

5. What measures are put in place to ensure the sustainability of these compliance protocols?

6. What measures are implemented by Kwese Free TV in ensuring quality control?

We have a very proactive team and aside the information we receive, on our social media handles and viewers also do their reporting based on their

expectation of the channels. When something is at fault they send it to us and our team being proactive, we pick it up and execute and get it done.

7. What is the basis for the institution of these measures of quality control? For every channel or any network that want the best for their clients will actually put in the best. I think Kwese TV for now stands to give clients premium and the very best of entertainment in sports and whatever we are producing now. We stand to give them the very best. You know the market is very competitive now, so we cannot compromise on anything. Those are the bases we stand on to deliver to our clients.

8. What are the tenets of quality control covered by the TV network?

Our belief is to give the best and always be the best in delivering broadcasting across. We have been able to achieve that to a level, but we are still working on them.

9. How adaptable are these quality control standards of Kwese Free TV? In terms of adaptability it is not easy and mostly we don't see that in Ghana here. I think Kwese TV is doing well so far and it is helping.

10. What is the stance of regulatory bodies on the quality control standards implemented by Kwese Free TV?

In their eyes so far from my understanding, we are doing well compared to other channels. I believe so because we have not had any query or complaints so far like other channels we have heard of. I think we are on the safer side for now.

11. What is the revision interval for your quality control standards as a TV network?

I believe our revision intervals are the best for now because our management is on top of their game. They are always coming up with strategies to ensure we are on top from time to time. That is right from the head office down to us over

here. They hold meetings here and there. Technically that keeps us on top of our game. Information and communication moves on perfectly and we are able to go through system processes that previously did not work, and we execute and make them better. We can say minimum six months.

12. How long have you been employing quality control standards at Kwese Free TV?

Before Kwese TV came into the picture and after it came, we have been adhering to quality standards for a while now. Since and before.

13. What stakeholders are involved in the drafting and implementation of quality control standards at Kwese Free TV?

I believe all top management teams. From the technical to operations side to all other sides are involved in this process just to my best understanding and it has been helping so far. Sometimes the lower level is also considered for contributions.

14. What has been stakeholder(s) response with regards to ongoing quality control standards at Kwese Free TV?

It is good, they like it because we adhere to standards. But they criticize us a bit because we are too strict on those standards, they want us to divert a bit and show certain content they want and possibly go overboard sometimes. Sometime ago we had a spillage and the signals were going overboard and we had viewers calling from outside our borders. They were enjoying our show and all that, but we still had to follow standards and make sure that situation was resolved. They were unhappy, but we had to adhere to those standards because they are very necessary for business operations. They have criticized us a bit for

being too strict and not sowing certain contents like other channels are doing and all that, but we must do the right thing.

15. Do you regard the quality control standards of Kwese Free TV as effective in comparison with other TV networks in Ghana?

I think it is very effective compared to other channels. It is a good thing. Some are also doing good things, but they are only few for now.

16. What is the basis for your response in question 15 above?

Like we said earlier, there are other stakeholders involved. It is not just my opinion in this section. It can be proved in the comments we have received and responses we have received from other bodies. We have not had any issue with government institution with regards to quality control standards with regards to television so that is what I stand on to give that answer.

17. What has been your revenue performance over at least the last two years? For that one I will say we are lacking a bit. Kwese TV is still a new brand and we have not been doing so well. When you sometimes go strictly to these standards it takes you this far and that's why people are not able to adhere to it.

It takes you a while before you can make the sort of revenues you want to make.

We are not so strong at that section, but we believe it is well and we will get there.

18. In what way do you regard the revenue generation of Kwese Free TV as being dependent on quality standards?

With revenue generation, you must give viewers what they want. It is a give and take thing. But some of these standards you can't just give anything out. You cannot play an alcoholic advert when quality control standards say you are not supposed to do it at certain times. If you want to make money you might find

