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# KNUST

Designing for Aesthetics: tipping the cultural balance to influence choices

By

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## CERTIFICATION

I hereby declare that this submission is my own work towards the Master of Philosophy in Communication Design and that, to the best of my knowledge, it contains no material previously published by another person, nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text

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## ABSTRACT

This thesis reports on a study that explores ways of enhancing the quality of culturally generated content, as it relates to the design of television brand identity (ident) that have sensibility for its socio-cultural values. This is due to the adoption of digital television broadcasting across the world, which has heavily affected the market size and consumer preferences towards foreign rather than local television programmes. The challenge for stakeholders (governments, regulators, broadcasters, journalists, content producers and civil societies) in developing countries, particularly in Africa is how to preserve the local cultural values in the new digital environment. Where consumers decide when, what and how they watch television programmes. Using the mixed method approach, the study pragmatically employs the Kano theory of attractive quality (Kano et al., 1984) and its methodology, as a frame of reference in designing and collecting of quantitative data from 380 random sampled size television viewers. To inductively analyze the impacts of eighteen (18) relevant aesthetic quality attributes of television brand identity (ident) from consumers' perspective. So that broadcasters and content producers can align television brand identity (ident) design efforts with the classified consumer's requirements or need. Sequentially, the Culture-Orientated Design Model adapted from Moalosi, (2007) was also employed as a frame of reference to capture qualitative data from six (6) culturally orientated viewers and eight (8) viewer designers. It reports on the extraction and categorization of relevant Ghanaian socio-cultural values enshrined in the concept of human dignity into emotional, social practices, material, and technology/design values. It also reports on the analysis, compatibility, visualization, and the translation of sociocultural values into brand identity design features at the early stage of brand identity

design. The outcome of the research indicates among other relevant requirements that: consumers (viewers) assumed that television brand identities have meaningful

(applicable) content and are therefore dissatisfied if the brand is not narrative (meaningful). It further indicates that brand identities that have creative value, reflect socio-cultural values, and are consistent in terms of style; and brands that are technologically advanced in terms of look and feel are mostly desired. Also, the evidence further indicates that fusing associated socio-cultural values into television brand identity design features is like adding spice to soup or food to give it good taste and a memorable aroma that connect consumers to their traditions. Thus, grounding television brand identity (ident) design on associated socio-cultural values in a creative and consistent way will not only make the brand unique and relevant in this ever increasing multichannel era, but will help tip the cultural balance due to its functional value (providing repeated identity to television broadcaster).

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## LIST OF ABBREVIATIONS

IPT – Internet protocol television

ECOWAS - Economic Community of West African States

DTT – Digital Terrestrial transmission/television

ITU – International Telecommunication Union

UHF – Ultra-high frequency

VHF – Very High Frequency

Dstv- Digital Satellite Television

PVR – Personal Video Recorder

TV – Television

RF – Radio Frequency

QAM – Quadrature Amplitude Modulation

NCA – National Communication Authority

NMC – National Media Commission

FTR – Free to Air

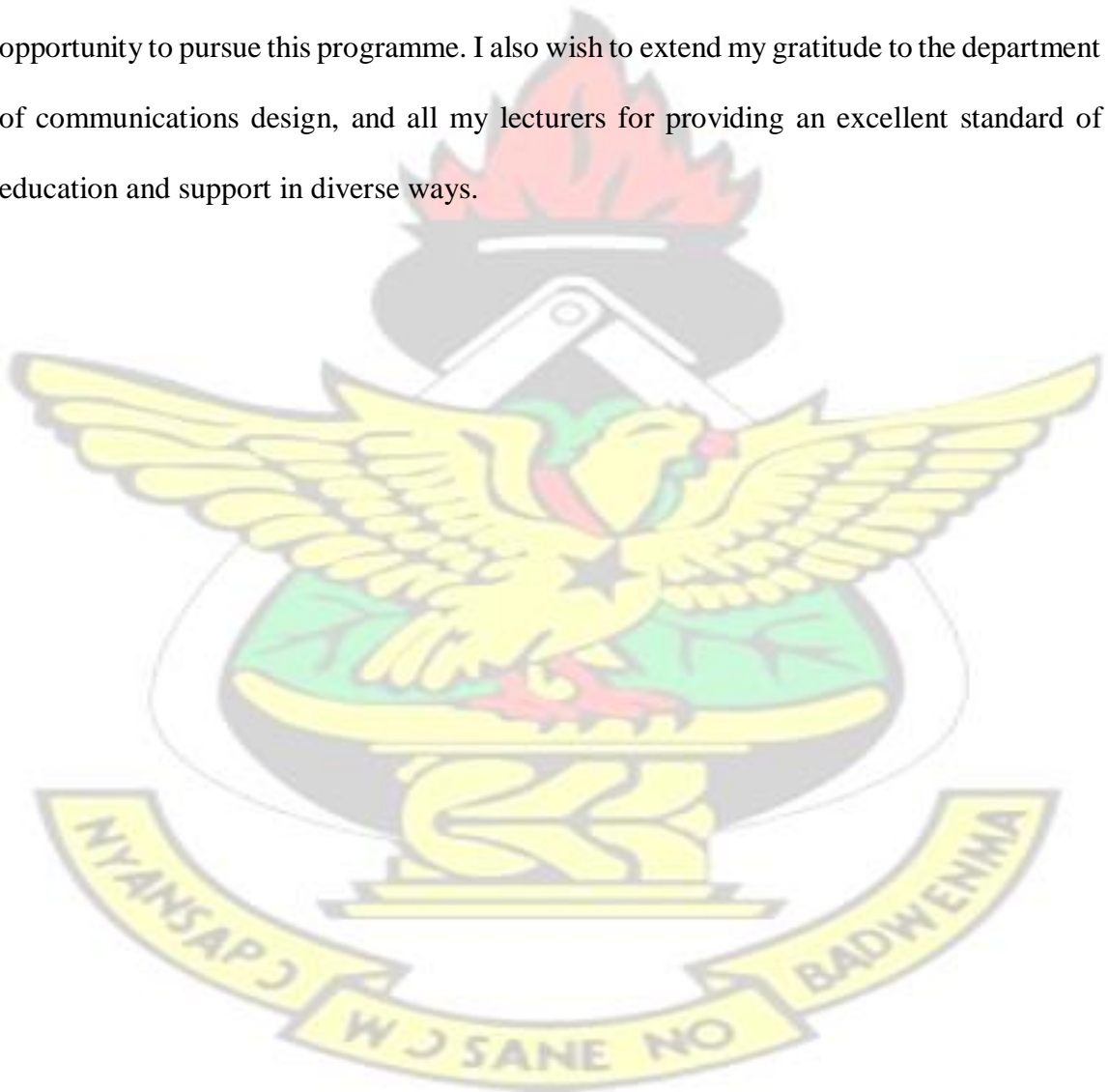
## DEDICATION

I dedicate this work to the Almighty God and our Lord Jesus Christ whose divine guidance has made it possible for me to successfully complete this programme and also to my late father, James Kwabina Afari Nkrumah Dei, My mom, Lydia Sirwah, my family and friends.



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## CHAPTER ONE

### 1.1 Introduction

This chapter talks about the statement of the research, motivation for the study, and gives explanations to the background of the study, problem statement, research questions, statement of purpose (aim) and its objectives, delimitations (scope of the study), research design, significance of study and structure of the thesis.

### 1.2 Statement of Research

Enhancing the push of locally generated content play significant roles (ideological, moral, skill and economic values) in promoting the economic, political, and socio-cultural aspirations of the country in which it was produced. But this is likely to fail in developing countries in the face of digital television broadcasting (Mukangara, 2014; Nyman-Metcalf et al., 2003). In strengthen the push of local content, many scholars believe, as implemented by regulators in Africa that increasing the capacity of locally generated television content would give more weight to balance the flow of highly rated foreign programmes on local people (Ballantyne, 2002; Nyman-Metcalf et al., 2003).

But this is already a challenge due to: the high cost of production in developing countries particularly in Africa (Nyman-Metcalf et al., 2003, p. 71); the quality of foreign programmes available (Debrah, 2010, p. 271; Mohammed, 2011, p. 10) and the difficulty in regulating satellite and internet protocol television (IPT ) channels by states (NymanMetcalf et al., 2003, p. 71). The underlying issue and challenge is that programmes acquires audience on the digital platforms by chance as well as by choice: as consumers now more than before are increasingly gaining control in choosing when, what and how

they watch television programmes in this ever increasing multichannel environment (McDowell & Walter, 2000).

And as branding is defining the industrial practice of the multichannel era, this study proposes a more feasible option in enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels by exploring the possibility of fusing the local cultural values into the designing of an aesthetically appealing television channel brand identity (ident) for content packaging; marketing; scheduling and segmentation within scheduling as we enter into the digital terrestrial transmission (DTT) platform.

### **1.3 Motivation for the Study**

One way to increase probability for example in our social-political, economic, and cultural aspiration is through repetition (Sutherland & Sylvester, 2000). And television channel brand identity (also called network ID or stings) are the only items on television which are frequently repeated. They act as a segment breaker between programmes and are in most cases the item most familiar that gives a brand identity to television broadcasters. For instance, in one of the sets of idents designed for Ghana Television in 2012 as shown in plate 1.1.

The visual images employed (the two pupils walking in front of the Black Star Square Accra, Ghana), although subtle, communicate the philosophy that television stations educate the nation. And at the same time, communicate ideologies and values that are in attempt emphasizing the importance of the right for all children in Ghana to receive free basic education and as such, promote the educational aspiration of the people.



**Plate. 1.1: A slide of Ghana television ident**

Again, related literature by Cross, 2002; Csikszentmihalyi, 1996; Moalosi, 2007; Planning, 1998); Stacey et al., (2002) and Turner et al., (2005) confirm that innovative designs are designs sensitive to its socio-cultural context. The assumption is that consumers (viewers) are “not just physical and biological beings, but socio-cultural beings” (Baxter, 1999; M. & P.H., 1999; Moalosi, 2007; Sutherland & Sylvester, 2000). This is because ‘design’ is taken to be an interpretative intervention or a constructive approach into a socio-cultural context which requires a sensibility for the context (Buchanan 2010, p. 13). And the forming of this sensibility or signals is the goal of aesthetic: as it is “commonly viewed as a way to express a socio-cultural message” (Idris, 2006; Ross & Wensveen, 2010, p. 3; Muller, 1997).

Therefore, exploring ways of enhancing the quality of television channel idents that reflect and advance Ghana’s cultural aspirations and values would not only make the content appropriate to its consumers (viewers), but it would also help tip the cultural balance in an environment (digital television broadcasting) where “there is no single driver underpinning the creation of local content” (Ballantyne, 2002, pp. 12 – 13); where

consumers decide when, what and how they watch television programme; and where sponsored programmes are based on actual impact (Ballantyne, 2002, pp. 12 –13; McDowell, Walter, 2000; Mukangara, 2014) as elaborated below.

#### **1.4 Background to the Study**

With the advent of digital television many countries across the world are switching from analogue broadcasting to digital platforms: terrestrial, cable, satellite, and broadband. Ghana and all ECOWAS Member States will switch over from analogue broadcasting unto the digital terrestrial transmission (DTT) platform in December, 2014 ahead of the 17th June, 2015 deadline, so that the remaining six months would be used to address emerging challenges which might be experienced by television stations as they migrate onto the new system (Afoakwa, 2011; Boamah, 2013; Gyamfi, 2011; National Communications Authority, 2013; Peprah et al., 2010).

This is in line with “international imperative directed by the International Telecommunications Union to be complied by all countries” to the cut-off rights to broadcast using analogue by 17<sup>th</sup> June, 2015 in the UHF and VHF bands, with an extension to 17<sup>th</sup> June, 2020 for a number of developing countries ((TRA), 2009; DAF/COMP/GF, 2013; Doeven, Walop, Zilles, Guitot, & Ripley, 2012; Ghana Broadcasting Corporation, n.d., p. 1; International Communication Union, 2012; National Communication Authority, 2011; Peprah et al., 2010).

This move is due to the disadvantages of Analogue Broadcasting System, some of which include: Poor reception, especially indoors; Poor quality; Less spectrum efficient (one channel means one program); More interference; Use of very high power transmitter (coordination issues); Difficult to reuse the frequencies; Designed for only fixed reception

i.e. no mobile reception and Limited or no possibility for data transmissions (TRA), 2009; Peprah et al., 2010).

The purpose of the digital television is to reduce the use of spectrum and to provide more capacity than analogue, provide better quality picture and sound (depending on the system settings) more channels means more choices for the consumer, interactive services, multimedia, radio and data services, easier storage/processing of content and lower operating costs for broadcast and transmission (after the initial upgrade costs) (TRA), 2009; DAF/COMP/GF, 2013; International Communication Union, 2012; National Communication Authority, 2011).

The Digital Terrestrial Transmission (DTT) platform is a networked transmission towers that relay digital signal across the country. Each transmission tower has a specific range of coverage, which gives room for community and regional television broadcasting. In essence all terrestrial television channels in the country would be hooked unto one transmission machine (Digital Terrestrial Transmission DTT platform) which would be managed by the government as required by all countries across the world to ensure proper management and protection from interference. Therefore one would not be required to purchase a transmission machine before owning a television channel (Afoakwa, 2011; Boamah, 2013; International Communication Union, 2012; Peprah et al., 2010; Plum & Farncombe, 2013).

Again, due to its spectrum efficiency (digital compression in transmission), the Digital Terrestrial Transmission (DTT) platform makes it possible to transmit six or more programmes ("multiplex") "depending on the compression technique and the television format used" with the same bandwidth (Afoakwa, 2011, p. 2) similar to what most FM radio stations offer with HD Radio , providing multiple feeds of entirely different

television programmes bundled on the same frequency as compared to the analog which transmits only one programme with the entire bandwidth (Boamah, 2013; Hausman, Messere, Benoit, & Donnel, 2013; International Communication Union, 2012; NymanMetcalf et al., 2003; Plum & Farncombe, 2013).

Furthermore, two HDTV programmes could be transmitted in compressed digital format over the same frequency (Avlik, 2005). Therefore, future costs associated with digital television broadcasting would be focused around links, energy, equipment's, personnel, and maintenance (Mohammed, 2011, p. 7). This development would lead to a significant growth in the number of television channels as well as the amount of television content required to fill these channels (Fels, 2013; Plunkett, 2011; Seabright & Weeds, 2006, p. 14; Singh, 2004). The underlying issue and challenge is that, the push for attention in this ever increasing multichannel platform will impact greatly on the current condition of competition and user behavior making individual consumers gain more power over content than ever in choosing when, what and how they watch television programmes (Berman, Battino, Shipnuck, & Neus, 2007). This in turn would lead to identity crisis and reduces local content (Corwin, 2000; Nyman-Metcalf et al., 2003; Stern, 1999). Currently, only 20% of the total content produced in Ghana are local; which comprises drama, sports, news, a few games shows and contests. The remaining 80% of the content are from international countries (Debrah, 2010; Mohammed, 2011). According to Digital Broadcast Migration in West Africa: Ghana Research Report (2011), this is due to "the high cost of production and low quantity of good content"(Mohammed, 2011, p. 10). This trend is already a problem to stakeholders: the government, regulators, broadcasters, content producers, journalist, and civil societies particularly in Africa. As a matter of fact, with the arrival of the digital television with its significant number of programmes, there will

be a further influx of cheap and highly rated international content serving the same audience that have been the province of our local television stations (Snyder, 1999; Stern, 1999; Mohammed, 2011).

In strengthening the 'push' of local content, the government of Ghana for instance is ensuring that all television stations in the country dedicate 60% of their content to local issues "to preserve its culture from being adulterated by the influx of foreign programmes; as the adoption of the Digital Terrestrial Transmission (DTT) would eventually lead to the proliferation of television stations in the country" (Boamah, 2013). Meanwhile, both private and the state broadcaster, Ghana Broadcasting Corporation (GBC) who has the mandate to: "serve the public good; promote national unity and cohesion; and to promote cultural diversity and identity" rely on the advertisement as their main source of revenue (Mohammed, 2011, p. 4).

Presently, 60% of the revenue generated by the state broadcaster (Ghana Broadcasting Corporation) is from advertisements, 39% from government and only 1% from licensing fee (Mohammed, 2011, pp. 4, 5). This is making it difficult for them to dedicate 60% of their content to local issues due to the heat of highly rated foreign programmes showing on some of the free to air private television stations in Ghana, like United Television (UTV), ETV Ghana, TV3, Metro TV and others which are commercially viable to mass market. This issue is not peculiar to Africa, for instance, Grainge (2007), reported a similar issue with the British public service broadcaster, Channel 4, established with a parliamentary remit like Ghana Television (GTV) and how it had to depend on American popular programmes like *Lost* and *24* "as a scheduling cornerstone" in order to be relevant on the Digital Terrestrial Transmission (DTT) platform (Grainge, 2007, p. 5).

Moreover the Digital Terrestrial Transmission (DTT) platform, the cable network and the satellite transmission also have the ability to detect what consumers are watching any time of the day through electronic devices such as Peplemeters, DTT set-top boxes and personal video recorders much like internet television. The equipment logs the information and can transmit it back to the broadcaster for analysis (DigiTAG, 2009; Green, 2011; Jardine, 2009; Napoli, 2012). This information represents the audience share which according to television researchers, determines attractiveness of given television program, as well as to determine the popularity of individual television channel in general (DigiTAG, 2009; Green, 2011; Jardine, 2009; Napoli, 2012; Plunkett, 2011).

Today, individual companies like TiVo, Nielsen, Arbitron and others alike are also providing real-time measurements of audience behaviour like consumers channel preferences, programme choices, and advert skipping which were previously available on web (Balnaves, Regan, & 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, p. 2,3).

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 & Sylvester, 2000, p. 16). 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 onto an even platform, most proprietary local incumbent television channels would lose a great share of their audience in such a competitive environment. The question of interest to broadcasters is, “what then will make a television channel brand ‘break through the clutter’ of all the alternative channels or programmes and be remembered first”? Certainly, it is important to know more about the influences behind consumers programme preference.

Previous literatures have identified these changes in the broadcasting industry as an opportunity for innovation and creativity: as the push for attention would compel the industrial players particularly, content producers like the broadcasting companies to conform to standards (Berman et al., 2007; Sutherland & Sylvester, 2000; Teixeira, 2014). As Ledbetter, (1997) believe may hold the key to solving the chronic problem of public service broadcasting as well.

On the contrary, this technological innovation (digitization of television broadcasting) is a great threat due to the abundance of choices it would provide when the whole world is moved onto digital platform by June 17th, 2015 and media outlets available: consumers would be further fragmented; cause identity confusion and further reduce local content which is already a problem for stakeholders as the balance between ‘push’ and ‘pull’ of content is heavily weighted towards foreign rather than local on the digital platform (Ballantyne, 2002; Corwin, 2000; Stern, 1999).

To many television scholars like Heyer (1999); Griffin (2002); Mutel, (2004); Bulkley, (2004a).’ Todreas (1999); Whitney, (2003) and others, branding of television content (content packaging) as well as channels promotion and identifications in addition to

cultivating quality programming content and scheduling is the only way to remain relevant in the multichannel era (Grainge, 2007; Singh, 2004).

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 (Nyman-Metcalf et al., 2003). Certainly, developing quality and attractive local content in an environment where “there is no single driver underpinning the creation of local content” (Ballantyne, 2002, pp. 12 – 13); 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 (Ballantyne, 2002, pp. 12 –13; McDowell, Walter, 2000; Mukangara, 2014)

### **1.5 Problem Statement**

Promoting the push of locally generated content has an ideological, moral, skill and economic imperative for the country in which it is produced, but evidence in related literature by Ballantyne, (2002); Boamah, (2013); Corwin, (2000); Mohammed, 2011, p. 10; Nyman-Metcalf et al., (2003); Snyder, (1999); Stern, (1999) and others, suggest that the adoption of digital television broadcasting across the world have heavily affected both the market size and consumer preferences towards foreign rather than local content on the digital platform ( DigiTAG, 2009; Fels, 2013; Green, 2011; Jardine, 2009; Mukangara, 2014; Plunkett, 2011; Seabright & Weeds, 2006, p. 14; Singh, 2004).

This challenge on how to preserve the local cultural values in developing countries particularly in Africa due to low quality of good local content, the cost of local content production and the lack of necessary skills required to produce quality and attractive local

content. As stated at the Commonwealth Telecommunication Organization (CTO) Digital Broadcasting Switchover Forum (DBSF) “the main challenge facing African countries is creation and development of quality and attractive local content which reflect Africa’s economic, socio-political and cultural aspirations” (Mukangara, 2014).

Therefore, as branding of television content (content packaging) and television channel promotion and identification is defining the industrial practice of this multichannel era, this study proposes a more feasible option in enhancing the push of culturally generated content by exploring the possibility of fusing the local cultural values into the designing of an aesthetically appealing television channel brand identity (ident) that will generate innovative but locally designed concepts and facilitate product acceptance.

## **1.6 Research Questions**

### **1. What will make an ident applicable as far as its cultural implication is concerned?**

- a. What will make an outstanding television channel brand identity (ident) in the era of digital television?
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana’s unique social context and cultural values?

## **1.7 Statement of Purpose (Aim) and Objectives**

The intention of this research is to explore a more feasible way of enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels. This means:

1. Analyzing the impact of different aesthetic quality attributes of television idents on consumers’ perceived quality of television programme or channel brand.

2. Investigating the possibility of fusing socio-cultural values into television brand identity (ident) design features.

‘Aesthetics’ in this current study is not limited to beauty but anything that appeals or attracts the viewer, as “unattractive” objects or scenes can also give pleasure (Norman, 2004). This is because all other things (coverage, picture quality, sound, etc) being equal in terms of ‘access’ on the Digital Terrestrial Transmission (DTT) platform, most viewers would prefer an attractive content to unattractive ones (Fahlenbrach, 2005; Lindahl, 2013; Ulrich, 2007).

Again, the platform (the Digital Terrestrial Transmission platform) provides more choices (programmes) with equal basic functions (entertaining, educating and informing audience) hence, viewers (Consumers of the broadcasting market) use aesthetic appeal or distinctive product features to differentiate between channel brands (Talke, K., Salomo, S., Wieringa, J. E., & Lutz, 2009). For instance when enquiring why consumers preferred certain channel brand to the others, it was evidence that their responses were likely to reflect differences in aesthetic appeal rather than functional qualities (Postrel, 2003). This is because “attractiveness is a visceral-level phenomenon—the response is entirely to the surface look of an object or a scene (Norman, 2004, p. 87). For this reason Crilly, Mourltrie, and Clarkson, (2004, p. 25); Heijden, (2003, p. 40); Sonderegger & Sauer, (2010) and Sonderegger and Sauer, (2010) refer to attractiveness as the individual’s reaction to product features which represents “the degree to which a person believes that a product is aesthetically pleasing to the eye”

## **1.8 Research Design**

This study was set out to understand what makes an outstanding television channel brand and how it can be designed to reflect and acknowledge the social context and cultural

values of Ghana. In view of this, the study adapted the subjectivist and constructivist ontological stand. Epistemologically, the study aligns with the pragmatist orientation, and thus adopts both quantitative and qualitative research strategy for enquiry. Philosophically, the study aligns with the pragmatic paradigm to first, identify which aesthetic quality (what) forms the basis of comparing brands (idents), alternatives, and how these quality attributes vary in importance and eventually into design requirements that is likely to facilitate product (idents) acceptance.

The second part of the study investigates the translation of socio-cultural values into product (ident) features (how). The study adopts the mixed method approach to pragmatically employ both qualitative and quantitative approach. The mixed method allowed the researcher understand the influences behind consumers' perceived quality of television channel brand using a quantitative approach, and seek in-depth understanding of shared socio-cultural values and how it can be translated into product (ident) design features.

Thus, analyzing related literature to identify quality attributes that form the basis of comparing television channel brand (idents) alternatives, and surveying how these quality attributes vary in importance from television viewers in KNUST through quantitative approach (questionnaire) for the first part of the study. The qualitative research approach was used to identify the socio-cultural values from chiefs and traditional leaders through interviews. An investigation was conducted on how socio-cultural values could be fused into ident features by viewer designers.

The study employed random sampling technique for the quantitative survey of television viewers in KNUST, to understand the influences behind consumers' perceived quality of television channel brand, and a purposive sampling technique of culturally oriented

viewers and viewer designers to investigate the integration of socio-cultural values into products (idents) features. The study was guided by two theoretical models: The Kano model and its methodology propounded by Kano et al. (1984) and the Culture Orientated Design model (Moalosi, 2007) as a structure for the study.

### **1.9 Significance of the study**

The outcome of this study will redound to the benefit of society considering that enhancing the push of culturally generated content have an ideological, moral and economic imperative for the country in which it would be produced. As the growth of the local television channels would promote local content production houses or companies which will lead to demand for independent local content producers and development of related skills in television brand design in the country. Thus, understanding what makes a television channel brand applicable as far as its cultural implication is concerned will be useful to broadcasters, and content producers and motion graphic designers in:

1. Positioning and domesticating the image of the local channels by building on consumer (viewers) preferences, perceptions, and values in order to gain a competitive advantage.
- Making founded decisions on the attractiveness of their design by prioritizing aesthetic quality attributes to determine when good is good enough and when more is better.
- Enhancing the local push for potential local and external audience by consciously translating socio-cultural values like respect, love, sharing, unity, acceptance, thanksgiving, trust, friendliness just to mention a few, into product (idents) features.

These would not only make the local content appropriate to its consumers (viewers) but help tip the cultural balance in the era of digital television broadcasting.

#### **1.10 Delimitation (Scope of the Study)**

This study focused on ways of enhancing the quality of locally generated content as it relates to the design of television idents that have sensibility for its socio-cultural values. The study employed an exploratory survey to first, highlight the impact that different aesthetic quality attributes played on consumers as far as television channel brands are concerned. Data was collected from 380 random sampled size television viewers in the Kwame Nkrumah University of Science and Technology (KNUST), representing the general viewing (television) public in Ghana.

A qualitative study was used which investigated the possibility of fusing socio-cultural values into product (ident) features to generate innovative but local design concepts and facilitate brand acceptance. This part consists of two phases:

- Identification of socio-cultural values (viewer domain - here six culturally orientated viewers) and
- Translation of these cultural values into product (idents) features (designers domain – here eight viewer designers).

The socio-cultural values were limited to “Ghana’s traditional cultural values, such as those enshrined in concepts of human dignity” (National Commission on Culture, 2004, p. 3).

## 1.11 Structure of the thesis

**Chapter one** describes the statement of the research, motivation for choosing the topic, the background to the study, problem statement, research questions, statement of purpose (aim) and objectives, delimitation (scope of the study), research design and significance of the study. **Chapter two** contains the literature review and theoretical frameworks which set the foundation for this study. Thus, the second chapter provides an extensive review on digitization of television broadcasting and its related issues, behavioural regulation of television broadcasting and its related issues, ident and their philosophy on television channel, and theoretical frameworks that underpins the study.

**Chapter three** considers the philosophical assumption adopted for the study, the research design and method used for collecting and analyzing the data. And outlines the plan adopted to answer the research questions:

### 1. What will make an ident applicable as far as its cultural implication is concerned?

- a. What will make an outstanding television channel brand in the era of digital television?
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and culture?

The chapter explains the rationale for adopting the mixed method approach in answering the research questions, which includes qualitative and quantitative approaches to data enquiry in addition to issues of validity and reliability, tools for data gathering, and population sample were explained. The chapter concludes with method of data analysis, and ethical considerations for the study.

**Chapter Four** reports on the findings, the analysis and discussion of the findings.

**Chapter Five** presents the summary, conclusions and recommendations of the study.

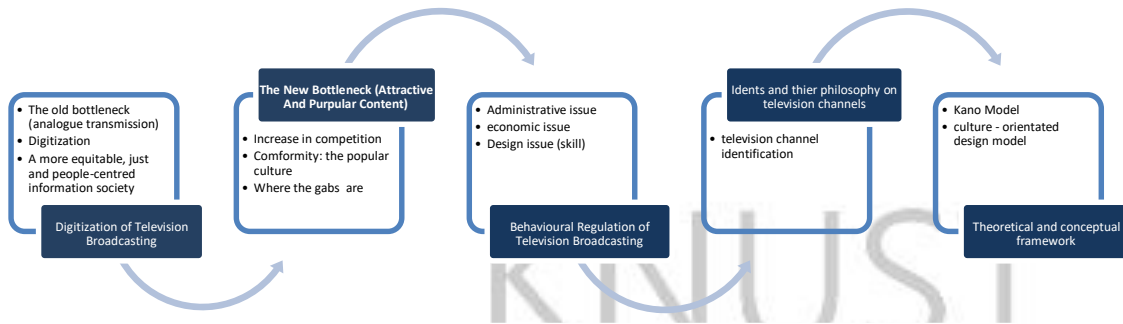
## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORKS

#### 2.1 Introduction

The study sought to explore ways of enhancing the push of culturally generated content as it relates to the design of television idents that have sensibility for its socio-cultural values. This implied that there was the need to understand the influences behind consumers' perceived quality of television channel brand and focusing on the identification and translating of socio-cultural values into product (idents) features. This is due to the digitization of television broadcasting across the world, which has heavily affected both the market size and has shifted consumer preferences towards foreign rather than local television programmes. The challenge for stakeholders: governments, regulators, broadcasters, journalist, and civil societies is on how to preserve the local cultural values in a new environment (digital platforms) where consumers decide when, what and how they watch television programmes.

This chapter involved extensive review of related literature on digitization of television broadcasting and its related issues in the television industry, behavioural regulation of television broadcasting and its related issues in promoting culturally generated content, ident and their philosophy on television channel, and theoretical and conceptual framework as abstracted below in figure 2.1.



**Fig. 2.1 An abstracted frame of reference to the review**

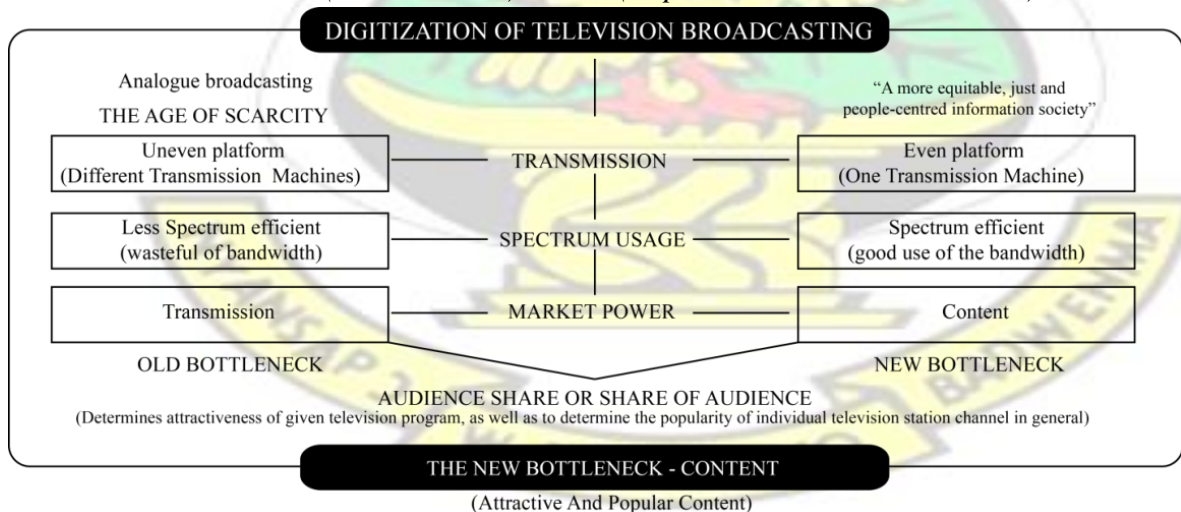
The objective here is to lay the foundation for the research questions:

**1. What will make an ident applicable as far as its cultural implication is concerned?**

- a. What will make an outstanding television channel brand in the era of digital television?
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana’s unique social context and culture?

**2.2 Digitization of television broadcasting:**

*From the old bottleneck (Transmission) to new (Popular and Attractive content)*



**Fig. 2.2 A conceptual description from the old bottleneck (transmission) to the new (Popular and Attractive content)**

### **2.2.1 The Old Bottleneck (Analogue Transmission)**

Ever since the first transmission of moving images over a distance of five miles from a naval radio station in Maryland to John Logie Baird laboratory in Washington, using a lensed disk scanner with a 48-line resolution in 1925 till now; television has been the main source of education, information and entertainment that has traditionally occupied the largest share of homes and institutional leisure time; despite the alternative media outlets like the newspapers, magazines, radio, internet, and mobile phones etc. (Casey, Hawkes, Parande, & Cotter, 2013; Chorianopoulos & Spinellis, 2004; Chorianopoulos, 2008; Ericsson, 2014; Zillmann & P., 2000).

Television is a medium which enable countries to share aspects of its socio-cultural life through programming like drama, sports, news etc. broadcast by television stations, sometimes called "channels" over assigned channel in the television band. For decades, the analogue system of using high powered transmitters with its wasteful nature of bandwidth as discussed in the background has been used throughout the world to carry analogue television signals to homes. This analogue method of delivery has been characterized by what Ellis (2000) called, the 'age of scarcity' due to the high cost of transmission infrastructure in carrying one analogue television channel across a country.

Also, the influential nature of the medium 'television' to protect national identity, unity and sovereignty of a nation, pro Safeguard national security, promote a common sense of citizenship. The nature of this medium (television) is also to promote pluralism in opinion and choice, promote tolerance, diversity and reconciliation, improve economic opportunities for the national population, fostering democracy and democratic values, improve local talent, protect the public against negative media content (indecent or pornographic material, violation of privacy, dangerous practices, etc), governments'

regulations and ownership with few privates' stations have been the norm (Asafo-agyei, 2010, p. 12; Nyman-Metcalf et al., 2003). These state regulation of structural and broadcast content is guided by the aforementioned principles or functions : to educate, to inform, and to entertain (Prado & Fernández, 2006, p. 50). In this sense, those who own the means of transmission in the analogue era (the age of scarcity) are gatekeepers controlling its use - (Balkin, 2004, p. 9; Light, 2004, p. 15).

Making analogue transmission what Todreas (1999); Ellis (2000); Loebbecke & Falkenberg (2002); Light (2004, p.15) Fels (2013); Weeds (2007, p. 2) and others called, 'the 'bottleneck' of the analogue broadcasting system due to the capacity constraints of the radio frequency spectrum (bandwidth) to handle a limited number of television channels (Fels, 2013; C. Johnson, 2007, p. 6; Light, 2004; Loebbecke & Falkenberg, 2002; NymanMetcalf et al., 2003; Picard, 2011, p. 13; Weeds, 2007, p. 2).

Aside capacity constraints of the analogue era, transmission also determines the main factors that influence consumers and advertisers choice of television station (market power), like clear reception (the audio as well as image quality) of television broadcasting (Alhassan & Kwakwa, 2013, pp. 198 – 199; Munyoki & Wachira, 2011, pp. 10 – 11); coverage - which gives a competitive advantage to public broadcasters like Ghana Television (GTV) who used to be the only terrestrial station with nationwide coverage in Ghana (Asafo-Agyei, 2010, p. 9) among others.

### **2.2.2 Digitization**

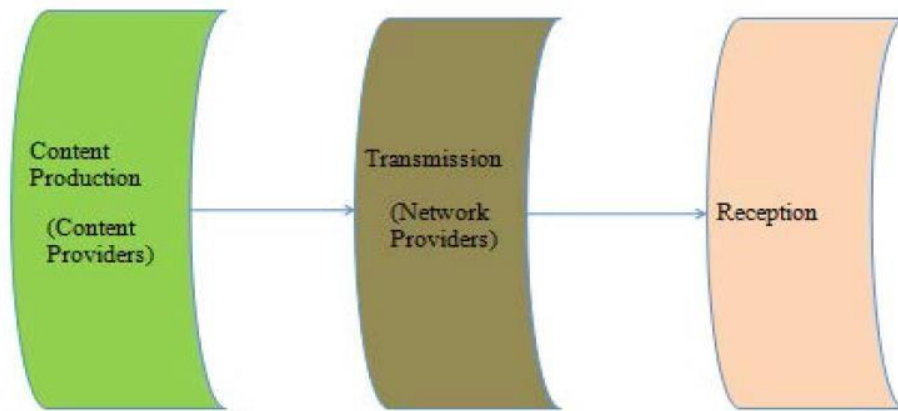
The analogy system of transmitting and receiving audio and video signal with smooth and continuous tonal variation through the air via Radio Frequency (RF) waves (or in some countries, through cable and satellite) are now being replaced across the world with a

digital format with discrete set of values (1s and 0s). This, according to communication scholars would make the receiving nodes transfer and decode signals correctly in contrast with what occurs in analogue systems -“lossless” transmission (van Dijk, 2005: 44). At the same time underscores the reason why transferring digital information or signal does not include any actual transfer of physical materials. “instead, there is only the transfer of information about the configuration of transistors—meaning there is only copying”, which in turn gives the viewer a reference copy of the original material at the broadcasting house (Brennen & Kreiss, 2014). This explains the clarity of digital television pictures and sound.

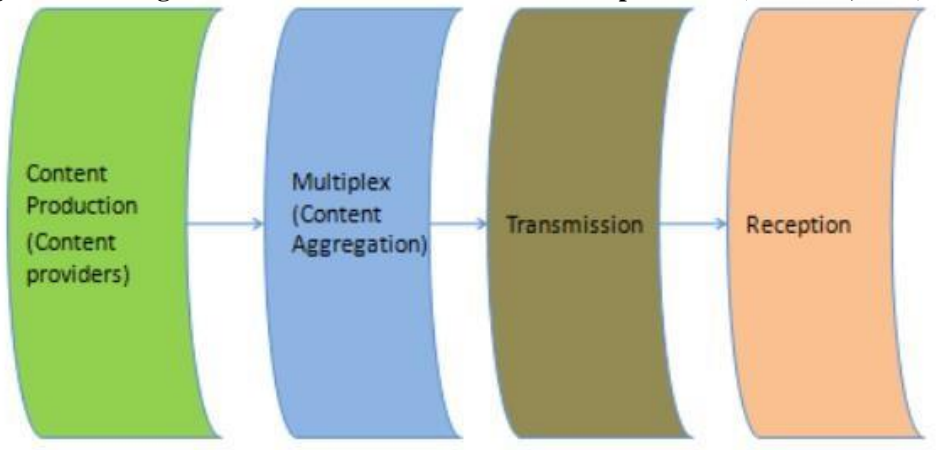
The intention for the replacement is to free up space (valuable RF spectrum (bandwidth) hogged on the airwaves by the analogue system for other services like wireless broadband and mobile services (Berger, 2010), the internet and integrated devices like computers, tablets or smart phones etc. (Berger, 2010; Doeven et al., 2012, p. 10; Doyle, 2010, pp. 2–3; Grainge, 2010; Sanou, 2011). The digitization also enhances the traditional linear broadcasting (downlink transmissions) services which is always determined by the broadcaster to non-linear (“in an order and at time determined by the viewer”) for other modes of distribution - including High Definition TV and 3D TV (Doeven et al., 2012). The freeing up of valuable RF spectrum (bandwidth) is necessary because all wireless communication signals like those from GPS devices, telephones, radio, and integrated devices like tablets, electronic mail, meteorology, marine navigation etc. which are growing exponentially across the globe travels over the air via radio frequency spectrum – ‘a limited natural resource’ that does not recognize national boundaries (Doeven et al., 2012; Nyman-Metcalf et al., 2003; Peprah et al., 2010). Although the orbital position for satellites and the radio frequency spectrum have no physical mass and therefore can be

reused in the future, it known to be limited in its characteristic of being sensitive to interference (Doeven et al., 2012; Nyman-Metcalf et al., 2003; Peprah et al., 2010). As discussed in the background to the study, there are countless limitations of the analogue system of delivery as discussed in the background, the International Telecommunication Union (ITU) at its Regional Radio-communication Conference (RRC-06) in Geneva GE06, 119 member countries agreed to the cut-off date for the rights to broadcast using analogue by 17<sup>th</sup> June, 2015 in the UHF and VHF bands, with an extension to 17<sup>th</sup> June, 2020 for a number of developing countries (TRA, 2009; DAF/COMP/GF, 2013; Doeven et al., 2012; International Communication Union, 2012; National Communication Authority, 2011; Peprah et al., 2010).

This treaty signed at Geneva GE06 represents “ a major landmark towards establishing a more equitable, just and people-centred information society” as quoted by Kenneth (2013, p. 90) and outlined the digital dividend (Doeven et al., 2012; Kenneth, 2013, p. 90). For instance, the change in the analogue broadcast value chain: Content Production, Transmission and Reception to digital broadcast value chain: Content Production, Multiplexing (Content Aggregation), Transmission and Reception as shown in Figures 2.3 and 2.4 below represents a shift in television industry from one in which market power stemmed from “transmission bottlenecks” to content due to the equality of access that the digital platforms would provide (Ballantyne, 2002; DigiTAG, 2009; Fels, 2013; Green, 2011; International Communication Union, 2012; Jardine, 2009; Mukangara, 2014; Nyman-Metcalf et al., 2003; Peprah et al., 2010; Plunkett, 2011; Seabright & Weeds, 2006, p. 14; Singh, 2004)



**figure 2.3 Analogue television broadcast value chain adapted from (Afoakwa, 2011)**



**figure 2.4 Digital television broadcast value chain adapted from (Afoakwa, 2011)**

The analogue broadcast basically has two services: content production and transmission, but the digital broadcast has an additional service between content production (content providers) and transmission (Network Operators) called multiplexing (content aggregators) - a process “where multiple analog message signals or digital data streams are combined into one signal over a shared medium” with the aim of sharing expensive resource like the limited radio spectrum.

All these three services under the digital broadcast can be provided by one broadcasting house like Ghana Broadcasting Corporation, they can also be handled separately by different companies (Afoakwa, 2011; Doeven, 2013; Mohammed, 2011; Sanou, 2011).

For instance, in Ghana it is recommended for only two companies to handle signal carriage for digital terrestrial broadcasting: Ghana Broadcasting Corporation (GBC), who owns that of the state and a private company (with arrangements in progress) (Mohammed, 2011, p. 7). The significance of the introduced service (multiplexing) is that, many more television channels can be squeezed into the same frequency space than is possible under analogue transmission. For this to happen, several streams of broadcast content have to be combined into the single signal, in a process known as multiplexing (Berger, 2010, p. 14).

### **2.2.3 A more equitable, just and people-centred information society**

Early development discussed in the background to the study shows that six or more Standard Definition (SD) programmes can be bundled onto one frequency bandwidth on the terrestrial platform (Afoakwa, 2011; Boamah, 2013; International Communication Union, 2012; Nyman-Metcalf et al., 2003; Plum & Farncombe, 2013), and two HDTV programmes or channels could be transmitted in compressed digital format over that same frequency (Avlik, 2005). Current development with advanced encoding MPEG-4 shows an increase to twenty (20) programmes of equivalent quality bundled onto one signal with the same bandwidth on the terrestrial platform (Doeven et al., 2012).

Meanwhile the digital satellite and cable platforms have a higher multiplex capacity than the Digital Terrestrial Transmission (DTT) platform. Perez, (2009) states that “with digital multiplexing methods such as QAM, hundreds of digital television signals can be carried simultaneously in the portion of the cable bandwidth allocated to digital television signals” Moreover, the number of programmes that the Internet Protocol Television (IPTV) can carry on a single signal is not technically limited.

Despite the low capacity, Ghana, like most countries in the world has adopted the Digital Terrestrial Transmission (DTT) since it's regarded as a vital technology over the cable, satellite and the IPTV. This claim was made by major industrial players who are currently working on the next generation of terrestrial broadcasting standard, called Future of Broadcast Television (FOBTVB) which was also quoted by Doeven (2013, p. 4)

“Terrestrial broadcasting is uniquely important because it is wireless (supports receivers that can move), infinitely scalable (point-to-multipoint and one-to-many architecture), local (capable of delivering geographically local content), timely (provides real time and non-real time delivery of content) and flexible (supports free-to-air and subscription services). The attribute of wireless delivery of media content to a potentially unlimited number of receivers makes terrestrial broadcasting a vital technology all over the world. Broadcasting is, in fact, the most spectrum- efficient wireless delivery means for popular real-time and filebased media content” (Doeven, 2013, p. 4).

One significant thing about the digitization is that in principle, all local terrestrial television channels in Ghana for instance would be hooked unto one transmission infrastructure - here the Digital Terrestrial Transmission (DTT) platform (Afoakwa, 2011; Boamah, 2013; International Communication Union, 2012; Nyman-Metcalf et al., 2003; Plum & Farncombe, 2013). In theory it will devalue the activities of transmission (the old bottleneck) in the television value chain, which gives competitive advantage to those who have the means as discussed above to new Attractive And Popular Content in a better and more equitable communication platform (digital) (Ballantyne, 2002; DigiTAG, 2009; Fels, 2013; Green, 2011; International Communication Union, 2012; Jardine, 2009; Light, 2004; Loebbecke & Falkenberg, 2002; Menezes & Carvalho, 2009, p. 84; Mukangara, 2014; Nyman-Metcalf et al., 2003; Peprah et al., 2010; Plunkett, 2011; Seabright & Weeds, 2006, p. 14; Singh, 2004). This would provide equal access in terms of coverage, picture and audio quality (depending on the system settings), interactive services among other benefit of “digital dividend” (Doeven et al., 2012).

### **2.2.3 The New Bottleneck (Attractive and Popular Content)**

Fels (2013); Plunkett (2011); Seabright and Weeds (2006, p.14); Weeds (2007, p.2): Singh (2004) and others believe that this development (technological innovation) in the broadcasting industry would lead to a significant growth in the number of television channels as well as the amount of television content required to fill these channels (Menezes & Carvalho, 2009, p. 84; Weeds, 2007, p. 2). The issue is that, since one would not be required to own a transmission machine before owning a television station as discussed above, in addition to the inability of states, to regulate digital channels on satellite and the Internet Protocol Television (IPT) platforms plus the number of digital outlets available for broadcasting, there would be a cheap and influx of foreign television channels or programmes serving the same audience which have been the province of the local channels in this ever increasing multichannel era. This technological innovation (digitization of television broadcasting) represents a shift in the television industry from one in which market power stemmed from “transmission bottlenecks” to quality of content (Ballantyne, 2002; DigiTAG, 2009; Fels, 2013; Green, 2011; Jardine, 2009; Mukangara, 2014; Nyman-Metcalf et al., 2003; Plunkett, 2011; Seabright & Weeds, 2006, p. 14; Singh, 2004).

### **2.2.4 Increase In Competition**

The knock-on effect of the adoption of digital broadcasting across the world is that the push for attention in this ever increasing multichannel environment will impact greatly on the current condition of competition and user behavior making individual consumers gain more power over content than ever in choosing when, what and how they watch television

programs (Berman et al., 2007; Doeven, 2013, p. 8; Menezes & Carvalho, 2009, p. 84). This in turn would lead to identity crisis , fragmentation of audience and further reduces local content which is already a challenge for stakeholders, particularly in Africa as the push and pull of content is heavily weighted toward foreign rather than local on the digital platform discussed above in the background to the study (Ballantyne, 2002; Corwin, 2000; Nyman-Metcalf et al., 2003; Stern, 1999).

### **2.2.5 Conformity: The Popular Culture**

Meanwhile, Chan-olmsted & Kim (2015b, p. 316); Ledbetter (1997), and others believe, that the push for attention in the ever increasing multichannel era would compel content producers and broadcasting houses particularly public broadcasters like Ghana Television for instance, to conform to standard (Berman et al., 2007; Ghana Broadcasting Corporation, 2013; Sutherland & Sylvester, 2000; Teixeira, 2014), that is cultivating the habit of branding of television content (content packaging) as well as television channels promotion and identifications as confirmed by Heyer (1999); Griffin (2002); Mutel, (2004); Bulkley, (2004a); Todreas (1999); Whitney, (2003); in addition to developing quality and attractive programme content and scheduling in order to remain relevant in the ever increasing multichannel era (Fels, 2013; Grainge, 2007; Singh, 2004).

### **2.3 Idents and Their Philosophy on Television Channel**

Due to the push for attention in the multichannel era, broadcasting companies are looking for ways to identify themselves from the crowd through the use of branding. Channels that succeed in creating strong brand identity enable the channel to compete effectively in the ever increasing multichannel environment. The question of interest to broadcasters in this

ever increasing multichannel environment is, what will make an outstanding television brand in the era of digital television? Before discussing the importance of the question a brief overview of television channel identification or ident is important.

### **2.3.1 Television Channel Brand Identity (Ident)**

A channel ident (also called stings or network IDs or break-bumpers), according to Meech (1996:70), 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, p. 38). Bignell (2004:308) defines idents as “the symbols representing production companies, television channels, etc., often comprising graphics or animations” ( Bignell, 2004:10; 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, p. 114).

### **2.3.2 The purpose and function of the idents**

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 ( Eastman et al, 2002; Light, 2004, p. 155). 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, 2004:101; Meenaghan, 1995:24). ”

### **2.3.3 Communication and Ideological or philosophical value**

In this light idents invite viewers to join the channel’s community with its ideological or philosophical values which are mostly incorporated in the personality of the brand (Bignell, 2004). According to Emmett (2002), idents are designed to establish the character that consumers perceived of the channel (Emmett, 2002, p. 17; Light, 2004, p. 155), that is the human traits which convey the functional benefits of the channel (Plummer, 1985). These personality attributes according to Keller (1998), “reflects how people feel about a brand, rather than what they think the brand is or does” (Gandhi, 2014, p. 10); thereby giving meaningful different product attributes. For instance, Ghana television portrays its brand as authentic and trustworthy.

### **2.3.4 Personality attributes**

Among other desirable personality attributes consumers used in describing brands are: genuine, formal, innovative, authentic, unnatural, progressive, truthful, trendsetting, sociable, traditional, serious, utopian, imagined, self-confident, fake, classic, social, modern, honest, human, idealistic, personal, false, optimistic, darling, Imaginative, creative, original, reliable, artificial, accurate, efficient, happy, synthetic, cheerful, lively, joyful, inspiring, surprising, contrived, simulated, satisfying, hollow and open just to mention a few.

### 2.3.5 Types of idents

Botha (2011) noted that television idents come in different variety and with different functions, some of which include “brand identification and endorsement idents, hailing idents, break-bumpers, daytime idents, genre idents, forthcoming attractions and menu idents, special promotion idents (specials), announcement idents, clock idents, branded news idents and branded programme idents”. He further added that the juxtaposition of studio backdrops or graphic backgrounds and continuity presenters or off-screen announcers introducing programmes or events can also be considered as channel idents since they provide a sense of narration, identification and personification of the channel (Botha, 2011, p. 219). The goal and the ultimate achievement of the idents are to make viewers identify, feel as well as think.

As branding of television content (content packaging), channel promotion and identification become the central focus of broadcasters in the multichannel era, the question is what will make a television channel brand stand out of all the alternative channels. Stacey et al. (2002); Kruger and Cross (2001) describe an outstanding brand in the broader context as the uniqueness of a brand in terms of style, image, and at most meet users’ need and expectation. Kinner et al., (1995) and Walsh et al., (1997), also added (visual harmony) unique aesthetic features and user requirement. [Marzano, 2005; Turner et al., 2005] and technical excellence. In addition, Howard et al., (2006); Tan and McAloone, (2006); Chakrabarti, (2006) added that an outstanding brand should be appropriate, original, purposeful, valuable, desirable, resource-effective and novel. Moalosi, (2007, p. 76) shares in the same view by saying that an outstanding brand should be new, different, have indigenous knowledge, distinct style and image and above all meet users’ needs and expectations, articulating that, successful design concept for an

outstanding brand should create social, economic and cultural values. In all these, he summarizes what constitutes a novel design concept: should have an aesthetic value, functional values, indigenous knowledge, creative values, user values, human factors, sustainability, and technological values.