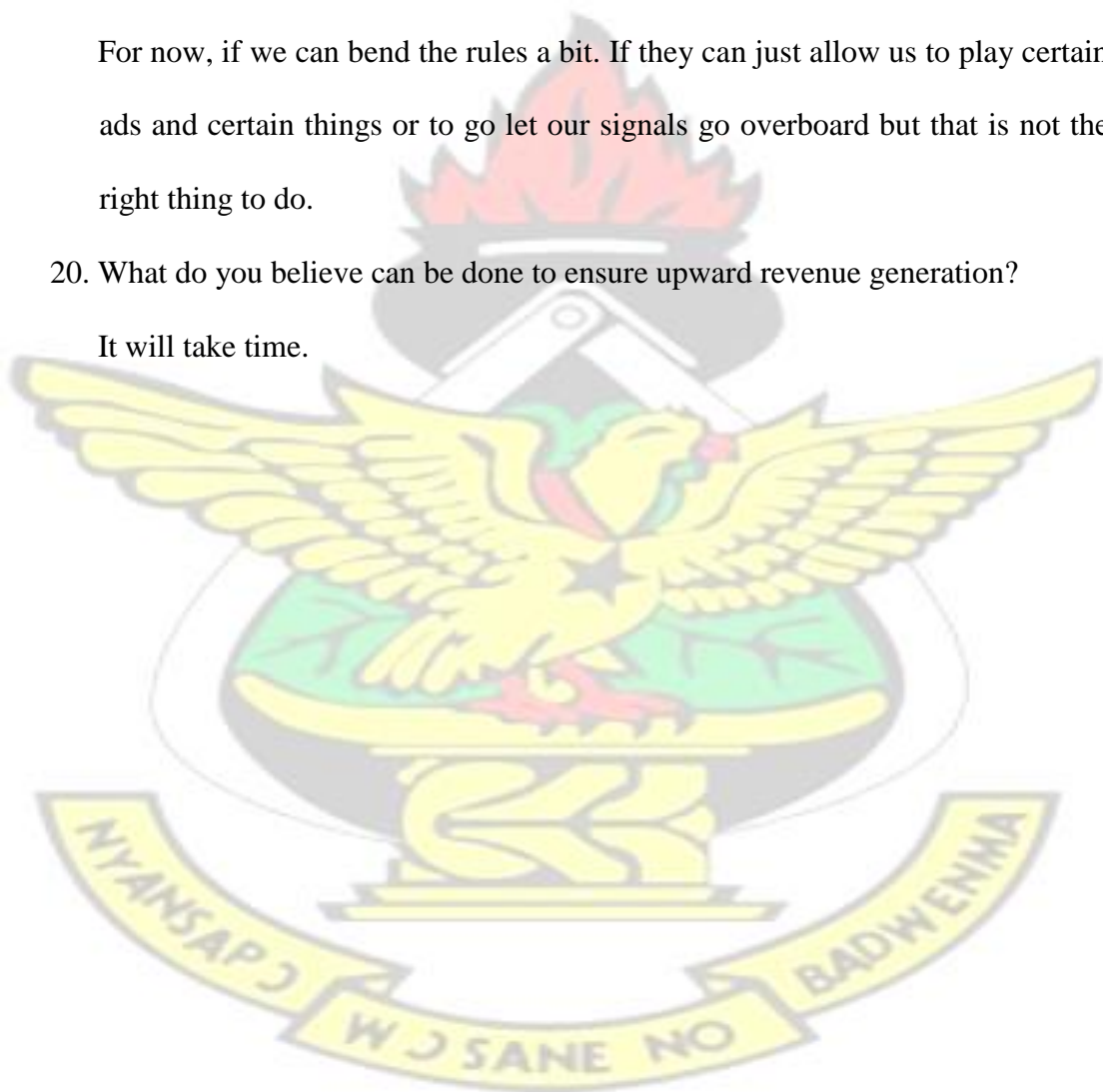
yourself in trouble and that is why we do not compromise on certain things, although it holds back our finances. And because we don't take any content and put it out there not considering the implications, it also holds back our finances, but it is the right thing to do. We are still strategizing to deliver the best to our people. It will take time, but we will get there.

19. Is there any way through which revenue can be improved through quality standards?

For now, if we can bend the rules a bit. If they can just allow us to play certain ads and certain things or to go let our signals go overboard but that is not the right thing to do.

20. What do you believe can be done to ensure upward revenue generation?

It will take time.



## APPENDIX III

### LIST OF ABBREVIATIONS

AFP	Agence France Presse
ATSC	Advanced Television Systems Committee
BARB	Broadcasters' Audience Research Board
BBC	British Broadcasting Cooperation
BER	Bit Error Rate
DTH	Direct to Home
DTT	Digital Terrestrial Transmission
DTV	Digital Television
DVB	Digital Video Broadcasting
FDA	Food and Drugs Authority
FTA	Free to Air
GBC	Ghana Broadcasting Corporation
GIBA	Ghana Independent Private Broadcasters Association
GIJ	Ghana Institute of Journalism
GJA	Ghana Journalists Association
GNA	Ghana News Agency
HVS	Human Visual System
ISDB	Integrated Services Digital Broadcasting
ISO	International Organization for Standardization
ITU	International Telecommunication Union
MINO	Ministry of Information and National Orientation
MOC	Ministry of Communications
MOI	Ministry of Communications
NCA	National Communications Authority
NMC	National Media Commission
NMC	National Media Commission
NOC	Network Operations Centres
NTSC	National Television System Committee
PAL	Phase Alternating Line
PSNR	Peak signal-to-noise ratio
RMSE	Root-Mean-Squared Error
SABC	South African Broadcasting Cooperation
SD	Standard Definition
SECAM	Sequentiel Couleur a Memoire/Sequential Colour Memory
TC	Transmission Certificate
TV	Television
UNESCO	United Nations Educational, Scientific and Cultural Organization