Moalosi commends that designers analyze and observe social patterns to create innovative solutions that link consumers emotionally to the product (ident) and “appeal to them on visceral level”. This is because the first response when switching between television programmes for instance, is the aesthetic response, and “overcoming an initial aesthetic repulsion has been identified as substantial challenge for content producers” (Ulrich, 2007, p. 2). Related literatures have confirmed that overcoming this initial aesthetic repulsion is a strategic effort of gaining and retaining consumers in a saturated market like the ever increasing multichannel era (Comiati, Olahut, & Roxana, 2010; Ulrich, 2007). It is therefore important to understand what makes a television channel brand stand out from all the alternative channels brands and be remembered first. Having insight into which quality attribute falls into which quality dimension provides a better understanding of requirements, and can improve focus on the right requirement for producing content that is appealing to most of the targeted consumers (Berger et al. 1993; Underwood, Klein, and Burke 2001).

As affirmed by Moalosi (2007, p. 75), “without any normative measure of value, it is impossible to translate how user will benefit”. As noted by Sutherland and Sylvester (2000, p. 99), analysing the impact of individual elements that makes up an advert “is an underdeveloped science” although the outcome will help content producer to prioritize attributes to influence consumers’ perceptions. It is therefore important to analyze the impact of different aesthetic quality attributes of television idents on consumers’ perceived

quality of television channel brand in order to help local content producers and broadcasters prioritize attributes to influence choices.

## **2.4 Behavioural 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 (Ballantyne, 2002; DigiTAG, 2009; Fels, 2013; Green, 2011; Jardine, 2009; Mukangara, 2014; Nyman-Metcalf et al., 2003; Plunkett, 2011; Seabright & Weeds, 2006, p. 14; Singh, 2004), there are also human factors that are contributing to the low consumption of locally generated content and the poor quality, particularly in Africa.

These issues are classified under administrative, economic and design challenge.

### **2.4.1 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 is in charge of 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, p. 43), 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, p. 33). 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, p. 43). Meanwhile the Minister of Communication, Dr. Edward Kofi OmaneBoamah (2013) “expressed government commitment towards ensuring that television stations in the country dedicate 60% of their content to local issues” (Boamah, 2013). These differences show that there is lack of cooperation within the institutions that have been given the mandate to ensure the proper regulation of behavioural 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-agyei, 2010, p. 43). One can attribute these to the lack of diversity and innovation in local programming particularly in Africa. Nyman-Metcalf et al. (2003, p. 63) concurs with regulators in Africa to “specify the quotas of imported material” to support locally generated content in order 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, 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 particular time. This indicates that in “a more equitable, just and people-centred 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, p. 162), that many are of the view that “self-regulation” is the best way to regulate broadcast content in the multichannel era.

#### **2.4.2 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 (Debrah, 2010, p. 260,271; Mohammed, 2011, p. 10). This financial constraint (high cost of production) is always overlooked by regulars in Africa regarding the cost of producing production. 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, p. 174).

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 & Carvalho, 2009, p. 86). The state owned broadcasting house (Ghana Broadcasting Corporation) which supposedly has to 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.).

#### ➤ **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 as a public) where programming quality in terms of economic, socio-political and cultural values were of great importance. Audience 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 idents 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 a number of up and coming businesses like 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 (DigiTAG, 2009; Green, 2011; Jardine, 2009; Napoli, 2012; Plunkett, 2011). This development is gradually shifting the advertising revenue from impression to "actual impact" in the digital era (Berman et al., 2007, p. 2,3).

➤ **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 & Sylvester, 2000, p. 46).

### ➤ **The Bandwagon Effect: Indicators of the Norm**

Ihechu & Idorenyin Akpan (2012, p. 222) 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 & Idorenyin Akpan, 2012, p. 222). 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, pp. 37 – 38). 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.

#### **2.4.3 Design challenge**

Aside the economic barrier contributing to the lack of local content, the Digital Broadcast Migration in West Africa: Ghana Research Report (2011, p. 10), in addition to Debrah (2010, pp. 258, 260, 270) report that the content produced locally in Ghana is of low quality. Ihechu and Idorenyin Akpan (2012, p. 222), attributed a similar issue in Nigeria to the “poor technical and content qualities” of locally generated programmes. Adding that locally generated programme sometimes have good ideas but the ‘packaging’ lacks standard. Nyman-Metcalf et al., (2003, p. 64) said that unless there are people available with the requisite skills and finance, the quotas alone cannot ensure the survival of the local content creation industry in Africa.

Many design scholars are of the view that the low quality or fallen standard of locally generated content particularly in Africa, can partly be associated with the current design approach used by most local content producers which overlook the social and cultural aspect of design (Cross, 2002; Csikszentmihalyi, 1996; Moalosi, 2007; Planning, 1998), but the preeminence of design which gives a competitive advantage to a products lies within the context of culture as a whole (Margolin, 2002; Richie Moalosi, Popovic, & Hickling-hudson, 2007; Shen, Wolley, & Prior, 2006).

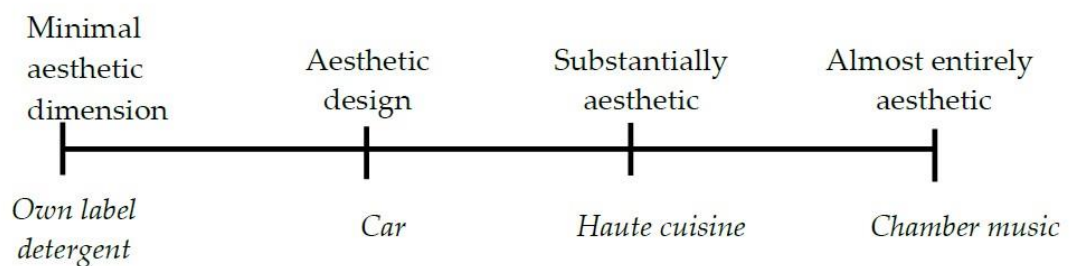
This is because the socio-cultural context determines the attractiveness of a design solution, as well as elicits the relevant critical thinking that validates the solution. The assumption is that consumers (viewers) are “not just physical and biological beings, but socio-cultural beings” (Baxter, 1999; M. & P.H., 1999; Moalosi, 2007; Sutherland & Sylvester, 2000) and that, until the locally generated contents are grounded in cultural values, product like television brand identification (ident) designed with the current approach alone would not be appropriate and attractive to targeted consumers (Margolin, 2002). Also, as branding is playing a central role in multichannel era, the question much more interested to stakeholders is what will make a television channel brand applicable as far as its cultural implication is concerned?

Cross (2002); Stacey et al., (2002) and Turner et al., (2005), believe that incorporating socio-cultural values in design would make the product (ident) more appropriate. This idea is supported by Waymire (2000:74) which was also quoted by Moalosi, (2007, p. 77) that “in the quest for innovation, experience and deep knowledge concerning specific domains of human behaviour and culture can be a source of breakthrough design”, argue that, incorporating socio-cultural values into the designing of products may pave way to

diversify design concept, and prevent the cloning of programming ideologies and ideas for instance.

The question here is how can socio-cultural values be translated into television brand identity (ident) features? As affirmed by Gandhi (2014, p. 10), a successful brand communicates “idea that caters to the current ideologies and also which is, culturally relevant to each market”. This is because ‘design’ is taken to be an interpretative intervention or a constructive approach into a socio-cultural context which requires a sensibility for the context (Buchanan, 2010, p. 13). The forming of this sensibility or signal is the goal of aesthetic: as it is “commonly viewed as a way to express a socio-cultural message” (Idris, 2006; Ross & Wensveen, 2010, p. 3; Muller, 1997).

Related literature have identified that some products have aesthetic benefits as their primary purpose while others are essentially utilitarian and consider aesthetics to be secondary. For instance Charter (2006) places some products on a continuum that highlights the relative importance of aesthetics in products design as quoted by Lindahl, (2013), in figure 2.5.



**Figure 2.5. Importance of aesthetics in products adopted from Charters, (2006)**

And since aesthetic response is stimulated by visual information, largely because “the vision system provides data more immediately and at higher rates than do the other senses” (Ulrich, 2007, p. 1; Weinschenk, 2011, p. 1), television programme or content which spans from pure entertainment; education; and information like movies, music videos,

documentaries, news, idents, etc. also represent an entirely aesthetic product. Thus 'designing for aesthetics' is essential to production of quality and attractive television content which would not only make the television content more appropriate for its sociocultural context, but also help tip the balance which is heavily weighted towards foreign rather than local. All these discussions in relation to administrative, economic, and design challenges are because there are ideological, moral and economical imperatives for promoting the push of locally generated content.

## **2.5 Why the Gaps Should Be Filled**

### **2.5.1 Ideological benefit**

One significant role of behavioural 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 promote the interests of the dominant class (the organizations or countries in which they are produced) on local consumers (Kellner et al., 1958).

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, Proctor & Towne; 2005, p.61). Generally speaking, 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" (Curran et al. 1982). According to

Marx and Engels this culture of the media houses in promoting foreign materials in order to remain relevant are determined by the economic base of the organization in which they are produced (Curran et al. 1982: 18).

### **2.5.2 The economic base**

To Marx and Engels, 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 (Kellner et al., 1858). The mechanism behind the programming ideology and its moral values is what Maxwell McCombs and Shaw (1968) term the agenda-setting theory of mass communication.

### **2.5.3 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 & Sylvester, 2000). This is the main challenge facing stakeholders in Africa, that is, producing ideological programme contents that “reflect Africa’s economic, sociopolitical 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.

For instance, Botha (2010), 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 along, Debrett (1998) notated 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.

#### **2.5.4 The economic value**

Aside its ideological and moral benefits, promoting locally generated content also provides economic benefits of providing employments and skills for the local population; promotes tourism and local talent (Peprah et al., 2010, p. 28) as explained in the economics theory:

“The benefits of local content requirements are felt mainly through backward linkages. Backward linkages exist when the growth of an industry leads to the growth of the industries that supply it; for example, growth of the broadcast industry may encourage the growth of production houses, which will lead to demand for independent producers and development of related skills in the country. In this circumstance, the broadcasting industry has a direct backward linkage to the production houses, and an indirect backward linkage to training institutions that develop the human skills and resources necessary to meet the rising demand from the production houses” (Nyman-Metcalf et al., 2003, p. 166).

Therefore, as branding of television content (content packaging) and television channel promo and identification is defining the industrial practice of the multichannel era, it is

important to understand what will make an ident applicable as far as its cultural implication is concerned. Thus the two research sub questions:

- a. What will make an outstanding television channel brand identity (ident) in the era of digital television?
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and cultural values?

These research sub questions would require a framework that would guide the study to first, understand the influences behind consumers' perceived quality of television programme or channel brand identity; and also guide the study to identify relevant sociocultural values and the possibility of fusing these values into the brand identity design features.

## 1.7 THEORETICAL FRAMEWORK AND MODELS

Due to their relevance to the study, the theory of attractive quality (Kano et al. 1984) and the Culture-orientated design model (Moalosi, 2007) were used as a structure for the study. As noted, the main challenge facing stakeholders in African is the conscious creation of 'agenda' that reflect the socio-political, economic and cultural aspirations of Africa in this ever increasing multichannel era. The culture orientated design model (Moalosi, 2007) was created to guide designers to consciously identify relevant sociocultural factors and consciously integrate socio-cultural factors into product design features. Also, in order to produce content that is aesthetically appealing to the targeted consumers, it is important to understand the impact of different aesthetic quality attributes of television brand identity from consumers perspective. The theory of attractive quality (Kano et al. 1984) and its

methodology classify attributes from consumer's perspective into quality requirement that guide the decision of design solution as elaborated below.

### **2.6.1 The Kano Model**

Since its introduction into academia in 1984, Kano's model of customer satisfaction (Kano et al., 1984) and its methodology has been subject to increasing interest by researchers to classify product attributes based on how they are perceived by customers (viewers) and their effect on customer satisfaction. These classifications are useful for guiding design decisions, in that, they indicate when good is good enough, and when more is better (Löfgren & Witell, 2005).

The model originates from the Japanese production sector, and has been successfully applied and empirically tested in numerous studies across various product and service design, strategic thinking, business planning, and product development to demonstrate lessons learned in innovation, competitive-ness, and product compliance. (Fuchs and Weiermair, 2004; Watson, 2003). The Kano model is useful in identifying customer needs, determining functional requirements, concept development and analyzing competitive products. It addresses three types of requirements:

1. Satisfying basic needs: Allows product or service to get into the market.
2. Satisfying performance needs: Allows a product or service to remain in the market.
3. Satisfying excitement needs: Allows a product or service to excel, to be world class.

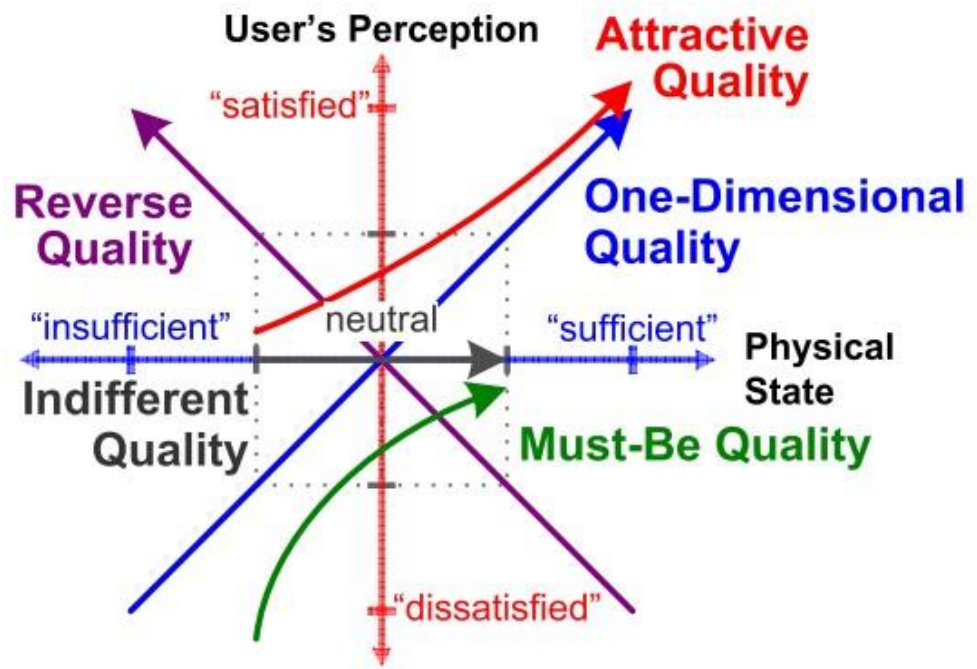


Fig. 2.6 The Kano model adopted from Zultner and Mazur, (2006, p. 110)

One of the key theoretical issues of the theory of attractive quality is that quality attributes are dynamic. Successful quality attributes are assumed to follow a life cycle in which a quality attribute starts by being 'indifferent,' then moves to 'attractive,' through to 'onedimensional,' and, finally, ends up as 'must-be' (Underwood, Klein, and Burke, 2001).

**Table 2.1: The Five Categories of Quality Elements**

QUALITY ELEMENT	DEFINITION
Attractive Quality	(Not spoken about – because not known to exist): Can be described as surprise and delight attributes. They are used for the purpose of raising customer satisfaction but when not fulfilled customer dissatisfaction is not affected. If consumers are neutral towards the absence of a product attribute, but very positive towards its presence, the product attribute is an attractive quality (Kano et al. 1984). It is also the quality that some producers use to distinguish their brands from a similar product on the market. Therefore they are important for marketing purposes.
One - Dimensional	It result in satisfaction when fulfilled and dissatisfaction when not fulfilled (Kano et al. 1984). These attributes are spoken and are those with which companies compete (Gustafsson 1998). This attribute is those for which more is generally better, and will improve customer satisfaction. This quality has the greatest influence on how satisfied a customer will be with a given product or service (Matzler et al., 1996). For example, customers would be willing to pay more for a car that provides them with better fuel economy.
Indifferent	It refers to aspects that are neither good nor bad, and, consequently, they do not result in either customer satisfaction or customer dissatisfaction.
Must be	Basic Attributes (Not Spoken About Since Taken For Granted): Also referred to as the basic requirement, increasing the performance of these attributes provides diminishing returns in terms of customer satisfaction, however the absence or poor performance of these attributes results in extreme customer dissatisfaction (Kano et al., 1984). Customers do not really bother themselves about the fulfillment of this quality because they presuppose that its fulfillment is fundamental to the product or the service. They are not interesting for marketing purposes i.e. they are characteristics that people assume all products to have.
Reverse	Positive feelings towards the absence and negative feelings towards the presence result in a reverse quality. It refers to a high degree of achievement resulting in dissatisfaction (and vice versa, a low degree of achievement resulting in satisfaction) and to the fact that not all customers are alike. For example, some customers prefer high- tech products, while others prefer the basic model of a product and will be dissatisfied if a product has too many extra features (Gustafsson 1998).

## ➤ Kano Methodology

Besides their model, Kano et al. (1984) introduced a methodology for assessing the different quality elements. The authors use a questionnaire that consists of functional and dysfunctional questions for each product/service attribute, whereas the obtained data is analyzed by means of a special evaluation table and then classifies each attribute into one of five quality dimensions: (A) attractive quality, (O) one-dimensional quality (M) must-be quality, (I) indifferent quality, and (R) reverse quality (see e.g., Kano et al., 1984; Berger et al., 1993; Löfgren and Witell, 2005).

<p>If you can purchase airline tickets online, how do you feel? (Functional question)</p>	<p>1. I like it that way. 2. I expect it that way. 3. I am neutral. 4. I can accept it to be that way. 5. I dislike it that way.</p>
<p>If you cannot purchase airline tickets online, how do you feel? (Dysfunctional question)</p>	<p>1. I like it that way. 2. I expect it that way. 3. I am neutral. 4. I can accept it to be that way. 5. I dislike it that way.</p>

Customer requirement		Answer to dysfunctional question				
		Like	Expect	Neutral	Accept	Dislike
Answer to functional question	Like	Q	A	A	<b>A</b>	O
	Expect	R	I	I	I	M
	Neutral	R	I	I	I	M
	Accept	R	I	I	I	M
	Dislike	R	R	R	R	R

C.R.	A	M	O	R	Q	I	Total	Category
1.	1						1	A
2.								
3.								
...								

**Notes:** A = attractive; M = must-be; O = one-dimensional; R = reverse; Q = questionable; I = indifferent

**Source:** According to Kano *et al.*, (1984)

## 2.6.2 Culture-Orientated Design Model

The Culture –Orientated Design Model was introduced about seven years ago. Since then, research and practitioner communities have adopted the theory to consciously integrate culture at a conceptual design stage. The design model was developed to address how the core components of culture particularly African culture can be embedded in designing products.

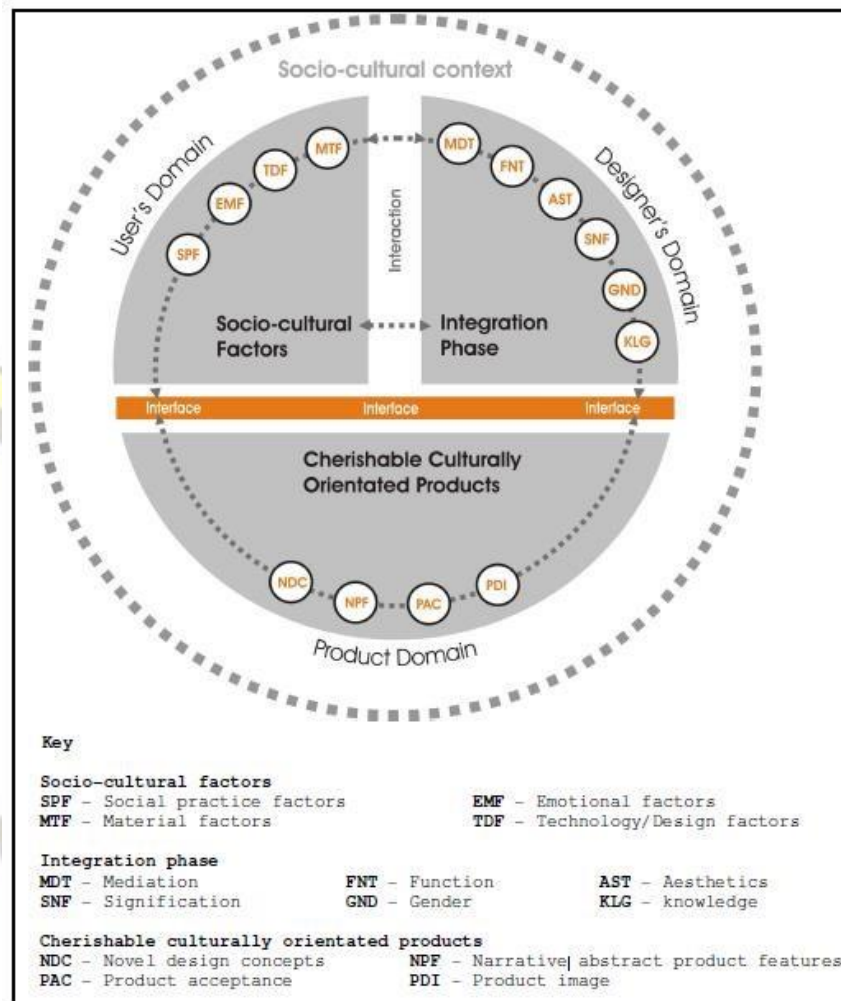


Fig. 4. Culture-Orientated Design Model adapted from Moalosi, (2007).

The study would make use of the first two phases, that is the user domain (socio-cultural factors) and the designer domain (integration phase) as explained below

### ➤ **Socio-cultural factors**

The first phase of the model (user domain) deals with the identification of emotional , social practice, material, technology/design socio-cultural factors. The socio- cultural factors are used as a way of unearthing users' social, emotional, aesthetic values and habits and also facilitates the integration phase of the study (Moalosi, 2007).

### ➤ **Integration Phase**

The designers' domain: this is where designers' would transform the socio-cultural factors into culturally accepted product features. It is through different modes of social interactions with the users to draw from their experiences and feedback in order to transform socio-cultural factors into culturally accepted product features. It is through different modes of social interactions that users explore the properties of products, and socio-cultural factors can be transformed into functional features, signify, generate knowledge, mediate, reflect gender roles, and aesthetics features (Moalosi, 2007). In conclusion, the chapter indicates that the adoption of the digital television broadcasting across the world has resolved the capacity constrain of the analogue system and shifted the market power from 'transmission bottleneck' to quality of content. In practice, this development has impacted greatly on the current condition of competition and given power to consumer to decide when, what and how to watch television programs. This in turn is further reducing the consumption of locally generated content which was already a challenge for developing countries particularly in Africa, due to the push for attention on the digital platforms.

Moreover, programmes acquire audience on the digital platform by chance as well as by choice due to the abundance of available television programmes or channels to consumers;

this in turn, causing identity crisis to consumers. The evidence indicates that it is difficult to regulate satellite and internet protocol television channels by states. In addition to the lack of collaborations by the local institutions mandated to regulate broadcasting content. Others are of the view that self-regulation is key due to the economic constraint and the lack of related skills needed in producing quality and attractive locally generated content that reflect African's economic, socio-political and cultural aspirations as noted at the Commonwealth Telecommunication Organization (CTO) Digital Broadcasting Switchover Forum (Mukangara, 2014).

Other design scholars attribute this to the current design approaches which overlook the cultural aspect of design. Thus, branding of television content (content packaging) and television channel promotion and identification is defining the industrial practice of the multichannel era. In addition to the functional benefit (providing repeated identity and ideology of television broadcasters to consumers) of television brand identity, it is of great importance for us to understand what will make an ident applicable as far as its cultural implication is concerned. This is important because one way to increase probability, for example in our social-political, economic, and cultural aspiration is through repetition.

Thus the two research sub questions:

- a. What will make an outstanding television channel brand identity (ident) in the era of digital television? And
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and cultural values?

These research questions would require a methodology that would pragmatically employ both qualitative and quantitative data collection technique to address the research questions, and this is elaborated in chapter three.

## CHAPTER THREE

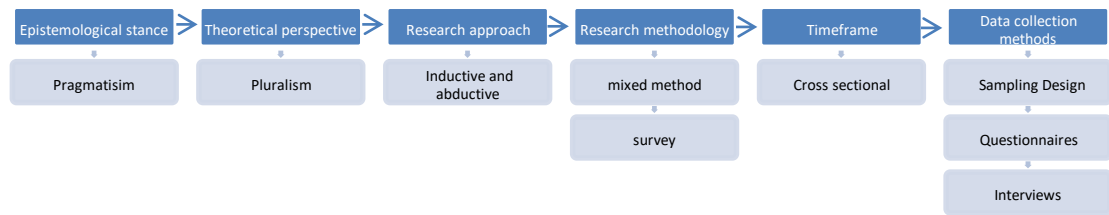
### RESEARCH METHODOLOGY AND DESIGN

#### 3.1 Introduction

The study was conducted to enhance the push of culturally generated content as it relates to the design of television idents that have sensibility for its socio-cultural context. The study focused on the formation of this sensibility or signals for Ghana's unique social context and cultural values. The research also dealt with the influences behind consumers' perceived quality of television channel brand identity. The ultimate purpose of my study was to explore a more feasible way of enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels through brand identity. This chapter therefore, considers the approach used in answering the research questions:

- 1. What will make an ident applicable as far as its cultural implication is concerned**
  - a. What will make an outstanding television channel brand in the era of digital television?
  - b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and culture?

The chapter consists of the inquiry paradigm or world view about what constitutes the knowledge claims in answering the research questions above (strategy of inquiry). It also contains the sampling design, detailed procedures used in data collection methods, analysis, and writing of the thesis, called methodology and other related issues like ethical considerations as diagrammatically depicted with their interrelationship below.



**Fig. 3.1 Interrelationship between the philosophical assumption and the research methods**

From the diagram above, the epistemological orientation (Pragmatism) adopted for the study influences the theoretical perspective (pluralism), which in turn, influences the research methodology (mixed method) which also, determines the data collection methods (questionnaires and interviews) used in understanding what makes a television brand (ident) applicable as far as its cultural implication is concerned is as elaborated below.

### **3.2 The Inquiry Paradigm Or World View**

Inquiry paradigm or world view refers to a researcher's philosophical position (epistemological stand) or beliefs that guide the study (Cohen, 1994, p. 38; Denzin, 2009; Guba, 1990, p. 17; Lincoln & Guba, 1985; Mertens, 1998; Morgan, 2007). With its theoretical perspective, a researcher is able to explain what constitute the knowledge claims in answering the research questions or the set out hypothesis (Creswell, 2003; Henning, 2004). In relation to this study, it is what makes a television brand (ident) applicable as far as its cultural implication is concerned.

The study was an attempt to first, identify which aesthetic quality attributes (what) forms the basis of comparing brand (ident) alternatives and how these quality attributes vary in importance. Secondly, it investigated the translation of socio-cultural values into product (idents) features (how).

### 3.2.1 Ontologically

It was mostly subjectivist and constructivist in its orientation, and thus employed the qualitative research strategy. The issue of quality and attractiveness of television brand (ident) from consumers (viewers) perspective, in addition to the translation of sociocultural values within the sense-making (design) process from designer's perspective was explored. The assumption was that 'design' is an interpretative intervention as well as constructive approach into a socio-cultural context, which requires a 'sensitivity' for the context (Buchanan, Doordan, & (Eds.), 2010, p. 13) and the forming of this sensitivity or signals is the goal of aesthetic.

This is because "attractiveness is a visceral-level phenomenon—the response is entirely the surface look of an object or a scene (Norman, 2004, p. 87). Thus, Heijden (2003); Sonderegger and Sauer (2010), refer to it (attractiveness) as the individual's reaction to product features which represents "the degree to which a person believes that a product is aesthetically pleasing to the eye"(Crilly et al., 2004, p. 25; Heijden, 2003, p. 40; Sonderegger & Sauer, 2010). Similar to 'quality' which is also customer's (viewers) perception of and evaluation of product properties ... "together with the set of his or her value norms used as a basis for evaluation of the product" (Andreasen & Hein, 1987, p. 171; Pohlmeier, 2012, p. 29).

### 3.2.2 Epistemologically

The study aligns with the pragmatist orientation, and thus, do not commit solely to any of the paradigm wars – Objectivism, Constructivism, Subjectivism among others (Creswell & Plano Clark, 2007, pp. 26-28). Epistemological assumption, conducting a pragmatic study, therefore means that the researcher tends to base knowledge claims for

the study on pragmatic grounds e.g., problem-centered, consequence-oriented, and pluralistic (Creswell, 2007, pp. 22 – 23; Johnson & Onwuegbuzie, 2004; Patton, 1990; Tashakkori & Teddlie, 2003; Collins, Onwuegbuzie, & Jiao, 2007, p. 267).

### **3.2.3 Theoretical Perspective**

Pluralistically, the study looks at the “what” and “how” to research, based on its intended results (Creswell, 2007 p 18) as the study draws conclusions not only in terms of what will make an outstanding television channel brand (ident) but also, on how it can be designed to reflect and acknowledge Ghana’s unique social context and cultural values. The assumption was that the knowledge claims used in answering the research questions must be evidence that works. Thus, the final criterion of what makes a television channel brand (ident) applicable as far as its cultural implication is concerned was inferred (abducted) not on whether the knowledge claim fit the problem but whether it suits its purpose (enhancing the push of locally generated content that seeks to position and domesticate the image of the local channels) and is capable of influencing consumers (viewers) choices.

### **3.3 Research Approach**

The approach of inquiry involves collecting data either simultaneously or sequentially to best understand research problem (Creswell, 2007 p 18; Patton, 1990). Thus, the study employed Kano’s model of customer satisfaction (Kano et al., 1984) and its methodology, as a frame of reference in designing and collecting of quantitative data from television viewer, to inductively analyze and compare the outcome with related literature to understand the impact that different aesthetic quality attributes of television idents play on

consumers' perceived quality of television programme or channel brand. Sequentially, the Culture-Orientated Design Model adopted from Moalosi, (2007) was also employed as a frame of reference to capture qualitative data from culturally orientated viewers and viewer designers to inductively identify Ghanaian socio-cultural values and also analyze the possibility of translating them into product (ident) features at the early stages of product (ident) design. Such an assumption required a logical plan in selecting sample, gathering data, and analyzing findings, known as research design (Nieuwenhuis, 2007b:70).

### **3.4 Research Design**

Research design describes the logical plan (“logical blueprint”) or strategy adopted by a researcher to know what kind of knowledge is needed to answer research questions, its analysis and its relation to the research questions (Bhattacharjee, 2012, pp. 21 – 22, 35; Yin, 2011, p. 75) Such a logical plan was needed to help validate the knowledge claims and link research questions to the empirical data and finally to its conclusion (Yin, 2009:26). Thus, the design employed considered the kind of knowledge required, the type of study and the kind of evidence required to achieve the aim of the study.

#### **➤ What kind of knowledge is required?**

The study was conducted to find out about ways of enhancing the quality of culturally generated content as it relates to the design of television idents that have sensibility for its socio-cultural context. This area of study is relatively new and timely, due to the adoption of digital television broadcasting across the world, which heavily affects both the market size and consumer preferences towards foreign rather than local content on the digital platform (Ballantyne, 2002; DigiTAG, 2009; Fels, 2013; Nyman-Metcalf et al., 2003).

➤ **What kind of study was planned?**

It was an exploratory survey that pragmatically considered what makes a television channel brand (ident) applicable as far as its cultural implication is concerned. It examined the related literature to understand the current state of knowledge, identify two theoretical models (The Kano's model of attractive quality (Kano et al., 1984) and Culture-Orientated Design Model adapted from Moalosi (2007) that was used sequentially as logical structures in answering the research questions. According to Gray (2004, p. 99), survey encompasses the collection of data (either questionnaire, interview or observation) systematically to “measure customer attitudes towards their products and services”. As noted by Fink (1995b) a survey is a way of collecting information to compare, explain or describe knowledge, people's behaviour and attitudes.

Thus the study employed the survey method in answering the research sub questions:

- a. What will make an outstanding television channel brand in the era of digital television? And
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and cultural values?

➤ **What evidence was required to address the questions?**

In responding to the set out question (a) it was essential to identify which aesthetic quality attributes (what) forms the basis of comparing brand (ident) alternatives and how these quality attributes vary in importance and eventually into quality requirements that are likely to facilitate product (idents) acceptance from viewers perspective. Also, answering the second question (b) require an investigation into the translation of socio-cultural values into product (idents) features (how) which many design researchers like Baxter (1999);

M. & P.H., (1999); Moalosi (2007, p. 68) believe form the basis of consumers' evaluation of product alternative.

This indicates that the two questions complement each other and shows that such evidence would help us acquire knowledge claims that do not only fit the problem, but claims that suit its purpose (enhancing the push of locally generated content that seeks to position and domesticate the image of the local channels) and influence choices. Such a logical 'blueprint' required a plan of action to sample participants, choose data collection method, techniques and procedures used, called methodology as elaborated below.

### **3.5 Research Methodology**

Babbie & Mouton, (2001:647), describes research methodology as the methods, techniques, processes, and tools employed by a researcher in implementing the research design ('the blueprint'), as well as the assumptions and principles underlying their use. From the logical assumptions, the study looks to what makes an outstanding television channel brand (ident) and how it can be designed to reflect and acknowledge Ghana's unique social context and cultural values. This requires a method that allows the use of quantitative data collection method to measure some aspects of the study (what) in question and qualitative method for others (how).

#### **3.5.1 Design Choice (Mixed Method)**

The study therefore adopts the mixed method approach to pragmatically employ both qualitative and quantitative data collection techniques sequentially to address the research questions. As noted by Collins, Onwuegbuzie, and Jiao (2007, p. 267); Tashakkori and Teddlie (2003a); Johnson and Onwuegbuzie (2004); Teddlie and Yu, (2007), mixed

method research is a kind of study where the researcher employs both qualitative and quantitative techniques, mixed or combine in a single study. The term ‘mixed methods’ has come to be used to refer to the use of two or more methods in a research project yielding both qualitative and quantitative data (e.g. Cresswell & Plano Clark, 2007; Greene, 2007; Teddlie & Tashakkori, 2009).

### **3.5.2 Population of the Study**

Population is “a set of objects, people, institutions or even countries about which we wish to make generalizations” (Gray, 2004). The target population for the study was the general viewing (television) public in Ghana. The 2010 population census shows Ghana to be a youthful population with a total population of 24,658,823 with a small proportion of elders above sixty five years (Ghana Statistical Service, 2012, p. 23). Since the general viewing population of Ghana would be fairly large, and therefore time consuming and expensive to survey, the proposed study tends to collect data from samples, as explained below.

#### **➤ Sampling Design**

Sampling is the statistical process of selecting a subset of a population of interest for purposes of making observations and statistical inferences about that population (Bhattacharjee, 2012). It involves a sampling scheme and size choices of the study (Collins et al., 2007, p. 269). A sampling scheme signifies the exact plans employed in selection of units (e.g. setting, group, people and events), while the explicit number of the selected unit for the study denotes the sample size (Collins et al., 2007, p. 271)

### ➤ Sampling Scheme and Size

The study employed the multistage purposeful random sampling scheme to collect quantitative and qualitative data. Multistage purposeful random scheme describes the “choice of settings, groups, and/or individuals representing a sample in two or more stages. The first stage is random selection and the following stages are purposive selection of participants” (Collins et al., 2007, p. 272). The decisions for the multistage purposeful random scheme stems from the intention of the study which seeks to explore a more feasible way of enhancing the push of locally generated content that seeks to position and domesticate the image of the local channels. Its objectives are:

1. To analyze the impact of different aesthetic quality attributes of television idents on consumers’ perceived quality of television programme or channel brand.
2. Investigate the possibility of fusing socio-cultural values into television brand identity design (ident) features

Research scholars like Onwuegbuzie, & Sutton (2006); Johnson and Christensen (2004); Newman, Ridenour, Newman, and DeMarco (2003); Onwuegbuzie and Collins (n.d.); Tashakkori and Teddlie, (2003) believe choosing a sampling scheme based on research aim or objectives would help address the challenges of adopting a mixed method approach to research. The sampling units selected for the study were in three parts based on the objectives stated above.

The first unit was Kwame Nkrumah University of Science and Technology (KNUST), Kumasi – Ghana and its community. KNUST and its community were selected because students are selected from every part of the country (Ghanaian) with different cultural backgrounds for the purpose of learning. And as indicated above, Ghana is a youthful country which is almost the same as the student population in KNUST. Therefore, it was

suitable to draw a representative simple random sampled size television viewers. The students' population of Kwame Nkrumah University of Science and Technology is forty thousand (40,000) as of the year 2014 (Ellis, 2014, p. 19). In order to determine a true representation of the sample of the population, statistical survey software was used with the following details:

- Margin of error: 5%
- Confidence Level: 95%
- Confidence Interval: 5
- Population size: 40,000

**Sample size needed: 381** (Creative Research Systems, 2012)

These 381 participants were randomly selected to respond to a quantitative data that was used to analyze the impact of different aesthetic quality attributes of television idents on consumers' perceived quality of television programme or channel brand.

The second unit selected was culturally orientated viewers from Kumasi in Ashanti region, Ghana. The idea of selecting Kumasi was that, Ashanti region is geographically located in the middle part of Ghana with Kumasi being the regional capital. People of different cultural backgrounds, particularly the two major linguistic families in Ghana, the Kwa and the Gur (Owusu-Ansah, 2008) have their traditional palaces in Kumasi. Kumasi was therefore suitable to purposively select participants to draw a qualitative data in order to identify socio-cultural values such as those enshrined in; concepts of human dignity, attitudes to nature and the environment, law and order, honesty and truthfulness, unity and peace, self-reliance and dignity of labour, family, community and national solidarity” (National Commission on Culture, 2004, p. 3).

### **Sampled size selected – 6**

Finally, the third unit considered were viewer designers (motion graphic designers) from the Department of Communication Design, Kwame Nkrumah University of Science and Technology, Kumasi and Ghana Broadcasting Corporation. Participants were selected from the department of communication design because it trains motion graphic designers for the various broadcasting houses in Ghana and Ghana Broadcasting Corporation (GBC), because it was established with the intention to lead the broadcasting and communication industry through quality programming that promotes the development and cultural aspirations of Ghana. Participants were purposively considered from these two institutions to draw a qualitative data about the possibility of translating socio-cultural values into brand identity (ident) features.

### **Sampled size selected – 8**

#### **3.5.3 Data Collection Tools**

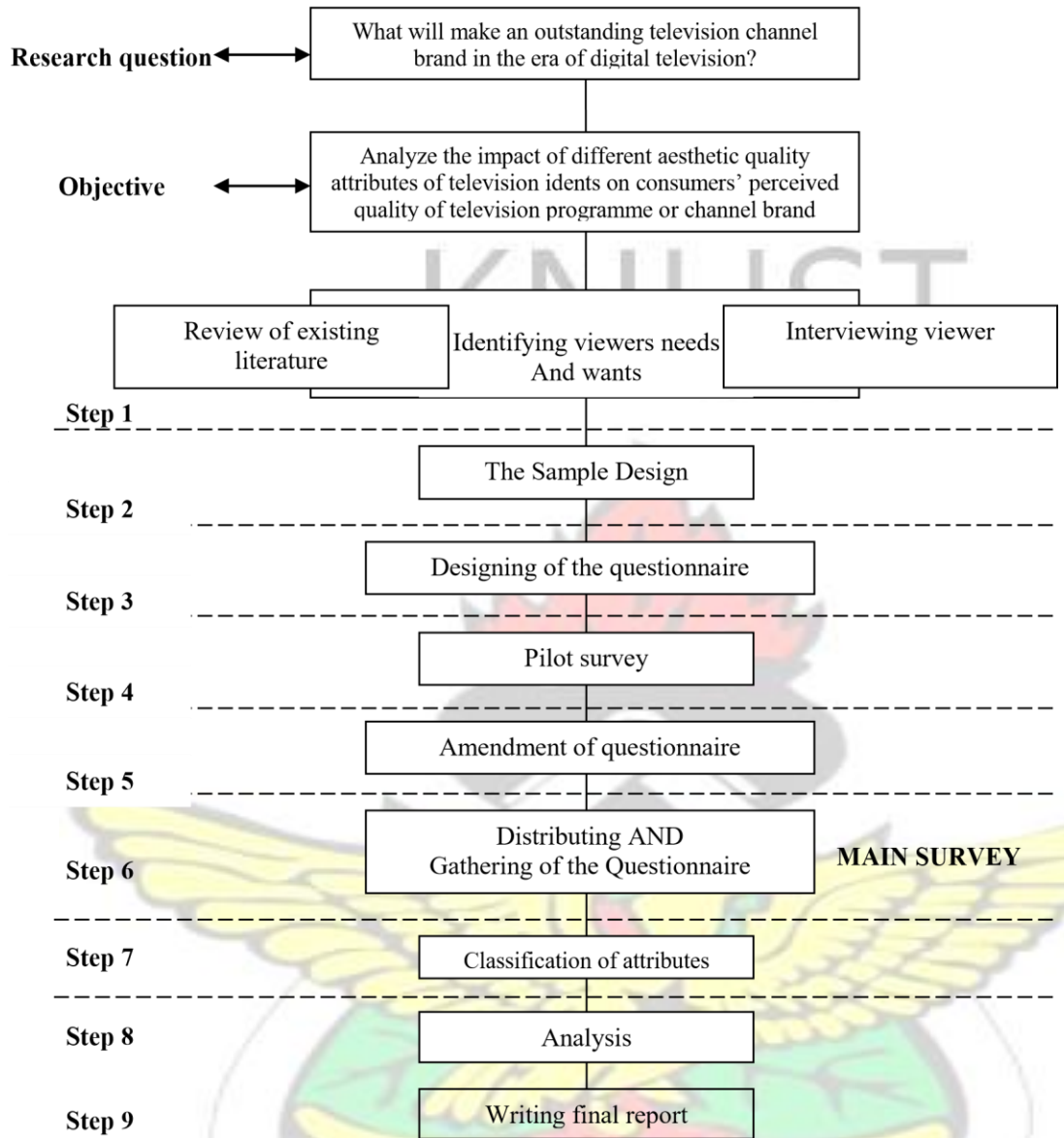
Data was collected primarily in Kumasi and a small portion in Ghana Broadcasting Corporation in Accra, using interviews and close ended questionnaire administration as elaborated in the data collection procedures.

#### **3.5.4 Procedures Employed In Implementing the Strategy of Enquiry**

Two detailed procedures (quantitative and qualitative data collection techniques) were employed in answering the research questions as described in two stages.

#### **STAGE ONE: THE QUANTITATIVE DATA COLLECTION PROCEDURE**

#### **Table 3.1: The framework for the quantitative data collection survey**



Out of the review of related literature and various discussions conducted, eighteen (18) relevant quality attributes (any aspect of the product or its use that form the basis of comparing television channel brands alternative) of television channel brand (ident) were identified:

1. Channels that have the freshest/newest idents
2. Channels that have varieties of idents
3. Channels that are consistent and unique in terms of style
4. Channels that incorporate indigenous knowledge
5. Channel brands (idents) that show the geographical location of the station

6. Channels that are current/trendy
7. Channels that use glossy and reflective material in their idents
8. Promotionally exciting channels
9. Idents that embody the social conditions of the country of origin
10. Idents that tease emotions (made just for fun)
11. Channels that sell on character (popular icons)
12. Channels that portray their image to be a desired place to work
13. Idents that are unique (original) and creative
14. Channels that are technologically advanced in terms of look and feel
15. Channels that evoke national pride and identity
16. Idents that are easier to identify
17. Idents that have historical references embedded in them
18. Idents that are meaningful

These attributes were modified during the questionnaire design. The questionnaire design considered the title, its focus and the ultimate purpose of the study. It also captured other requirements like age (younger adults 15 - 29, middle 30 – 59, and older adults 60 and above), sex (male and female), educational background (university, SHS, and others), place and type of participant required (television viewer, viewer designer and culturally orientated viewer) see appendix A.

The eighteen quality attributes were put in a pair of structured questionnaire for each attribute, as required by the Kano's methodology adopted for the study (Kano et al., 1984). Each pair of questions required a respondent to make a decision about his/her feelings, in the case of a fulfillment of an attribute (functional question) and the other non-fulfilled (dysfunctional question). For example,

*Q15: functional:* "How would you feel if a television channel brand evokes national pride and identity?"

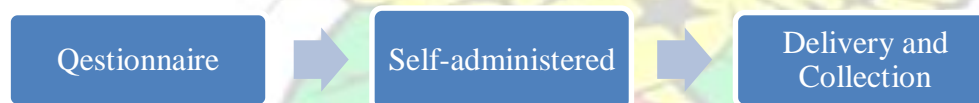
1. I like it that way
2. I expect it that way

3. I am neutral
4. I can accept it to be that way
5. I dislike it that way

*Q15: dysfunctional:* “How would you feel if a television channel brand does not evoke national pride and identity?” Participants select one of five answer-options (See appendix A) for each:

1. I like it that way
2. I expect it that way
3. I am neutral
4. I can accept it to be that way
5. I dislike it that way

Prior to the actual survey, questionnaires were piloted to check the design for its ease of use. For instance, the time it would take an average person to complete a questionnaire, ease of questions to participant; and other related issues that came up before the actual sampled population of 381 used to draw quantitative data as diagrammatically depicted below.



**Fig. 3.2 Distributing AND Gathering of the Questionnaire**

The two paged questionnaire was self-administered within a period of one month (May, 2015) with a consent form (see appendix B). Most of the questionnaires were administered in the halls of residence on the KNUST campus. Other places visited include the graduate school (GRASAG) secretariat, the fire tenders session, maintenance, and Department of Communication Design, Royal Gate Hostel and few individual lecturers in their offices. At the halls of residence, most male students were watching movies on their laptops, some were relaxing on their bed, and others were reading, while some were discussing politics.

The only significant difference with the ladies was that, whereas the males were watching movies on their laptops the ladies had televisions in most of their rooms and were watching telenovela's. It was a friendly setting all over, especially at the University Hall (Katanga Hall). Answers provided by participants were calculated by means of a special evaluation table (table 3.2) provided by the Kano methodology, which results in a categorization of attributes for each respondent. Frequencies of single-respondent categorizations are then used to provide the final classification of attributes as shown in with a section of the questionnaire in figure 3.3 below.



Please circle your preferred choice for both functional and dysfunctional questions

	Functional questions	Dysfunctional questions
	<b>How would you feel if a television channel brand:</b>	
<b>NO.</b>		
1.	Have the newest idents ① I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Do not have the newest idents 1. I like it that way 2. I expect it that way 3. I am neutral ④ I can accept it to be that way 5. I dislike it that way
2.	Have varieties of idents ① I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Do not have varieties of idents 1. I like it that way 2. I expect it that way ③ I am neutral 4. I can accept it to be that way 5. I dislike it that way
3.	Have distinctive features like colour, sound, typography and motion, a family of characteristics (style) that recur in its idents 1. I like it that way ① I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Do not have distinctive features like colour, sound, typography and motion, a family of characteristics (style) that recur in its idents 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way ⑤ I dislike it that way

Fig. 3.3: a section of the distributed questionnaire

Table 3.2. Kano's Evaluation Table (Adopted from Berger et al (1993))

Quality attributes		Dysfunctional				
		I like	I expect	neutral	Accept	Dislike
<b>Functional</b>	I like it that way	Q	A	① A	A	O
	I expect it that way	R	I	I	I	M
	Am neutral	R	I	I	I	M
	I can accept it to be that way	R	I	I	I	M
	I dislike it that way	R	R	R	R	Q

Table 3.3: Kano Model Questionnaire Results

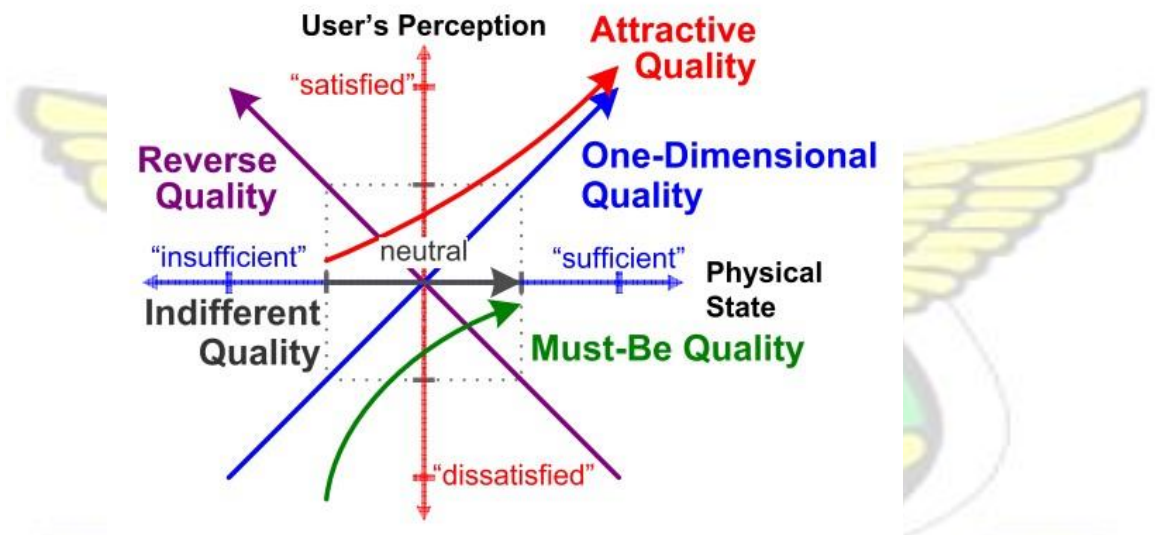
C.R.	A	M	O	R	Q	I	Total	Category
1								
2	1						1	
3								

**Key:**

**A** = Attractive;                      **M** = I Expect;                      **O** = one dimensional;

**R** = revers;                              **Q** = questionable;                      **I** = indifferent

The data was analyzed by means of a special evaluation table (table 3.2) used to classify each attribute into one of five quality dimensions: (A) attractive quality, (O) one-dimensional quality (M) must-be quality, (I) indifferent quality, and (R) reverse quality (see e.g., Kano et al., 1984; Berger et al., 1993; Löfgren and Witell 2005; Mikulic & Prebezac, 2011, p. 48).



**Fig. 3.4** The Kano model adopted from Zultner and Mazur, (2006, p. 110)

This classification was then calculated to determine average impact of each attribute on consumers (viewers) perceived quality of television programme or channel brand:

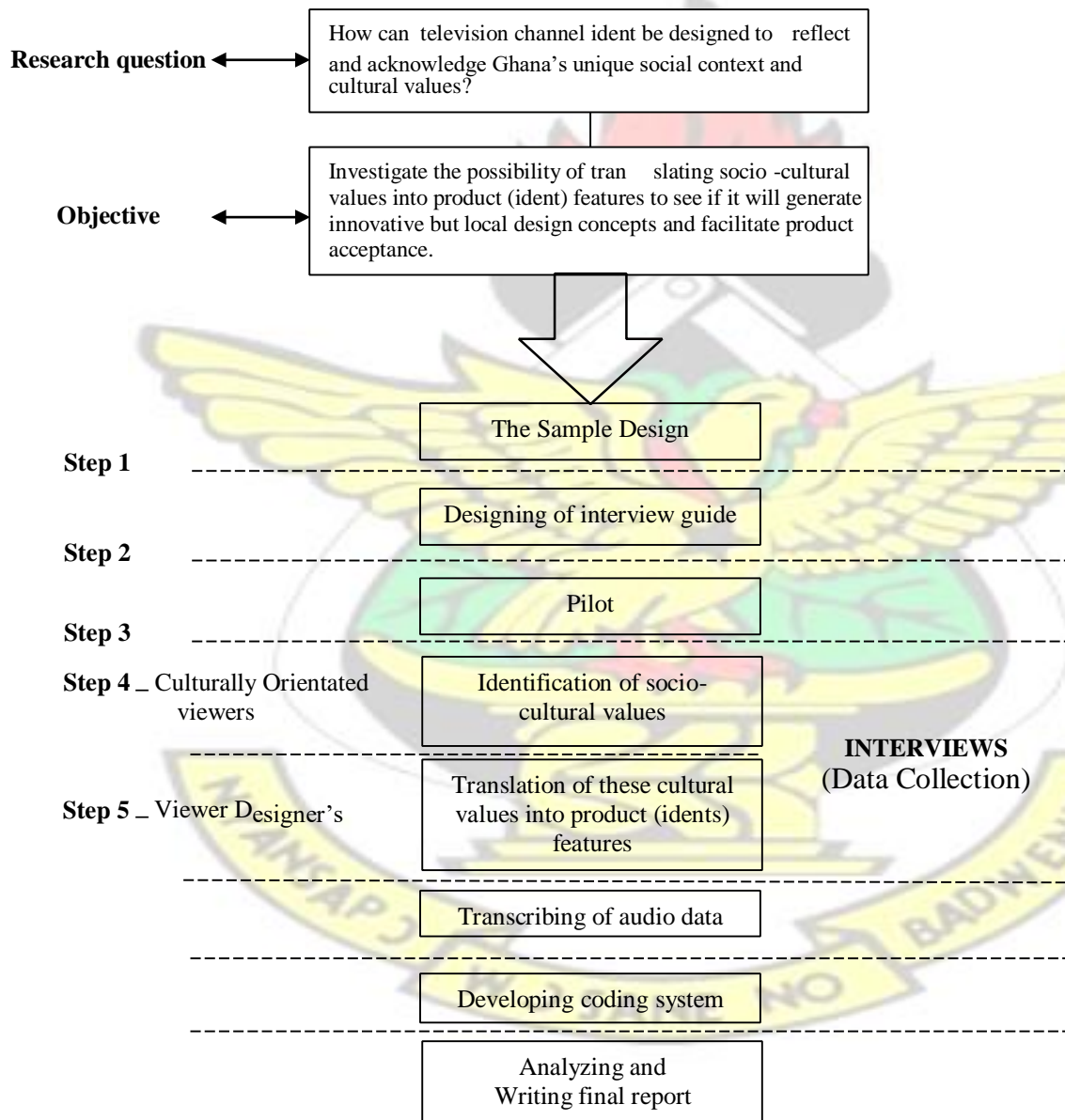
$$\text{Enhanced satisfaction coefficients} = \frac{A+O}{A+O+M+I}$$

$$\text{Reduced dissatisfaction coefficients} = \frac{O+M}{A+O+M+I}$$

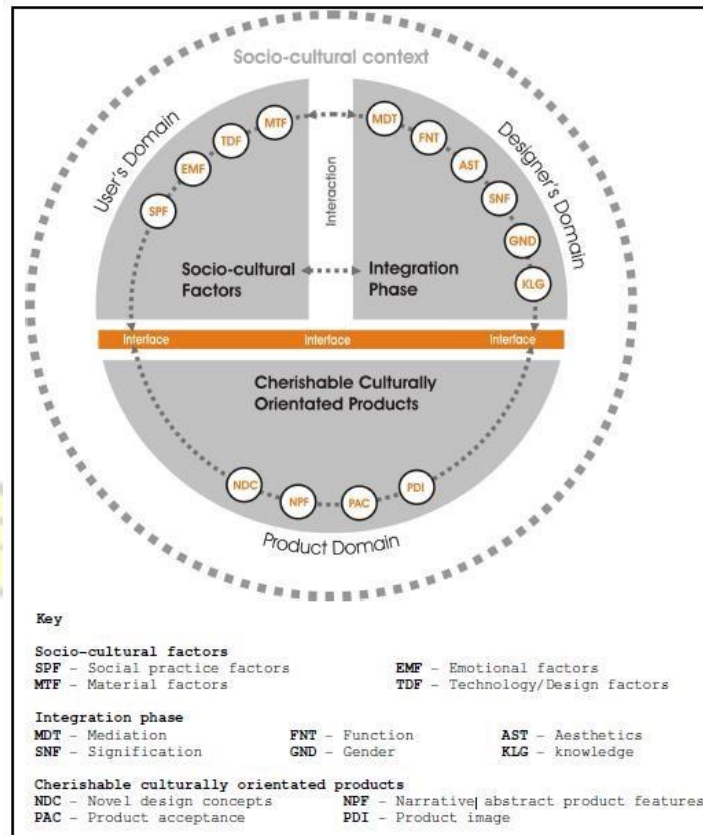
The outcome of the information was to help the researcher respond to the first research sub question: *What will make an outstanding television channel brand identity (ident) in the era of digital television?*

## STAGE TWO: THE QUALITATIVE DATA COLLECTION PROCEDURE

**Table 3.4: The framework for the qualitative data collection**



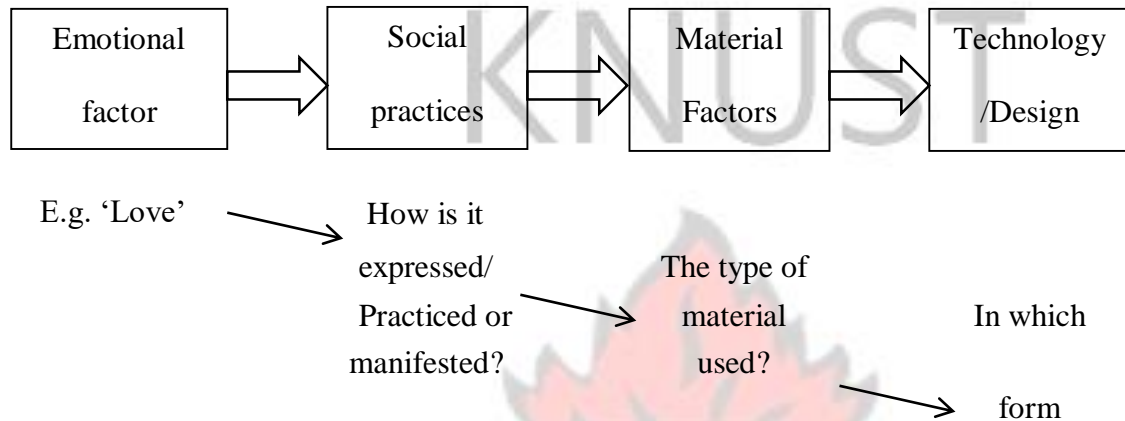
As discussed above, the sampled frame for the second stage was in two parts (culturally orientated viewers and viewer designers). To minimize bias, an interview guide was prepared from the adopted model (culture orientated design model from Moalosi, (2007) beforehand, covering key related themes in the study.



**Fig. 3.5: Culture-Oriented Design Model adapted from Moalosi, (2007).**

The model presented four socio-cultural factors (Social Practice factors, Material Factors, Emotional Factors, and Technology/Design Factors) under user domain (culturally orientated viewers). Ghana's socio-cultural values such as those enshrined in concepts of human dignity were captured based on the emotional, social practice, material, and technology/design factors.

This exercise was made easier when the pilot studies revealed that, identifying the emotional factors first facilitated the other interrelated factors. As diagrammatically depicted below



**Fig. 3.7: A logical order of identifying emotional, social practice, material and technology/design socio-cultural values**

The above diagramme shows the technique used in the retrospective interviewing with culturally orientated viewers. Individual interviews were administered using open-ended questions that lasted for about half an hour (see appendix C: interview guide). The settings for the first stage of the interviews (identification of socio-cultural values) were homes, palace house, and offices. The identified socio-cultural values facilitated the translation state (designer's domain).

**Table 3.5: Participants’ personal profile (culturally orientated viewers)**

<b>Participants’ Profile</b>	
Number of participants	Six (6)
Age range	50 and above
Male	4
Female	2
Occupation	Chiefs (4), a teacher and a trader
Educational background	MPhil., First degree, and a Form four leaver

**Translation of these cultural values into product (idents) features**

The settings for the interviews were in the individual offices at the Department of Communication Design, Kwame Nkrumah University of Science and Technology KNUST and Ghana Broadcasting Corporation. Participants were selected by a purposeful sampling method as discussed above. Three Design lecturers, plus three professionals were purposefully selected because of their knowledge in the area.

**Table 3.6: Participants’ personal profile (viewer designers)**

<b>Participants’ Profile</b>	
Number of participants	Six (6)
Age range	30 and above
Male	6
Female	-
Occupation	Lecturers (3) and Professional Motion Graphic Designers (3)
Educational background	PHD (Doctor), MPhil., and First degree holders

In order to respond favourably to the interview, participants were provided with design briefs which entail the purpose of the study and expected outcome. The features of television brand identity (ident); four Ghana Broadcasting Corporation (GBC) channels

(GTV, GBC 24, GTV life, and GTV Sports +) in addition to selected Ghanaian sociocultural values (see appendix D: design brief) were provided for participants.. However, participants were made aware that the socio-cultural values attached were just to provide guidance and that they are welcome to introduce their own socio-cultural value. Their challenge was to select a channel from the number of channel IDs provided and tell how they would translate the selected socio-cultural factors or values into the ident features. This was done by responding to the interview questions asked, and to tell whether the integration of socio-cultural values could generate novel design concepts and position the image of the channel. The ultimate aim of this phase of the study was to achieve indepth understanding on how idents could be designed to reflect the local cultural values. All selected participants took part in the interview from which the recorded version was later transcribed and analyzed using the thematic analysis.

### **3.5.5 Ethical Considerations**

Consent is an important feature of ethical considerations for any research study (Gray, 2004). An exception to this principle is observational research in which behaviour in the public domain may be observed without consent but in ‘observing’ e-mail and internet communications, are researchers similarly free from seeking consent (Gray, 2004). Thus, participants (viewers, viewer designer and culturally orientated viewers) were consented before interviewing, and during the questionnaire administration.

The consent form entails the statement of purpose; the research statement; who the investigator was and legible participants. It also entails the overall description of participation and length of participation if a participant volunteers to participate. Also, it describes the risks and benefits of participation, assures participants that there were no

risks of psychological, physical, social and legal harm in participating in the study. It further assures participants that they can opt out of the study before, during, or after the initial participation. Again, it assures participants of confidentiality, see appendix B. Attached was an introductory letter from the department which introduced the researcher, the project title and the purpose of the research see appendix E. The next Chapter discusses the findings, analysis and discussions of the outcome.



## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.1 Introduction

My issue was to explore a more feasible way of enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels. This was against the adoption of digital television broadcasting across the world, which has heavily affected the market size and consumer preferences towards foreign programmes, posing a challenge to stakeholders particularly in Africa on how to preserve the local cultural values in the new environment (digital) where consumers decide when, what and how they watch television programmes.

To achieve the above stated purpose, the researcher set out objectives to:

1. Analyze the impact of different aesthetic quality attributes of television idents on consumers' perceived quality of television programme or channel brand. And
2. Investigate the possibility of fusing socio-cultural values into television brand identity (ident) design features

These two objectives required a pragmatic approach in eliciting and analyzing data that would first, help broadcasters and local content producers; particularly motion graphic designers to understand the impact that relevant aesthetics quality attributes have on consumers (viewers) in order to align television brand design efforts with consumer's requirements or the need in order to design television channel brand identity (ident) that resonates more strongly with the audience in this ever increasing multichannel era.

Moreover, provide evidence that indicate the possibility of fusing socio-cultural values into the designing of culturally orientated television brand identity (ident) that is relevant to consumers (viewers). The objectives were driven by the main research question:

✓ **What will make an ident applicable as far as its cultural implication is concerned?**

The results of the findings are presented and analyzed in three interrelated phases (television viewer, culturally orientated viewers and viewer designers) sequentially in this chapter, based on multistage purposeful random scheme and size employed in the method (mixed) of data collection as discussed in chapter three. The objective is to analyze the outcome that support the claim that designing culturally valued television brand identity (ident) that is creative and consistent in terms of style will not only make the brand relevant in the multichannel era, but help tip the cultural balance. This evidence also supports the idea that socio-cultural value forms the basis of consumers' evaluation of product alternative, and facilitate products' (idents) acceptance. The discussion within these three phases is aimed at answering the research sub – questions:

1. What will make an outstanding television channel brand in the era of digital television? And
2. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and cultural values?

4.2 PHASE 1



The voice of the consumer (Viewer) feedback

The first phase (television viewers) of the analysis reports on the 381 random sampled size quantitative data from television viewers at Kwame Nkrumah University of Science and Technology KNUST and its community. Strategically, it covers the respondent geographic characteristics; followed by presentation of the eighteen (18) translated relevant aesthetic quality attributes into (Kano requirement) what is important to consumers (viewers). Prioritize the attributes as basic need (cost of entry), linear (competitive), delighters (differentiation), and indifferent as graphically depicted with its colour codes in figure 4.1.

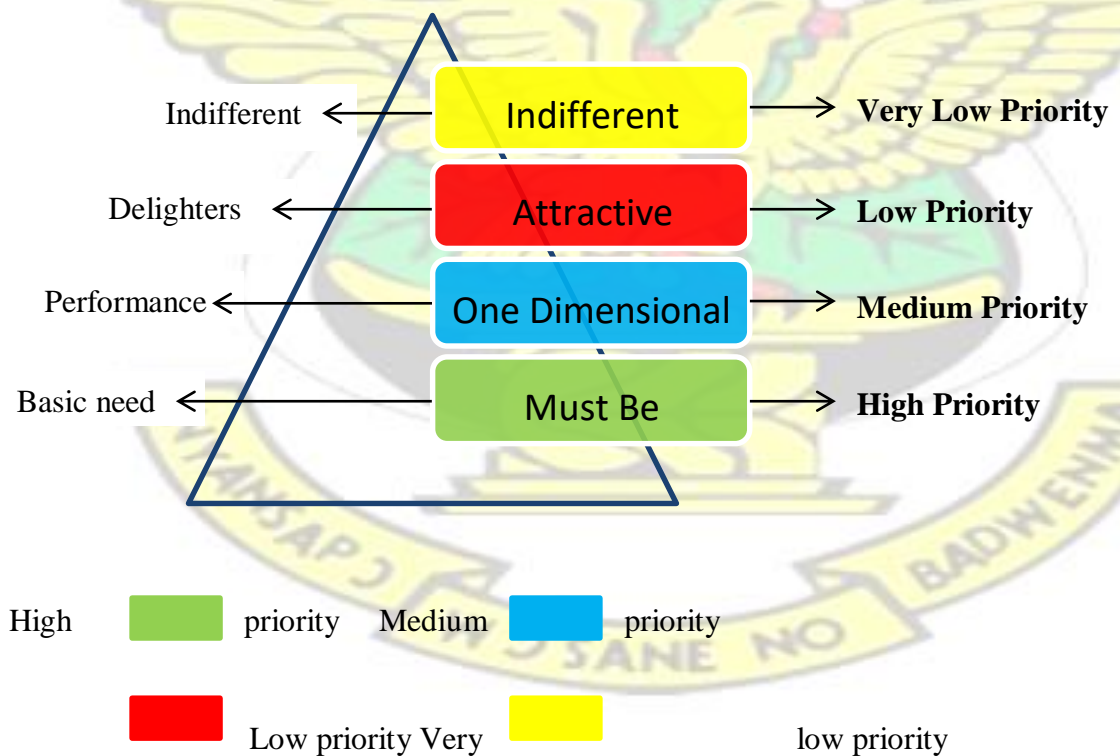


Fig. 4.1: order of requirements impacts

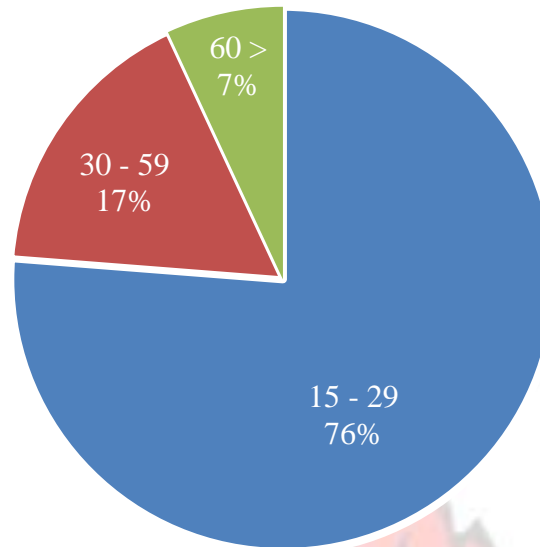
In addition, assess the overall impact of each attribute fulfillment on satisfaction, and finally use it as input of what will make an outstanding television channel brand in the era of digital television.

#### 4.2.1 Respondents' Demography

Out of the 381 self-administered questionnaires, 380 were collected. Respondent's demographic characteristics show that 291 participants were between the age of fifteen to twenty nine (15 – 29) representing 77% of the total random population sampled. Sixty four 64 participants between the age of thirty to fifty nine (30 – 59) representing 17% and the remaining 25 are above the age of sixty (60) representing 7% as shown with its details in table 4.1 and percentages per age group chart in figure 4.1.

**Table 4.1: Respondents' Demography at KNUST**

Age		15 – 29	Share of Sampled population (%)	30 – 59	Share of Sampled population (%)	60 >	Share of Sampled population (%)
sex	Male	181	48	40	11	25	7
	Female	110	29	24	6		
<b>Total</b>		<b>291</b>	<b>77</b>	<b>64</b>	<b>17</b>	<b>25</b>	<b>7</b>



**Fig. 4.1 Percentages per age groups**

#### **4.2.2 Results and Discussion**

The overall outcome of the 18 translated relevant aesthetic quality attributes (voice of the consumer) of television brand identity (ident) are presented in table 4.2. The results indicate that out of the 18 attributes accessed ten (10) came out as **indifferent (I)** to consumers (viewers), which means that viewers are not much concerned or worried about these attributes according to the theory of attractive quality. Nevertheless, every successful attribute starts by being indifferent to consumers (viewers) before they become attractive quality. Again, seven (7) of the requirements access are **one dimensional (O)**, that is performance (competitive) attributes– the more these attributes are provided to the viewer, the greater their satisfaction and the less you give, the lesser the satisfaction. And the last one came out to be a **must be (M)** quality, which means that viewers expect or assume this requirement but usually don't mention it as elaborated below. A look at the age's (60 and above) perception or preferences in table 4.5 below has an interesting results.

**Table 4.2: Weighting attributes importance: Kano Model Questionnaire Results**

REQUIREMENT	A	O	M	I	R	Q	TOTAL	Category
1. Having newest/fresh idents	22	18	17	<b>38</b>	4	1	100%	<b>I</b>
2. varieties of idents	20	25	13	<b>34</b>	6	2	100%	<b>I</b>
3. unique and consistent style	19	<b>34</b>	22	22	2	1	100%	<b>O</b>
4. socio-cultural values	17	<b>35</b>	21	23	2	2	100%	<b>O</b>
5. Show a particular time period and a geographic location of the channel	16	18	14	<b>44</b>	7	1	100%	<b>I</b>
6. Uses glossy material surfaces	12	15	11	<b>50</b>	10	2	100%	<b>I</b>
7. Feels trendy	14	23	14	<b>42</b>	5	2	100%	<b>I</b>
8. most promotionally exciting	16	24	15	<b>40</b>	4	1	100%	<b>I</b>
9. Embody the social conditions that existed when the ident was created	19	17	17	<b>41</b>	5	2	100%	<b>I</b>
10. Is made just for fun	20	<b>34</b>	16	23	5	2	100%	<b>O</b>
11. Shows the channel's popular icons	12	<b>34</b>	24	27	2	1	100%	<b>O</b>
12. Portray the station to be the best place to work	14	25	18	<b>38</b>	3	1	100%	<b>I</b>
13. Is unique (original) and creative	12	<b>44</b>	27	14	2	1	100%	<b>O</b>
14. Portrays the channel as the most technologically advanced	20	<b>32</b>	21	25	2	1	100%	<b>O</b>
15. Evoke national pride and identity	18	21	20	<b>37</b>	4	0	100%	<b>I</b>
16. Be the easiest to identify	14	<b>34</b>	22	27	2	0	100%	<b>O</b>
17. Has a historical reference	19	21	16	<b>40</b>	3	1	100%	<b>I</b>
18. Easily identify the ideas or theme	16	26	<b>28</b>	<b>28</b>	2	1	100%	<b>M</b>

In order to understand the impact of each aesthetics quality attribute on viewer's satisfaction and set priorities to answer the research sub – question one:

**1. What will make an outstanding television channel brand in the era of digital television?**

It is important to know the average impact of each attribute on viewer's satisfaction. This would help us to know the degree to which the presence (physical state) of a requirement influences consumers' (viewers') perception and also the extent of disappointment or dissatisfaction if attribute is absent. This would help designers to overcome the initial aesthetic repulsion as indicated in the literature as a substantive challenge for content producers (see page 43).

$$\text{Enhanced satisfaction coefficients} = \frac{A+O}{A+O+M+I}$$

$$\text{Reduced dissatisfaction coefficients} = \frac{O+M}{A+O+M+I}$$

**Table 4.3 Viewers satisfaction coefficients on attributes importance**

Assessed requirements	CATEGORY	(A+O)/ (A+O+M+I)	(O+M)/ (A+O+M+I)
1. Having fresh/newest idents	I	0.4	0.4
2. varieties of idents	I	0.5	0.4
3. unique and consistent style	O	0.5	0.6
4. socio-cultural values	O	0.5	0.6
5. Show a particular time period and a geographic location of the channel	I	0.4	0.3
6. Uses glossy material surfaces	I	0.3	0.3
7. Feels trendy	I	0.4	0.4
8. most promotionally exciting	I	0.4	0.4
9. Embody the social conditions that existed when the ident was created	I	0.4	0.4
10. Is made just for fun	O	0.6	0.5
11. Shows the channel's popular icons	O	0.5	0.6
12. Portray the station to be the best place to work	I	0.4	0.5
13. Is unique (original) and creative	O	0.6	0.7
14. Portrays the channel as the most technologically advanced	O	0.5	0.5
15. Evoke national pride and identity	I	0.4	0.4
16. Be the easiest to identify	O	0.5	0.6
17. Has a historical reference	I	0.4	0.4
18. Easily identify the ideas or theme	M	0.4	0.6

Based on the evidence provided in table 4.2 (Kano questionnaire results) and table 4. 3 (Viewers satisfaction coefficients on attributes importance) above, assessed requirements are prioritized as arranged per order of requirements impacts in table 4.4.

**Table 4.4: The overall impact of attribute fulfillment on viewer’s satisfaction**

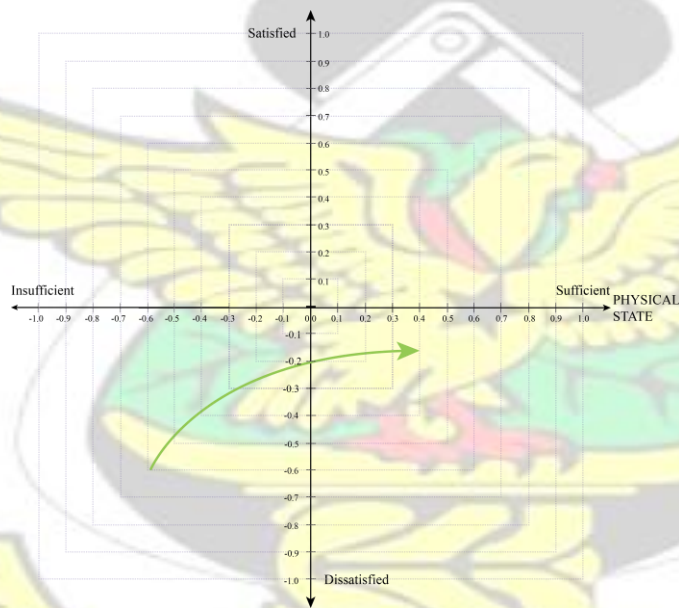
Type	Assessed requirements	CATEGORY	A+Oy A+O+M+I		Priority
			O+M)/ (A+O+M+I		
Basic need	1. Easily identify the ideas or theme	M	0.4	0.6	High Priority
Performance desired	2. Is unique (original) and creative	O	0.6	0.7	Medium Priority
	3. unique and consistent style	O	0.5	0.6	
	4. socio-cultural values	O	0.5	0.6	
	5. Shows the channel’s popular icons	O	0.5	0.6	
	6. Be the easiest to identify	O	0.5	0.6	
	7. Is made just for fun	O	0.6	0.5	
	8. Portrays the channel as the most technologically advanced	O	0.5	0.5	
Delighters					Low Priority
	9. varieties of idents	I	0.5	0.4	Low Priority
	10. Portray the station to be the best place to work	I	0.4	0.5	
	11. Embody the social conditions that existed when the ident was created	I	0.4	0.4	
	12. Evoke national pride and identity	I	0.4	0.4	
	13. Has a historical reference	I	0.4	0.4	
	14. Having fresh/newest idents	I	0.4	0.4	
	15. Feels trendy	I	0.4	0.4	
	16. most promotionally exciting	I	0.4	0.4	
	17. Show a particular time period and a geographic location of the channel	I	0.4	0.3	
	18. Uses glossy material surfaces	I	0.3	0.3	

**4.2.3 Order of Requirements Impacts**

**1. BASIC NEED OR REQUIREMENTS (HIGHER PRIORITY)**

**A television channel brand identity (ident) that is meaningful –Must Be (M).**

According to the theory of attractive quality this evidence means that viewers expect the subject, themes and symbols (ideology) employed in the designing of television channel brand identity (ident) to be meaningful. In theory, consumers (viewers) assumed that every brand idea or concept stands for something and therefore, usually don't mention them but expect it to be narrative (meaningful). As indicated, the degree of dissatisfaction if television brand identity (ident) is not meaningful (the reduced satisfaction coefficient) is 0.6 as against when it makes meaning (the enhanced satisfaction which) which is 4.0 as plotted in figure 4.2 below. Again, the theory of attractive quality explains that must be requirements can dissatisfy consumers but cannot increase satisfaction but can only bring it to expectation.



**Fig. 4.2 Viewers satisfaction and dissatisfaction coefficients on idents that are meaningful**

In practice, this means that television brand ideas or values (ideology) must relate with consumer (viewers) culture in order to be meaningful to them. That is, have sensibility for its socio-cultural context in order to create consumer value. As noted by Moalosi, (2007),

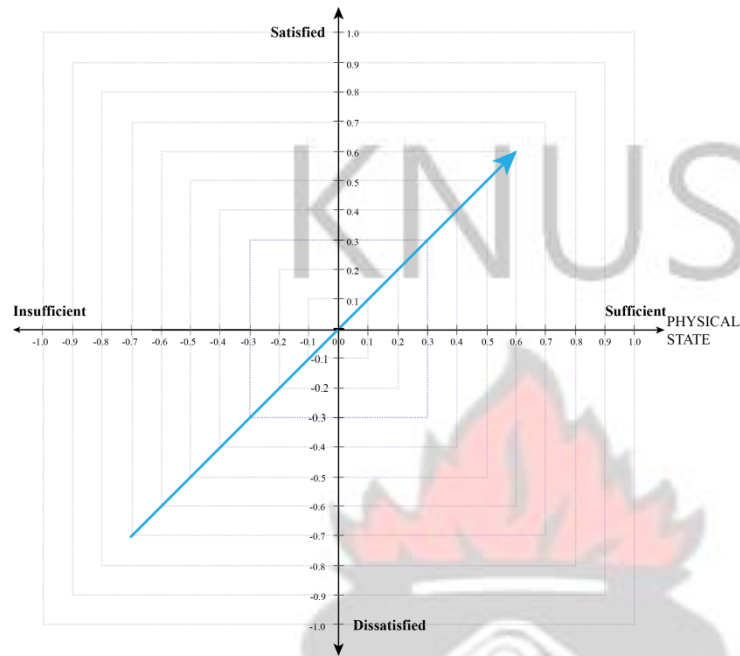
that meaningful product features based on user culture gives users a sense of identity or belongingness.

## 2. PERFORMANCE REQUIREMENT (DESIRED) - MEDIUM PRIORITY

After satisfying the basic requirement, there are seven (7) relevant attributes that brands compete upon. According to the theory of attractive quality, performance requirements influence consumers' (viewers') day to day choices. The more of these requirements you provide your viewer, the greater the influence and better the position of the brand. An absence or weak treatment of any of these requirements in brand identity design and activation will reduce the impact of the brand, and by so doing reduce consumers' (viewers') satisfaction. These requirements (desired) according to theory are typically what the general viewing public wants. Therefore, the general viewing public prefers television channel brand identity (ident):

### I. that is unique (original) and creative

The evidence from the overall impact of attribute fulfillment on viewer's satisfaction in table 4.4 indicate that apart from bringing consumers' (viewers') satisfaction to its expectation (fulfilling basic requirement –must be), the next most important requirement is the creative value (*“Product's conceptual differentiation, uniqueness, newness and originality from existing cultural practices and forms”*). As plotted in figure 4.3 the enhanced satisfaction coefficient is 0.6 which is among the two highest levels recorded in the study. Its reduced satisfaction coefficient is the highest value captured (0.7) which means that although enhancing the creative value would increase the quality and attractiveness of the brand, less creative and original brand identity design and activation dissatisfy or disappoint consumers (viewers) greatly.



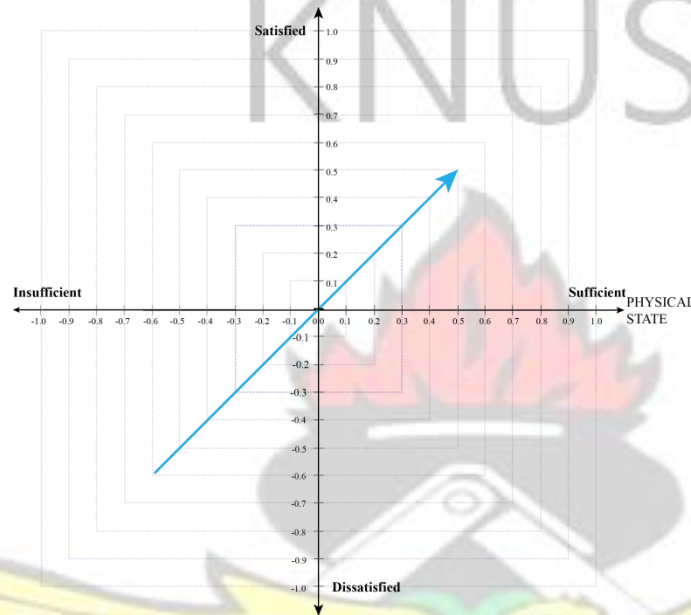
**Fig. 4.3 Viewers satisfaction and dissatisfaction coefficients on idents that has creative value**

This means that in the ever increasing multichannel era, brand identity (ident) design and execution should be creative and distinctive enough to capture attention. This implies demonstrating individuality and consistency in terms of style.

## **II. that is unique and consistent in terms of style**

As the results indicate in table 4.4 above, the reduced satisfaction coefficient is higher (0.6) than the enhanced satisfaction coefficient (0.5) plotted in figure 4.4 below. This means that the general viewing public not only expects idents to be meaningful, have creative value. But also be consistent in terms of its style. That is, having clear and distinctive features like layout, colour, sound, typography and motion, a family of characteristics (style) that recur in the idents. As noted by Sutherland and Sylvester,

(2000) and Wheeler, (2009), constancy in style not only communicate a strong brand idea (ideology) over and over again but also acts as “a memory trigger—a retrieval cue” for consumer (viewer).

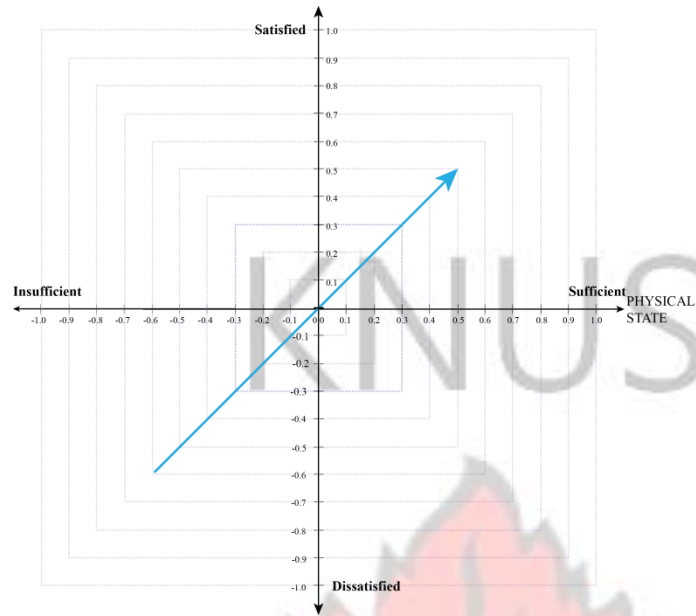


**Fig. 4.4 Viewers satisfaction and dissatisfaction coefficients on idents that is Unique and consistent in style**

This calls on brand managers and designers to avoid generic features (‘look - alike’) of competitive brand, especially emulating the industrial leaders in their brand. That is, incorporating features that viewers already have mental model of, rather, creating a unique and consistent brand in terms of style which design scholars like Sutherland and Sylvester (2000) and Wheeler (2009) believed fuel brand recognition, create awareness and facilitate brand recognition. This reaffirm the important of building on socio-cultural values (i.e. building on viewers’ values and lifestyles - perceptions, preferences and dreams,) as a source of inspiration for the brand design and activation as elaborated below.

### III. that exemplify Ghana's traditional socio-cultural values

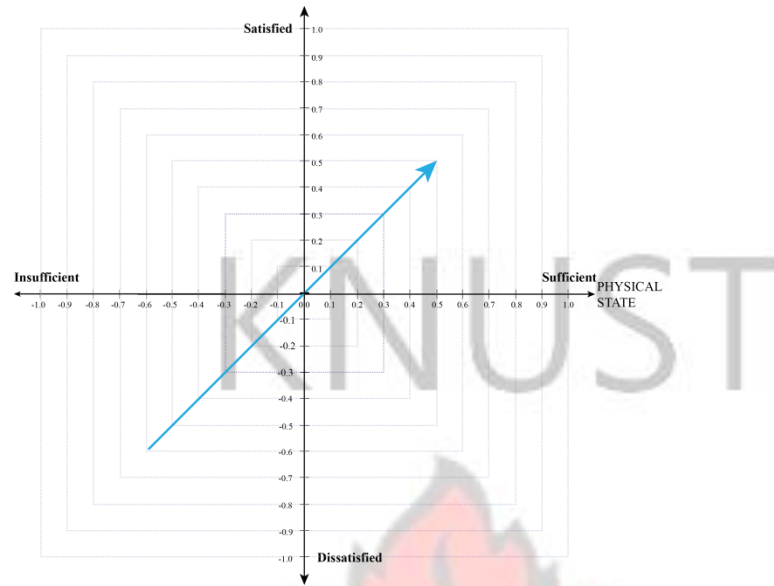
Much like the previous requirement (unique and consistent in style), the viewer's satisfaction (0.5) and dissatisfaction coefficients level (0.6) on television channel brand identity (ident) that reflect the local identity, norms, and moral values (sustainability) as plotted in figure 4.5 is desired by the general viewing public. Previous studies by Moalosi (2007) and Turner et al., (2005) confirm this outcome that, basing design effort on traditional socio-cultural values (sustainable) is a strategic effect in developing a novel design concept that is cherishable to consumers. Also, Nokia, Samsung, Whirlpool and Electrolux as quoted by Moalosi (2007, p. 149) also shares the same view that cultureorientated designs based on socio cultural values act as powerful memory cues that facilitate product acceptance. This means that, in this highly competitive environment (digital) where the distinctiveness among television programmes and channel brands are blurred due to the push for attention in this ever increasing multichannel era. It is of essence for content producer and design teams to maximize design efforts on cultural insights or differences in order to appeal and resonate strongly with consumers. This argument is clarified by Sutherland and Sylvester, (2000, p. 227), that the "human memory works best when new things that are introduced have an integral fit with, or can be related in some way to, old things that already exist in memory"



**Fig. 4.5 Viewers satisfaction and dissatisfaction coefficients on idents that reflect Ghana’s traditional socio-cultural values**

**IV. that shows the channel’s popular icons**

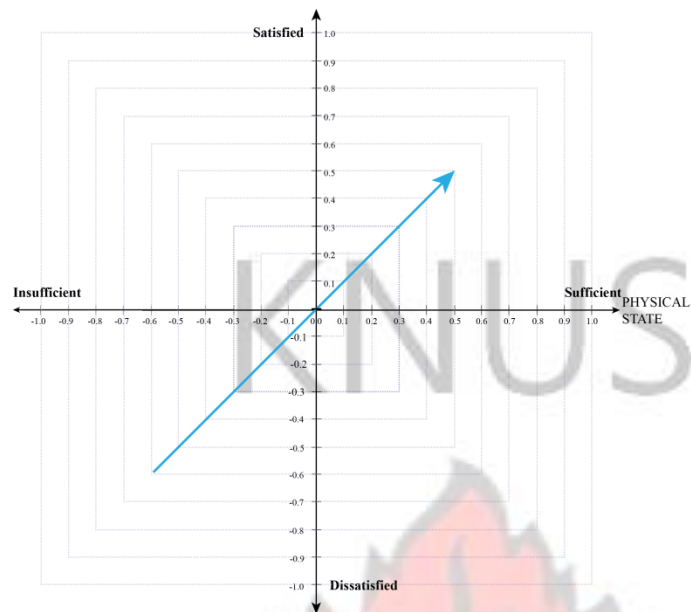
The overall impact of attribute fulfillment on viewer’s satisfaction in table 4.4 indicates that employing iconic personalities (brand-ambassadors) with their unique voices and characteristics in various ident genres is preferred. As plotted in figure 4.6 the degree of dissatisfaction when iconic personalities are not employed is 0.6, while the degree of satisfaction when employed is 0.5. As noted by (Wheeler, 2009), using iconic personalities in promoting brand identity become cultural icons cherished by viewers especially children. This is because iconic personalities with their unique voice and charisma embody brand attributes or values that viewers identify with. Such iconic images in the genre idents become national symbols. Providing brand identity to the channel and the country from which that channel is aired.



**Fig. 4.6 Viewers satisfaction and dissatisfaction coefficients on idents that employ iconic personalities in their ident genre**

**V. that is easier to identify**

As illustrated in figure 4.7 television brand identity (ident) that is familiar and immediately recognizable has a desired effect. The overall impact of attribute fulfillment on viewer's satisfaction in table 4.4 shows that viewers are dissatisfied or disappointed when television brand identity (ident) is difficult to recognize or recall even more than when it is easy to remember. The degree of dissatisfaction is 0.6 as against the degree of satisfaction which is 0.5. This means that the general viewing public prefer a brand that is built on viewers' values and lifestyles, perceptions, preferences and dreams which are all determined by the socio-cultural context.

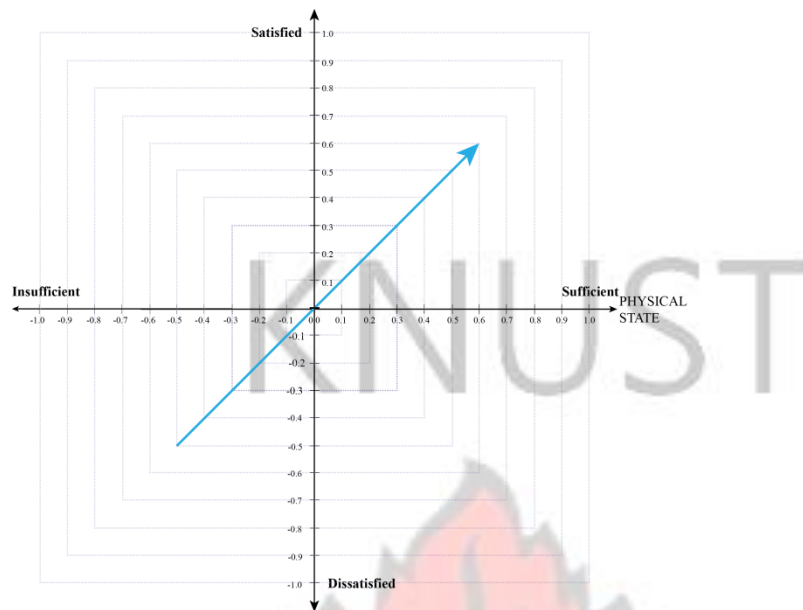


**Fig. 4.7 Viewers satisfaction and dissatisfaction coefficients on idents that is esy to identify or recall**

Thus, brand identity (ident) built on consumer (viewer) culture as discussed, are familiar and immediately recognizable. This evidence in addition to the above requirements captured under performance (one dimensional) attributes support what Wheeler (2009, p. 125), noted that “audiences react much more directly and emotionally to recognizable symbols and cultural icons with clear connotations, characteristics, and qualities”.

**VI. that is made just for fun (humorous): What a laugh!**

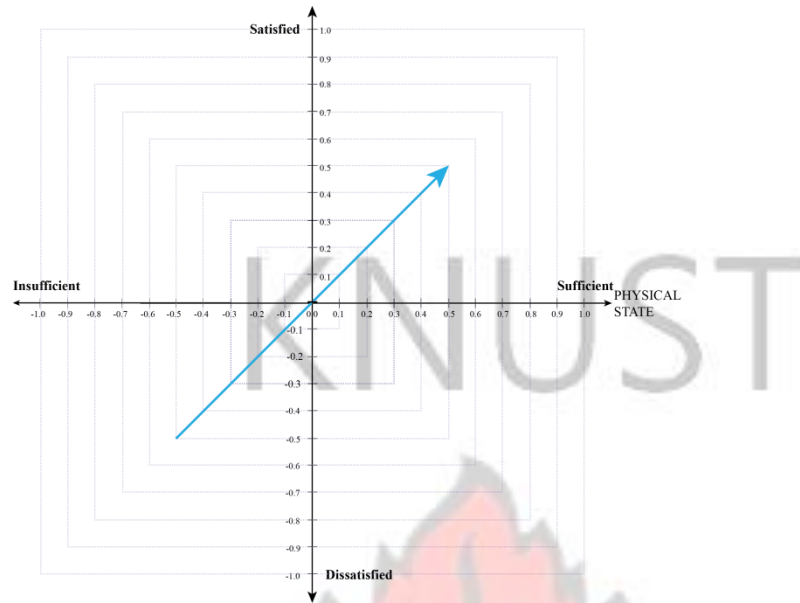
As plotted in figure 4.8 brand concepts that convey humour or joy also have a desired effect. Its level of satisfaction which is 0.6 is higher than dissatisfy level of 0.5. This means that viewers prefer television brand identity (ident) that is powered by a touch of humour or made just for fun. And this requirement is also cultural specific. As noted by Moalosi, (2007), Sutherland and Sylvester, (2000), that what is funny in one’s culture can be irritating in another.



**Fig. 4.8 Viewers satisfaction and dissatisfaction coefficients on idents look and feel (made just for fun)**

**VII. that Portrays the channel as the most technologically advanced**

The last performance requirement that is desired by the general viewing public is television channel brand identities (ident) that convey their messages (ideas) using technologically sophisticated animations (motions), imagery (state of the art visual and communicative technologies, smart materials etc.), and sound (electronic) to give the brand a technologically advanced look and feel. As recorded and plotted in figure 4.8, viewer's satisfaction and dissatisfaction coefficient level is 0.5 each, which means that the extent of satisfaction when this attribute is present is equal to dissatisfaction or disappointment when technologically advanced look and feel is not there.



**Fig. 4.8 Viewers satisfaction and dissatisfaction coefficients on idents that portrays the chanel as most technologically advanced**

**DELIGHTERS: LOW PRIORITY**

This requirement has the power to bewitch (attract) or fascinate consumers (viewers), viewers are normally unaware of delight requirement and thus provide a competitive advantage. Unfortunately none of the overall requirements accessed fall into this category as shown in table 4.4. On the contrary the picture is quite different for the aged (60 >) as shown below

**Table 4.5: Kano questionnaire results of the aged (60>)**

REQUIREMENT	A	O	M	I	R	Q	TOTAL	Category
-------------	---	---	---	---	---	---	-------	----------

1. Having fresh/newest idents	10	5	4	6			25	<b>A</b>
2. varieties of idents	6	6	3	9	1		25	<b>I</b>
3. unique and consistent style	4	6	9	6			25	<b>M</b>
4. socio-cultural values	4	11	6	4			25	<b>O</b>
5. Show a particular time period and a geographic location of the channel	5	4	3	13			25	<b>I</b>
6. Uses glossy material surfaces	3	3	4	14	1		25	<b>I</b>
7. Feels trendy	5	10	3	7			25	<b>O</b>
8. most promotionally exciting	6	9	3	7			25	<b>O</b>
9. Embody the social conditions that existed when the ident was created	5	2	5	13			25	<b>I</b>
10. Is made just for fun	11	7	3	4			25	<b>A</b>
11. Shows the channel's popular icons	4	6	9	6			25	<b>M</b>
12. Portray the station to be the best place to work	7	6	2	10			25	<b>I</b>
13. Is unique (original) and creative	3	10	7	4		1	25	<b>O</b>
14. Portrays the channel as the most technologically advanced	10	5	3	7			25	<b>A</b>
15. Evoke national pride and identity	5	3	10	6	1		25	<b>M</b>
16. Be the easiest to identify	2	10	8	5			25	<b>O</b>
17. Has a historical reference	5	4	3	13			25	<b>I</b>
18. Easily identify the ideas or theme	5	5	9	5	1		25	<b>M</b>

To the aged (60 and above) television brand identity that have the freshest/newest ident; touch of humour and are technologically advanced in terms of look and feel are attractive or fascinate them as captured by their total number above in table 4.5. Again, television channel brand identity (ident) that evokes national pride and identity is an expected requirement (basic need). Something they assumed all television brand identity (idents) should portray but the overall result came out to be indifferent as discussed below due to the large number of youth (see table 4.1).

**INDIFFERENT REQUIREMENT (MANAGEABLE) - VERY LOW PRIORITY**

The last priority of requirements which are indifferent (manageable) to the general viewing public as captured per order of average impact in table 4.4 are those requirements viewers simply don't care much about. But at the same time have the possibility to be attractive by time or by creative impute. For instance, requirement one (1) from table 4.2 (the Kano questionnaire results) – that access viewers feeling if a television channel brand has the newest/freshest sets of idents as plotted in figure 4.9 below based on the Kano Model Questionnaire Results in table 4.2 and 4.5 above.

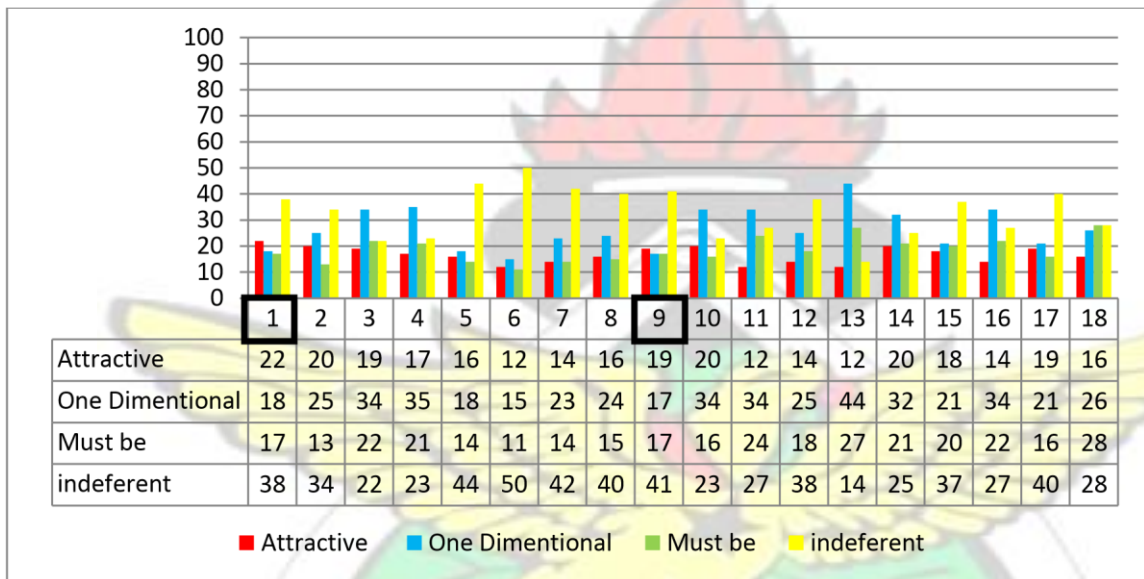
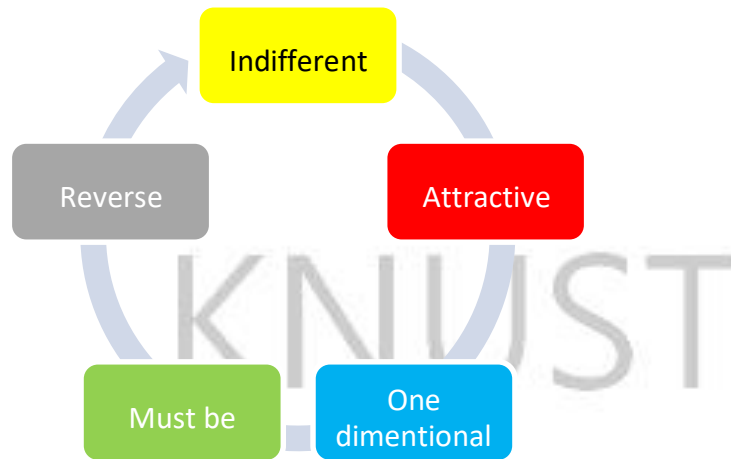


Fig. 4.9 A plot of the weighted attributes

In addition to requirement nine (9) – that access viewers feelings if a television channel brand identity (ident) embodies the social conditions from the country of origin appears to be successful attributes that would by time become attractive quality as illustrated in figure 4.10 below



**Fig. 4.10 The life circle of a successful quality attributes**

Using evidence from previous studies such as Nilsson-Witell and Fundin, (2005), Witell, Lofgren, and Dahlgaard, (2013) and others, this empirical evidence support the life cycle of successful quality attributes suggested by professor Noriaki Kano and his co-workers (Kano et al., 1984), that new successful attributes are often judged indifferent before they become attractive and with time move on to become indifferent and gradually end up as a must be quality.

These evidences indicate that, from consumers' perspective an outstanding television brand identity (ident) has a meaningful content that resonates strongly with consumers culture. In addition to its meaningful content, consumers' desired it to be unique and creative in terms of style, that is its expressions. Consumers further desired that the brand reflect sustainable socio-cultural values like those enshrined in the concept of human dignity, self-reliance and dignity of labour, unity and peace etc. Moreover, consumers desired its look and feel to be technologically advanced. These evidences also support the idea of Manzini and Susani, (1995); Richie Moalosi, Popovic, and Hickling-hudson, (2007) that products with meaningful content (culturally significant) are more valued by consumers. In addition it supports the idea of Sutherland and Sylvester, (2000) and

Wheeler, (2009), that designing brand identity that is unique and consistent in terms of style is a strategic effort to remain relevant in a crowded market.

Culturally orientated viewers  
**4.3 PHASE 2**

2: Identified socio-cultural values



**Socio-cultural context**

The second phase (culturally orientated viewers) of the discussion report on a qualitative data that covers Ghana's socio-cultural values enshrined in the concept of human dignity: hospitability, respect (acknowledgement), religious, equality, belongingness, understanding, trustworthiness and cleanliness. Each of these sub themes under the concept of human dignity entails the emotional factors or values that arise spontaneously. How it is practiced (social practice), that is, activities that are customarily or habitually followed in relation to the emotional factors or values stated. The type of material used, that is: the tangible values in relation to physical artifacts used when expressing the stated emotions or practice. And finally the technology/design values, that is, the application of scientific knowledge to the stated practices.

The objective is to identify relevant socio-cultural values in order to facilitate the final phase (fusing of socio-cultural value). This is to help designers gain understanding of consumers (viewers) emotional, social, material and technology/design need or want in the concept development stage at the early stage of brand identity design.

### 4.3.1 Identify Socio-cultural values enshrine in the Concepts of Human Dignity

<p><b>1. HOSPITABLE</b></p>	<p><i>Objective (Emotional factor)</i></p>
<p>Friendly, welcoming, generous, agreeable, pleasant –to guest or strangers</p> <hr/> <p style="text-align: right;"><i>It manifest in (Social practices)</i></p> <ul style="list-style-type: none"> <li>• Smiling, Greetings, assistance, conversation, cooperation, trust, unity, dancing, harmony, education, respect, gender relations, and exchange of gifts or artifacts.</li> </ul> <hr/> <p style="text-align: right;"><i>Material used (Material factor)</i></p> <ul style="list-style-type: none"> <li>• Water, Wine (palm wine), food, arts and crafts, ornaments, baskets flutes, xylophone, traditional stools, traditional chair, and symbol like Akoma (the heart)</li> </ul> <hr/> <p style="text-align: right;"><i>And in which form (technology/design factor)</i></p> <ul style="list-style-type: none"> <li>• Drumming, Personal contact (shaking hands and embracing), facial expression, bowing (with hand on the chest),</li> </ul>	
<p><b>2. RESPECT (acknowledgement)</b></p>	<p><i>Objective (Emotional factor)</i></p>
<p>Respect for others, Respect for life, and self-discipline</p> <hr/> <p style="text-align: right;"><i>It manifest in (Social practices)</i></p> <p>□ Appearance, walking, utterances, greeting, interaction, identity, self-reliance, self – discipline, spirit of collectiveness (sharing), status, education, taking responsibility</p> <hr/> <p style="text-align: right;"><i>Material used (Material factor)</i></p> <ul style="list-style-type: none"> <li>• Kente, traditional hut, beads, smock, ahenema, cloth, gold, money, handkerchief, walking stick, traditional stool, traditional chair, art and craft</li> </ul> <hr/> <p style="text-align: right;"><i>And in which form (technology/design factor)</i></p> <ul style="list-style-type: none"> <li>• Personal contact, sustainability, ergonomics, functional constrains, product quality, cultural fit, cognitive fit</li> </ul>	
<p><b>3. RELIGIOUS</b></p>	<p><i>Objective (Emotional factor)</i></p>
<p><i>Love, Friendliness, gratitude, compassion, fear, happiness, kindness, authentic, trusted,</i></p> <hr/> <p style="text-align: right;"><i>It manifest in (Social practices)</i></p> <p>□ prayer, arms giving, sharing, punctuality, dutiful, loyalty, faithfulness, assistance, cooperation, spirit of collectiveness, trust, unity, harmony, fulfilling promise, consultation, responsibility, respect, Smiling, Greetings, reward, Reliance of God, thanksgiving, eating together, walking together, showing sympathy,</p>	

Kindheartedness, sensitivity, cleanliness, economical, self-reliance

*Material used (Material factor)*

□ Food, money, bible, Quran, elephant tail, flutes, wine, water, goat, cattle, art and craft, jewel box, money storage boxes, gold, water, traditional adinkra symbols like Gye Nyame (except God), Hye wonnye (he who burns be not burned) symbol of fogginess –turn the other check , Akoma (the heart) “Nya akoma (take heart) and take patience, symbol of patience and endurance, Nyamedua (an altar to the sky God) altar place of worship, Funtumfunafu denkyemfunafu, won afunu bom, nso woredidi a na woreko –sharing one stomach yet they fight over food

*And in which form (technology/design factor)*

□ Personal contact, Drumming, appellations, dancing, prayers, assistive technology, cognitive fit, cultural fit, sustainability, technophobia, science and technology,

**4. EQUALITY**

*Objective (Emotional factor)*

*Fair mindedness, just, love*

*It manifest in (Social practices)*

□ Acceptance of identify, Not shaming, humiliating, lessening, or hurtfully criticizing one in public, fair-mindedness , openness, marriage, peace, respect, spirit of collectiveness, trust, harmony, status, gender relations, democracy

*Material used (Material factor)*

□ Art and crafts, traditional hut, flute, indigenous materials, jewelry box, personal digital assistance, traditional chair, traditional stools, walking sticks, traditional symbols like Krado – Mmara krado (seal of law and order) symbolizing the authority of the court. Akoma ntoaso, a symbol of agreement or a charter

*And in which form (technology/design factor)*

• Cognitive fit, assistive technology, cultural fit, sustainability, technophobia, science and technology

**5. BELONGINGNESS**

*Objective (*

*Emotional factor)*

*Love, understanding,*

*It manifest in (Social practices)*

• Working together, marriage, togetherness, friendliness, recognition, gender relation, working together, exchange of gift, preservation of culture, harmony, cultural heritage, unity, trust, dancing together, storytelling, spirit of collectiveness, respect, marriage, cooperation, assistance,

*Material used (Material factor)*

- Traditional chair, traditional stool, water, traditional hut, art and crafts, traditional symbols like Nkonsonkonson (link or chain) symbol of human relation, Bi-nnka-bi (obi nnka obi (bite not one another), Akoma ntoaso, a symbol of agreement or a charter, Funtumfunafu denkyemfunafu, won afunu bom, nso wordidi a na woreko –sharing one stomach yet they fight over food

*And in which form (technology/design factor)*

- Cognitive fit, assistive technology, cultural fit, functional constraints, sustainability, technophobia, science and technology

## 6. UNDERSTANDING

*Objective (*

*Emotional factor)*

*Considerate, kind, appreciative, sympathetic*

*It manifest in (Social practices)*

□ Togetherness, working together, sharing, giving others the chance to explain themselves, actively listening, assistance, cooperation, peace, trust, unity, harmony, preservation of culture, democracy, education, exchange of gift,

*Material used (Material factor)*

- Arts and crafts, cloths, ornaments, food, jewelries, traditional symbols like Akoma (the heart) “Nya akoma (take heart) and take patience, symbol of patience and endurance. Akoben (war horn) Another significant version of the war horn which symbolizes the call to arms, Akoma ntoaso, a symbol of agreement or a charter

*And in which form (technology/design factor)*

□ Drumming, dancing, prayer, meditation, Cognitive fit, assistive technology, cultural fit, functional constraints, sustainability, technophobia, science and technology

## 7. TRUSTWORTHINESS

*Objective (*

*Emotional factor)*

*Authentic, trusted, sincere, just*

*It manifest in (Social practices)*

□ Straight forwardness, factual, straight on point, conforming to high standards, uprightness, working together, keeping one’s promises, self-sacrifice (atuhuakye), law abiding, showing sympathy, acting with good intention, working together

*Material used (Material factor)*

□ The sky, blood, water, bible, Quran, schnapps, eggs, white cloth, traditional symbols like Osrane ne nsoromma (moon and star) a symbol of faithfulness, Mmra krado (seal of the law) symbolizing supreme authority, Akoma ntoaso, a symbol of agreement or a charter

*And in which form (technology/design factor)*

□ swearing an oath, holding the word, holding elephant tail (osono pedua), Cognitive fit, assistive technology, cultural fit, functional constraints, sustainability, technophobia, science and technology

## 8. CLEANLINESS

*Objective (Emotional factor)*

*It manifests in (Social practices)*

- Appearance, sanitation, assistance, self –reliance, godliness,

*Material used (Material factor)*

- Broom, water, bloom,

*And in which form (technology/design factor)*

- Cognitive fit, assistive technology, cultural fit, functional constraints, sustainability, technophobia, science and technology

Viewer Designers

### 4.4 PHASE 3

3: The fusing of socio-cultural values into ident



#### The synthesis

The third and the final phase (viewer designer) of the study reports on the findings that address the second research sub question which deals with how television channel brand identity (ident) can be designed to reflect and acknowledge Ghana's unique social context and cultural values. This was facilitated by the identification of socio-cultural values in phase two above. The objective was to investigate the possibility of translating sociocultural values into culturally acceptable television brand identity (ident) features. The outcome of the interview drawn from the eight viewer designers based on the purposive sampled population from the third unit considered in chapter three shows that,

socio-cultural values can be translated into design features (Dant, (1999): signification, functional, mediation, knowledge, aesthetics and gender features as employed in the integration phase of the adopted model (culture orientated design model by Moalosi, (2007). This was made possible through translation technique like morphing, track mask, blending, transitions, metaphor, allegory, anthropomorphism, and construction of forms. Designers further alluded that grounding brand identity (ident) design on socio-cultural values stimulates the relevant critical thinking in generating novel design concepts that facilitate brand acceptance. The analysis looked into the selection of television channel brand by designers, examined how designers considered socio-cultural values, and the feasibility of integrating cultural values into television brand identity (ident) features as presented and discussed below.

#### **4.4.1 Translating of socio-cultural values into brand identity (ident) design features**

##### **A. SELECTION OF CHANNEL**

##### **Signification**

The evidence indicates that designers are inspired by brand identity (ident) features that signify a particular social group (cultural significance), have a creative value, aesthetic value and is sustainable. That is, brand identity design features that reflect and acknowledge Ghana's unique social context and cultural values. Especially values that are socially, ethically, economically, and environmentally sustainable. Out of the six (6) viewer designers considered for the study, four of them selected GTV life (the religious and cultural channel) in figure 4.11 below. Two (2) selected GTV, and the last two selected GTV sports + and GBC 24 respectively.



**Fig. 4. 11: GTV Life channel ID**

The evidence indicates that, aside the colour scheme (red, gold, green and black) of the selected state own broadcasting channels (GTV, GTV life, GTV Sports +, and GBC 24) which represents the aspirations of the country: the red for the toil of our fathers; the gold for the minerals; the green for the natural resources that Ghana has been endowed with, and the black star which represents the aspirations of Africa and the hope as an independent people who have the right to determine their future; most designers who selected GTV life (the religious and cultural channel) in figure 4.11 were inspired by the bisociative attractive technique (the fuse of two unrelated ideas that stimulate consumers thought of connection and give rise to pleasure and humour) used to fuse a growing leaf from the Ghana television (GTV) logotype. In probing participants to understand the motivation for selecting GTV life (the religious and cultural channel) responded:

- *“Because the channel is about life!”*

- *“If you look at the creative incorporation of the leaf and its green colour, represents sustainability, life, cultivation, progression, healing, strength, integrity, and a promise for the future. All these values inspired me a lot”*
- *“The introduction of the green leaf represents the floral and the green environment of Ghana which other countries do not necessarily have”.*

This evidence goes to the heart of what we refer to as ethno cultural identity of symbols or visual representations. And also support the empirical evidence captured in the first phase of the study that viewer’s desire brands that have creative value, and exemplify Ghana’s traditional socio-cultural values. As noted by Moalosi, (2007), culturally orientated products are strongly preferred than global marketed products.

#### b. SELECTION OF SOCIO-CULTURAL VALUES

##### **Compatibility**

The results indicate that ideally, selecting socio-cultural values to be fused into the designing of culturally orientated television brand identity (ident), must be based on 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).

As exemplified by participant who opted to work on GBC 24 (the all-news channel):

*“I would incorporate the idea of openness, transparency, trustworthiness, straightforwardness. Things that had to do with honesty and transparency, because the things you hear on radio, you would like to verify. And GBC is noted for its authenticity in providing official information on things happening around...”*

The evidence further indicates that the link between the brand and the selected sociocultural values can work on symbolic levels as exemplified by a participant who

opted to incorporate transparency and truthfulness into GTV life (the cultural and religious channel):

*“I would probably look at two things: one, the black star which has a counterpart in our traditional adinkra symbols called, the ‘Nsroma’. The Nsroma means light, which means GTV life will disperse darkness, enlightens society in terms of what is relevant so that we would not be ignorant of what is happening around us and the world at large. The second factor or value I would also consider is the Akofena which means a call to arm. It signifies leadership since the main mandate of the corporation (Ghana Broadcasting Corporation GBC) is to lead in promoting the aspirations and goals of Ghana...”*

Designers assert that the positive association between the selected socio-cultural value and the brand personality attribute or promise would facilitate the brand acceptance. As noted by Pirhonen, (2010), in a similar study between television programme and sponsorship acknowledge that “without the link creating association with the programme is much more complicated and consumers may become confused and question the appropriateness of the sponsorship”. However, Moalosi, (2007) and Pirhonen, (2010), went further to indicate that although positive fits between cultural value and the brand is effective, inconsistent fit if creatively fused attract viewer attention by stimulating viewers to think about the connection. Moalosi captured such technique as the “bisociative attraction technique”.

### **Concept visualization**

The evidence indicates that consideration of related emotional, social practice, material and technology/design socio-cultural values to be encoded (fused) into brand identity design (ident) features (motion, sound, typography, and colour) stimulates the relevant thinking in: aligning patterns, mapping up new ideas and combination insights of consumer (viewers) emotional, social practices, material and technology/design values with brand core values, personality attributes or brand promise as visualized in the integration stage (The synthesis). Wheeler, (2009), in his book, captures a similar notion

that it is an ideal to consider the motion, that is, the animation movement of an ident at the initial conceptualization stage, rather than an afterthought". Moreover, Kolko, (2009), presented a similar and insightful method of design synthesis for design practitioners which is good for further reading.

Also, the evidence further indicates that in considering related social and cultural values to be fused and at the same time enhance the image of the brand opens up designer's narrow view of thinking in linking consumers to their traditions. As affirmed by a participant: *"if you do not consider socio-cultural values or factors when designing as a designer, then you have lost your way to begin with"* -Adams Rahman.

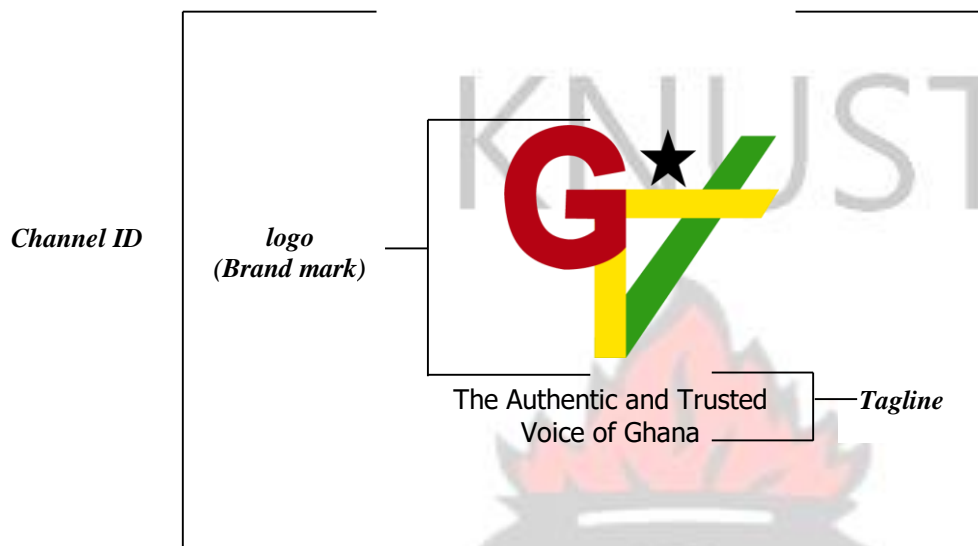
### c. INTEGRATION OF SOCIOCULTURAL VALUE

The evidence indicates that within the one minute, thirty seconds or the fifteen seconds duration of a television brand identity (ident) design, it is possible to encode brand identity (ident) features (motion, colour, typography, and sound) with socio-cultural values like trustworthiness, farming, love, the spirit of togetherness, caring, self-reliance, respect etc. Most especially design features that enhance communication (mediation) like motion, sound and colour. And with the current digital tools available for motion graphics (for example Adobe After effect) and video editing suits (like Adobe premiere, Sony Vegas), the possibility of designing culturally valued television brand identity (ident) is limitless. Through translation technique like morphing, track mask, blending, transitions, metaphor, allegory, anthropomorphism, and construction of forms as visualized by participants below:

#### **PARTICIPANT 1:**

**Channel selected** - Ghana television (GTV) in figure 4.12.

**Socio-cultural values selected:** chieftaincy, farming and fishing



**Fig. 4. 12: GTV channel ID**

**Brand identity design features:**

**Motion:** “First of all, I will track -mask the G – to reveal images of Fishing, T – for images of Chieftaincy and V – for images of Farming within the duration but fade out slowly at the end when they all come together to form the logo”

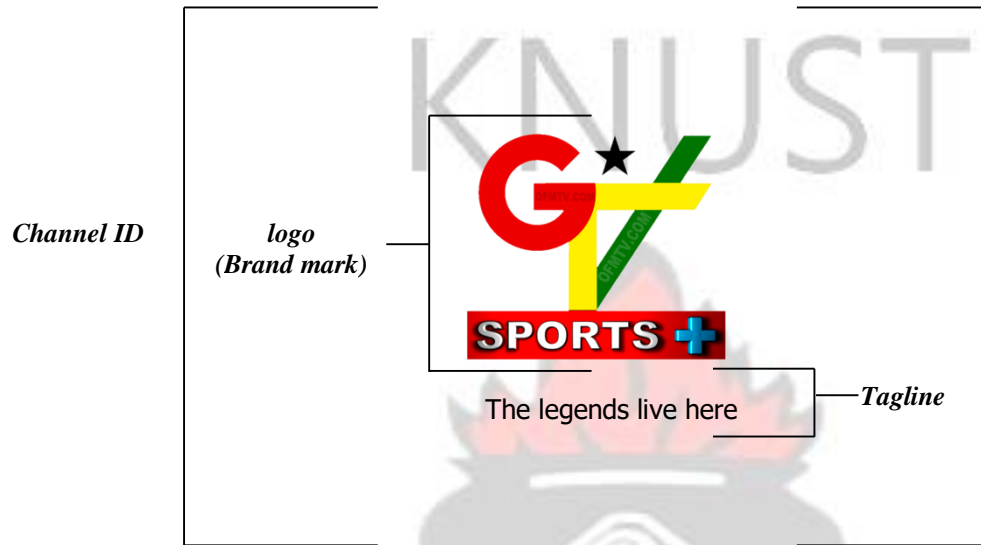
**The Colour:** “For the colour I will use the red (G) for the hard work; the Gold (T) for the rich cultural heritage and Green (V) for sustainability and growth”

**The Type (the tagline):** “I will use bold letters which mean firmness and authenticity” **The Sound:** “I will use local instruments: In portraying the idea of fishing (G) will use rhythm which connotes sea movements. For the Chieftaincy (T) we need to hear more of the big fontom from drums because they signify authority and not too fast neither slow. Because respectable people like chiefs have their pace, they walk majestically. But for the farming (V) I will use a bit of fast paced rhythm or tempo, a mood that will encourage farming”.

**PARTICIPANT 2:**

**Channel selected** – GTV Sports + in figure 4.13 .

**Socio-cultural values selected:** Equality, fairness, truthfulness, genuine, validity, teaching, trustworthiness, and friendship



**Fig. 4. 13: GTV Sports + ID**

**Brand identity design features:**

**Motion:** “I would employ the sliding technique in a two dimensional form to showcase dramatic images of: fair play; the concept of working together much like a team spirit, and friendliness within all sporting discipline, using local heroes”

**Colour:** “Although I will employ all the colours of the channel (red, rellow, and green) more emphasis would be placed on the green. it represents freshness, friendly, life and because it advances the lifelike nature of sporting activities”.

**The sound:** “For the narration, I will use a local voice for the various sports disciplines. For the Background music, I will use more electrical sounds that are sporty (faster in its tempo.) Because it is quite difficult to incorporate the local sounds to match movements. To me, the local instruments denote more of a dance mood than enhancing the movements

*of the contents. Moreover, I would prefer the mood to be more international than localizing it. Something that transcends cultures”.*

### **PARTICIPANT 3:**

**Channel selected** – GTV life (the religious and cultural channel) in figure 4.11 **Socio-**

**cultural values selected:** firmness, self-sacrifice, trust, law abiding, freedom from fraud and deceit

**The motion-** *“(Cross cultural technique) -seeing some patterns of cloths in the background like Kente from the Akans and the smock from the northerners, for example can appear the way windows appear –clockwise motion. Just like the shape of the ‘G’. Fades in and out, ease in and out”*

**The sound-** *it should be cross cultural. It shouldn't be something that can be identified with one cultural group. It should be just open. Extracting some of the old, old compositions from the old musicians. So that it will not be obvious which tribe it can be associated with. Since there are a lot of tribes in Ghana. Or the entire local instrument can be put together and played. In the form of karaoke –no voice, like raga is composed, in a harmonious way. And I am also looking at the patriotic songs (Yenara Asaaesieni and the national anthem) for the background music. The whole concept should be jovial in outlook. The target audience is the youth*

**Typography** – *we need to use the African symbols to create the type.*

**Colour** – *we have all the national colours which are sometimes found in our kente, and then when it comes to black and white we can use the smoke.*

## **Brand Acceptance**

Designers assert that culturally orientated or valued brand identity (idents) would facilitate brand acceptance and connect consumers (viewers) emotionally with their traditions:

- *“when viewer sees idents that is culturally significant they would understand the message you are giving them and have a feeling of attachment”*
- *“Because the viewer can feel associated with culturally incorporated brand and it will also influence their decisions and promote local values”*

This means that grounding brand identity (ident) design on socio-cultural values would give meaning (narrations) that reflect consumer’s identity as well as gives consumers a sense of belongingness. As noted by Dormer, (1996), that meaningful cultural value makes design memorable. This evidence also supports the initial evidence in phase one that indicates that viewers expect television brand identity to be meaningful, and desire it to have traditional cultural values in them.

Theses evidences from the designers indicates that with current technology it is possible to translate socio-cultural values into brand identity design features. Moreover, the evidence indicates that fusing socio-cultural values into television brand identity (ident) would not only tip the cultural balance in this ever increasing multichannel era. But also, advance the programme or channel core values, personality attributes and the brand promise. Furthermore, the results indicate that grounding design on socio-cultural values stimulate the relevant thinking in: aligning patterns, mapping up new ideas and combination insights of consumer (viewers) emotional, social practices, material and technology/design values with brand core values. Finally, designers assert that fusing socio-cultural values into television brand identity design features would facilitate brand acceptance and preserve the local cultural values.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary of the Research

The aim of the study was to explore a more feasible way of enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels. This was against the adoption of digital television broadcasting across the world, which have heavily affected the market size and consumer preferences towards foreign programmes, posing a challenge to stakeholders particularly in Africa on how to preserve the local cultural values in the new environment (digital) where consumers decide when, what and how they watch television programmes.

Evidence in the literature suggested that this challenge is due to the low quality of good local content, the cost of local content production and the lack of necessary skills required in producing “quality and attractive local content which reflect Africa’s economic, sociopolitical and cultural aspirations”. The motivation for the study stem from the fact that ‘design’ is an interpretative intervention as well as constructive approach into a sociocultural context, which requires a ‘sensitivity’ for the context (Buchanan et al., 2010, p. 13) And the forming of this sensitivity or signals is the goal of aesthetic.

And one way to increase probability for example our social-political, economic, and cultural aspiration is through repetition. And television brand identity (ident) is the only item on television that is frequently repeated act as a segment breaker between programmes and is most familiar, giving a brand identity to television or radio broadcasters. Therefore, as branding of television content (content packaging) as well as the television channels promotion and identifications in addition to cultivating quality

programme content and scheduling is defining the industrial practice of the multichannel era, the researcher therefore posed the following questions:

**1. What will make an ident applicable as far as its cultural implication is concerned?**

- a. What will make an outstanding television channel brand identity (ident) in the era of digital television? And
- b. How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and cultural values?

To respond to the set out questions that guides the study, the researcher set out objectives to:

1. Analyze the impact of different aesthetic quality attributes of television idents on consumers' perceived quality of television programme or channel brand. And
2. Investigate the possibility of fusing socio-cultural values into culturally acceptable television brand identity (ident) features.

**The second chapter** of the study made an extensive review on digitization of television broadcasting and its related issues in the television industry, behavioural regulation of television broadcasting and its related issues in promoting culturally generated content, ident and their philosophy on television channel, and the theoretical and conceptual framework for the study. The evidence revealed that the digitization of television broadcasting has shifted the market power of the television industry from "transmission bottlenecks" to quality of content.

In effect, this shift would lead to a significant increase in the number of television channels available. This in turn would lead to identity crisis, fragmentation of audience and further

reduces local content which is already a challenge for stakeholders, particularly in Africa on how to preserve the local culture in an environment (digital) where consumers decide when, what and how they watch television programmes.

Furthermore, the literature indicates that aside the 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 other human factors like administrative challenge, economic factors and design related issues under behavioural regulation of broadcasting content that are contributing to the low consumption of locally generated content.

The evidence indicates that administratively there is lack of cooperation within the institutions that have the mandate to ensure proper regulation of behavioural aspect of broadcast content in Ghana for instance. Thus “a regulatory vacuum is created” in ensuring that broadcasters stick to their programming philosophies. Moreover, the literature revealed that the convention in this ever increasing multi-channel era is to go for low budgeted foreign films, drama, popular music and sports and to avoid production of local content due to the cost of production and the quality of foreign programme available.

Aside the economic barrier there, are design related issues like “poor technical and content qualities” of locally generated programmes; poor packaging standard; lack of human capacity with the prerequisite skills to design quality and attractive local content that reflect and acknowledge the economic, political, and socio-cultural aspirations of Africa.

Design scholars like Cross (2002); Csikszentmihalyi (1996); Moalosi (2007); and Planning (1998) are of the view that the fallen standard of locally generated content particularly in Africa is can be partly associated with the current design approach used by most local content producers which overlook the social and cultural aspect of design. But

the preeminence of design which gives a competitive advantage to a product lies within the context of culture as a whole.

**Chapter three** strategically outlines the inquiry paradigm or world view about what constitutes the knowledge claims in answering the research questions above (strategy of inquiry). Philosophically, the study aligns with the pragmatic paradigm to pragmatically employ multistage purposeful random scheme and size in its approach of data collection (mixed method). Thus, the study employed the Kano's model of customer satisfaction (Kano et al., 1984) and its methodology, as a frame of reference in designing and collecting of quantitative data randomly from television viewers at Kwame Nkrumah University of Science and Technology and its community. And to inductively analyze the outcome of eighteen relevant attributes of television brand identity to understand the impact that each attribute has on consumers' perceived quality of television programme or channel brand using the Kano Analysis.

Sequentially, the Culture-Orientated Design Model adapted from Moalosi, (2007) was also employed as a frame of reference to capture qualitative data from culturally orientated viewers on Ghana's emotional, social practice, material and technology/design sociocultural values enshrined in the concept of human dignity for the second phase of the study. And finally, use the identified socio-cultural values as a guide to draw qualitative data from viewer designers on the possibility of translating socio-cultural values into brand identity design features at the early stages of television brand identity (ident) design.

**Chapter four** entails the results and discussion of the three interrelated phases (television viewers, culturally orientated viewers and viewer designers) of the study. The first phase (television viewers) presented and discussed evidence from the questionnaire results that respond to the first research sub question:

**1. What will make an outstanding television channel brand identity (ident) in the era of digital television?**

The evidence indicates that an outstanding television channel brand identity (ident) from consumers (viewers) perspective must first (basic need), be meaningful (have a narration) to consumer (viewer's) culture. Maximize on performance (desired) requirements, that is, capitalizing on: creative value (having unique and original concept that is different from your competitor's brands and executions); be consistent in terms of style. That is, having a clear and distinctive features like layout, colour, sound, typography and motion, a family of characteristics (style) that recur in the ident; reflect socio-cultural values; incorporate popular iconic personalities (cultural icons); be the easiest to identify; create humour or fun and be technologically advanced in terms of look and feel. Finally, include delighters –here, possible successful requirement are: having the newest/freshest sets of social significant idents periodically.

*The second phase* (culturally orientated viewers) captured relevant Ghana's socio-cultural values enshrined in the concept of human dignity: hospitability, respect (acknowledgement), religious, equality, belongingness, understanding, trustworthiness and cleanliness. Each of these sub themes under the concept of human dignity entails the emotional factors or values that arise spontaneously. How it is practiced (social practice), that is, activities that are customarily or habitually followed in relation to the emotional factors or values stated. The type of material used, that is: the tangible values in relation to physical artifacts used when expressing the stated emotions or practice. And finally the technology/design values, that is, the application of scientific knowledge to the stated practices. The objective was to identify relevant socio-cultural values in order to facilitate the final phase (viewer designer) which responds to the second research sub question: **2.**

**How can television channel brand identity (ident) be designed to reflect and acknowledge Ghana's unique social context and cultural values?**

*Final phase* (viewer designers) - The evidence indicates that Ghana's unique social context and cultural values can be preserved in this ever increasing multichannel era by fusing it into the designing of culturally valued television brand identity (ident) that is creative and consistent in terms of style. This can be done by selecting socio-cultural values that have a link or can be associated with and at the same time advance the programme or channel core values, personality (character) attributes and or the brand promise. And consider aligning patterns, mapping up new ideas and combination insights of consumer (viewers) emotional, social practice, material and technology/design values with brand identity design (ident) features (motion, sound, typography, and colour) - synthesizing. And employ translation technique like morphing, track mask, blending, transitions, metaphor, allegory, anthropomorphism, and construction of forms with the available digital tools like Adobe After effect as visualized by participants in the final phase of chapter four.

## **5.2 Conclusion**

The study was set out to explore a more feasible way of enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels.

Rationalizing the results as presented and discussed within the three interrelated phases in responding to the main research question: **What will make an ident applicable as far as its cultural implication is concerned?**

An applicable television brand identity from the viewing public and designer's perspective must first, be meaningful (narrative), that is; stand for something valuable to consumer

culture. Especially values that are socially, ethically, economically, and environmentally sustainable. In addition, the encoded socio-cultural values must have a link (compactible) with the brand core value, personality attributes or brand promise. Moreover, the brand should have a creative value which has a strong conceptual difference that promotes pleasure, or humour that is sensitive to consumer culture.

Again, the brand look, feel and meaning must be unique and consistent in terms of style that evolves the reflections of the culture that spawned it. That is, encoding the brand identity design features (layout, colour, sound, typography and motion) with a clear and distinctive culturally orientated design features (function, signification, aesthetics, knowledge, mediation and gender), a family of culturally significant characteristics (style) that recur in the idents. This look and fell must also be technologically advance in terms of mediation features (colour, motion, typography, sound) that enhance brand functionality (immediately recognizable).

Furthermore, the brand must employ the use of popular iconic personalities in communicating the brand value (personality). That is, cultural icons with their distinctive local appearance and personality that are cherished by consumers (viewers). And finally, include delighters –here possible successful requirement as captured by the study is having the newest/freshest sets idents with social significance.

### **5.3 Recommendations**

The study was undertaken to explore a more feasible way of enhancing the push of culturally generated content that seeks to position and domesticate the image of the local channels. The outcome of the study revealed that designing culturally valued or orientated brand identity (ident) that is creative and consistent in terms of style would not only make the brand identity standout in this ever increasing multichannel era but help tip the cultural balance that is heavily weight towards foreign in favour of the local on the digital platform.

Based on the findings indicated in the study, the following recommendations are suggested.

### **5.3.1 For broadcasters and content producer**

Based on the evidence gathered in this study on the central role that branding is playing in defining the industrial practice of the multichannel era. Local broadcasters and content producers particularly in Africa need to recognize that we 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 sociocultural 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.

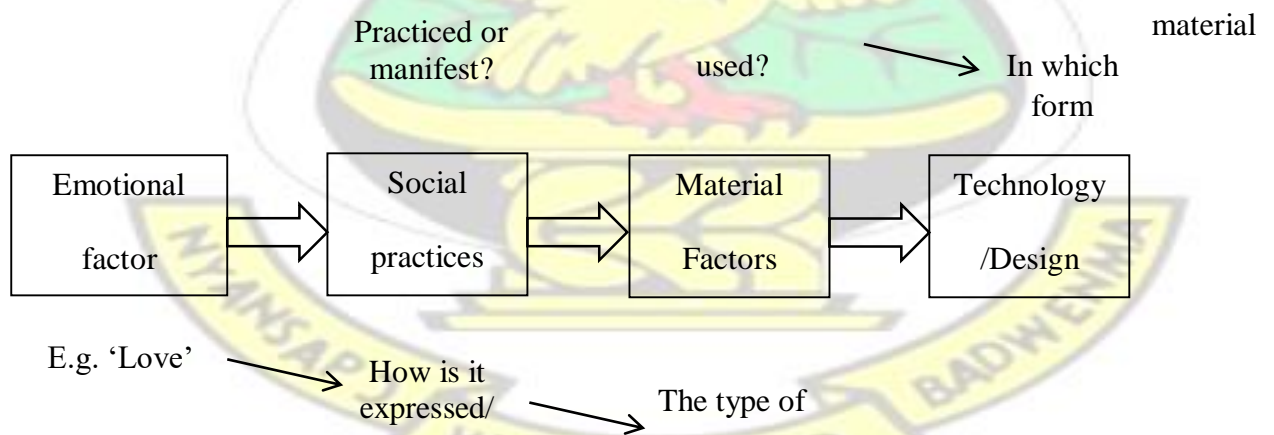
### **5.3.2 For content regulators**

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.

### 5.3.3 For further research

Finally, the study has provided a basis for further research. Such relevant area of study will be:

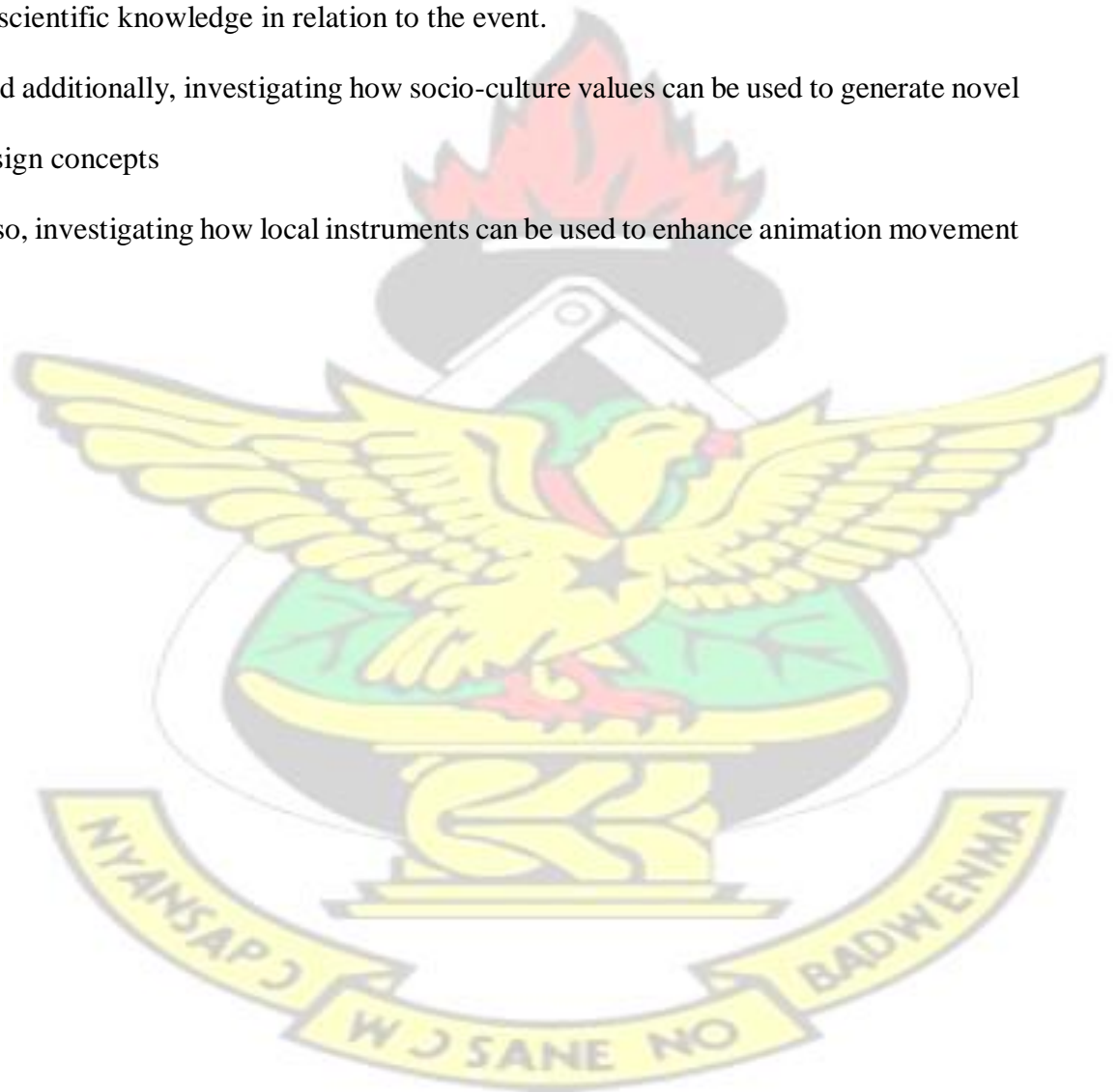
1. To analyze the practical integration of socio-cultural values into brand identity (ident).
2. Investigate the integration of the culture orientated design model by Moalosi, (2007) into script writing. The study should employ the logical order of identifying emotional, social practice, material and technology/design socio-cultural value below (see page 73)



**Fig. 3.7: A logical order of identifying emotional, social practice, material and technology/design socio-cultural values**

to see how effectively it would help the scriptwriter to sensitively describe the emotional expressions that arise spontaneously in relation to a particular situation or event. How it is practiced (social practice), that is, its related activities that are habitually exhibited in relation to the situation or the event. The type of material used, that is, the tangible values in relation to physical artifacts used when in relating the situation or the event. And finally the technology/design values, that is, the application of scientific knowledge in relation to the event.

3. And additionally, investigating how socio-culture values can be used to generate novel design concepts
4. Also, investigating how local instruments can be used to enhance animation movement



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## APPENDIXES

## Appendix A: The Questionnaire



# decode

## Department of Communication Design

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### Questionnaire

#### Designing for Aesthetics: Tipping the cultural balance to influence choices

This study is about how to enhance the quality of culturally generated content as it relates to the design of television idents that have sensibility for its socio-cultural context. I am interested in the formation of this sensibility or signals for Ghana's unique social context and cultural values. I am also interested in the influences behind consumers' perceived quality of television programme or channel brand. Station identifications or idents are signature ID's that identify a television or radio station or channel. They are the short animated or audiovisual clips that always remind you of the channel or station you are watching or listening, giving a brand identity to television or radio broadcasters. They are normally used as a segment breaker between programmes and advertisements and serve as brand identifiers. The ultimate purpose of this study is to explore a more feasible way of enhancing the push of locally generated content that seeks to position and domesticate the image of the local channels through brand identity. The expected outcome of this study would assist broadcasters and content producers, particularly motion graphic designers to enhance and consciously integrate the local culture in the designing of comparing television channel brand that relates to its socio-cultural context. To achieve this task, I am collecting data from television viewers, viewer designers, and culturally orientated viewers like you! I hope you can spare some time to assist me in this endeavour.

**Date:** .....

**Place:** .....

*Please tick in the boxes below*

**Age:** young adult 15 – 29  30 –  59 Older adults 60 and above

**Sex:** Male  Female

*Please circle your preferred choice for both functional and dysfunctional questions*

	Functional questions	Dysfunctional questions
--	----------------------	-------------------------

NO.	How would you feel if a television channel brand:	
1.	Has the newest idents <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not have the newest idents <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
2.	Has varieties of idents <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not have varieties of idents <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
3.	Has distinctive features like colour, typography and motion, a family of characteristics (style) that recur in its idents <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not have distinctive features like colour, sound, typography and motion, a family of characteristics (style) that recur in its idents <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
4.	Exemplify Ghana's traditional cultural values and ideals such as the concept of self-reliance and dignity of labour honesty and truthfulness, unity and peace, etc. <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not exemplify Ghana's traditional cultural values and ideals such as as the concept of self-reliance and dignity of labour honesty and truthfulness, unity and peace, etc. <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
5.	Shows a particular time period and a geographic location of the channel <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not show a particular time period and a geographic location of the channel <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
6.	Uses glossy material surfaces <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not use glossy material surfaces <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>

7.	Feels trendy <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not Feel trendy <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
8.	Is the most promotionally exciting <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Is not the most promotionally exciting <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
9.	Embodies the social conditions that existed when the ident was created <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not embody the social conditions that existed when the ident was created <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
10.	Is made just for fun <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Is not made for fun <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
11.	Shows the channel's popular icons <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not show the channel's popular icons <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
12.	Portrays the station to be the best place to work <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Does not portray to be the best place to work <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>
13.	Is unique (original) and creative <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>	Lacks uniqueness and creativity <ol style="list-style-type: none"> <li>1. I like it that way</li> <li>2. I expect it that way</li> <li>3. I am neutral</li> <li>4. I can accept it to be that way</li> <li>5. I dislike it that way</li> </ol>

14.	Portrays the channel as the most technologically advanced 1. I like it that way 2. I expect it that way 3. I am neutral	Doesn't portray the channel as the most technologically advanced 1. I like it that way 2. I expect it that way 3. I am neutral
	4. I can accept it to be that way 5. I dislike it that way	4. I can accept it to be that way 5. I dislike it that way
15.	Evokes national pride and identity 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Does not evoke national pride and identity 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way
16.	Is the easiest to identify 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Is not the easiest to identify 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way
17.	Has a historical references embedded in them 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Does not have a historical references embedded in them 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way
18.	Easily identifies the ideas or theme of the ident 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way	Is difficult to identify the ideas or theme of the ident 1. I like it that way 2. I expect it that way 3. I am neutral 4. I can accept it to be that way 5. I dislike it that way

## Appendix B: Consent form



KNJUST  
decode

Department of Communication Design

Faculty of Art, College of Art and Built Environment  
Kwame Nkrumah University of Science and Technology, Kumasi - Ghana  
Email: design.communication@yahoo.com Tel/Fax: 233-03220-63683

### CONSENT TO PARTICIPATE IN A RESEARCH STUDY

**Designing for Aesthetics: Tipping the cultural balance to influence choices**

#### Statement of Purpose

The intention of this research is to explore a more feasible way of enhancing the quality of culturally generated content as it relates to the design of television idents that have sensibility for its socio-cultural context.

#### Statement of Research

Many scholars believe as implemented by regulators in Africa that increasing the capacity of local television content on the digital platforms would give more weight to balance the flow of foreign programmes on local people (Ballantyne, 2002; Nyman-Metcalf et al., 2003). This is already a challenge due to the high cost of production and the quality of foreign programmes available (Debrah, 2010; Mohammed, 2011) and the difficulty in regulating satellite and internet protocol television IPT channels by states (NymanMetcalf et al., 2003, p. 71). But the underlying issue and challenge is that programmes acquire audience on the digital platforms by chance as well as by choice: as consumers are increasingly gaining control than ever in choosing when, what and how they watch television programmes in this ever increasing multichannel era (McDowell, Walter, 2000). And as branding is defining the industrial practice of the multichannel era, this study explores a more feasible option in enhancing the push of culturally generated content and domesticates the image of the local channels by fusing the local culture into the designing of an aesthetically appealing television channel ident for content packaging; marketing; scheduling and segmentation within scheduling as we enter into the digital terrestrial transmission (DTT) platform.

One way to increase probability for example is through our social-political, economic, and cultural aspiration is through repetition. And idents are the only items on television which are frequently repeated, act as a segment breaker between programmes and are most

familiar, giving a brand identity to television or radio broadcasters. Therefore exploring ways of enhancing the quality television channel idents that reflect and advance Ghana's cultural aspirations and values would help tip the cultural balance in an environment (digital television broadcasting) where "there is no single driver underpinning the creation of local content" (Ballantyne, 2002, pp. 12 – 13); where consumers decide when, what and how they watch television programme; and where sponsored programmes are based on actual impact (Ballantyne, 2002, pp. 12 –13; McDowell, Walter, 2000; Mukangara, 2014)

### **Investigator**

The researcher is Mr. Joseph Atta Danquah, an M.Phil. Communication Design Student from Kwame Nkrumah University of Science and Technology

### **Eligibility**

You are invited to participate in this study if you are stakeholder: government, regulator, broadcaster, journalist, and a television viewer and above 18 years. You may not participate in this research if you have not reached the age of 18 and you are not within the context of Ghana

### **Overall Description of Participation and Length of Participation If**

you volunteer to participate in this study, you will help us to:

1. Fill a close ended questionnaire that seeks to understand the influences behind consumers' perceived quality of television programme or channel brand.
2. identify socio-cultural factors
3. Categorize socio-cultural factors into traditional and contemporary
4. Transform the socio-cultural factors into product features
5. Generate a novel design concept

The challenge is to transform these factors into product design features that would acknowledge Ghanaians' culture and determine whether these factors could generate novel design concepts and facilitate product acceptance.

### **Risks and Benefits of Participation**

There are no known risks associated with this research. And participating would provide a feasible option in promoting the cultural aspirations and values of Ghana.

### **Volunteer Statement**

The decision to participate in this study is completely voluntary that you are free to opt out of the study before, during, or after the initial participation.

### **Confidentiality Statement**

Any identifiable information collected as part of this study will remain confidential to the extent possible and will only be disclosed with your permission as required below:

Would you prefer if your identity is attached to your responses if they are quoted or summarized in any publication resulting from this study? Yes\_\_\_\_\_ No\_\_\_\_\_

**Statement of Fair Treatment and Respect**

The department of communication design wants to make sure that you are treated in a fair and respectful manner. Contact the research coordinator Dr. Edward Appiah if you have questions about how you are treated as a study participant, the actual project or study on the mail: eddappiah@gmail.com

**Approval Date**

This form was approved for use on *Thursday, 16<sup>th</sup> April 2015.*

**Participant Consent**

I have read the information in this consent form. I have had the chance to ask questions about this study, and those questions have been answered to my satisfaction. I am at least 18 years of age, and I agree to participate in this research project. I understand that I will receive a copy of this form after it has been signed by me and the principal investigator of this research study.

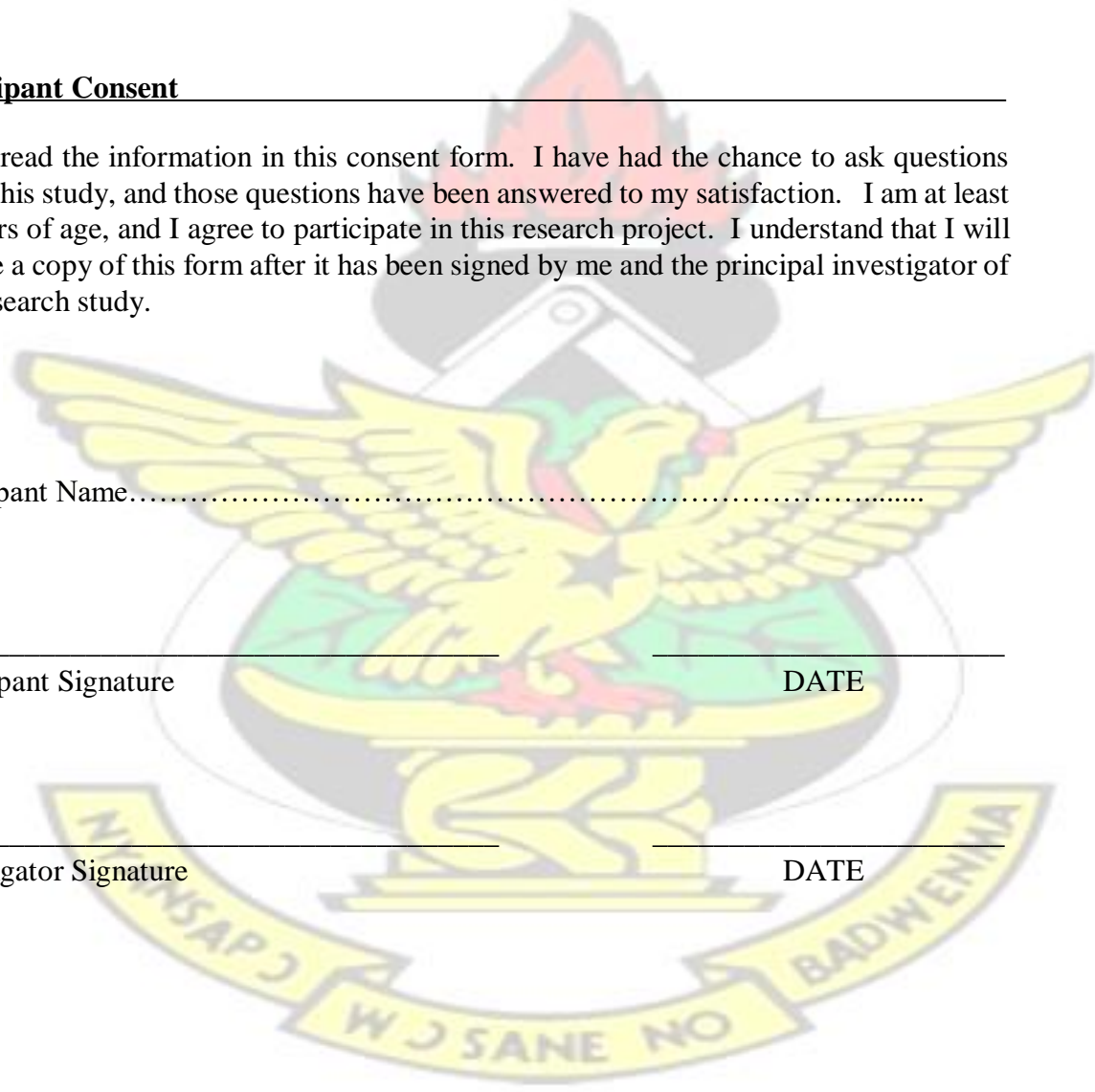
Participant Name.....

Participant Signature

DATE

Investigator Signature

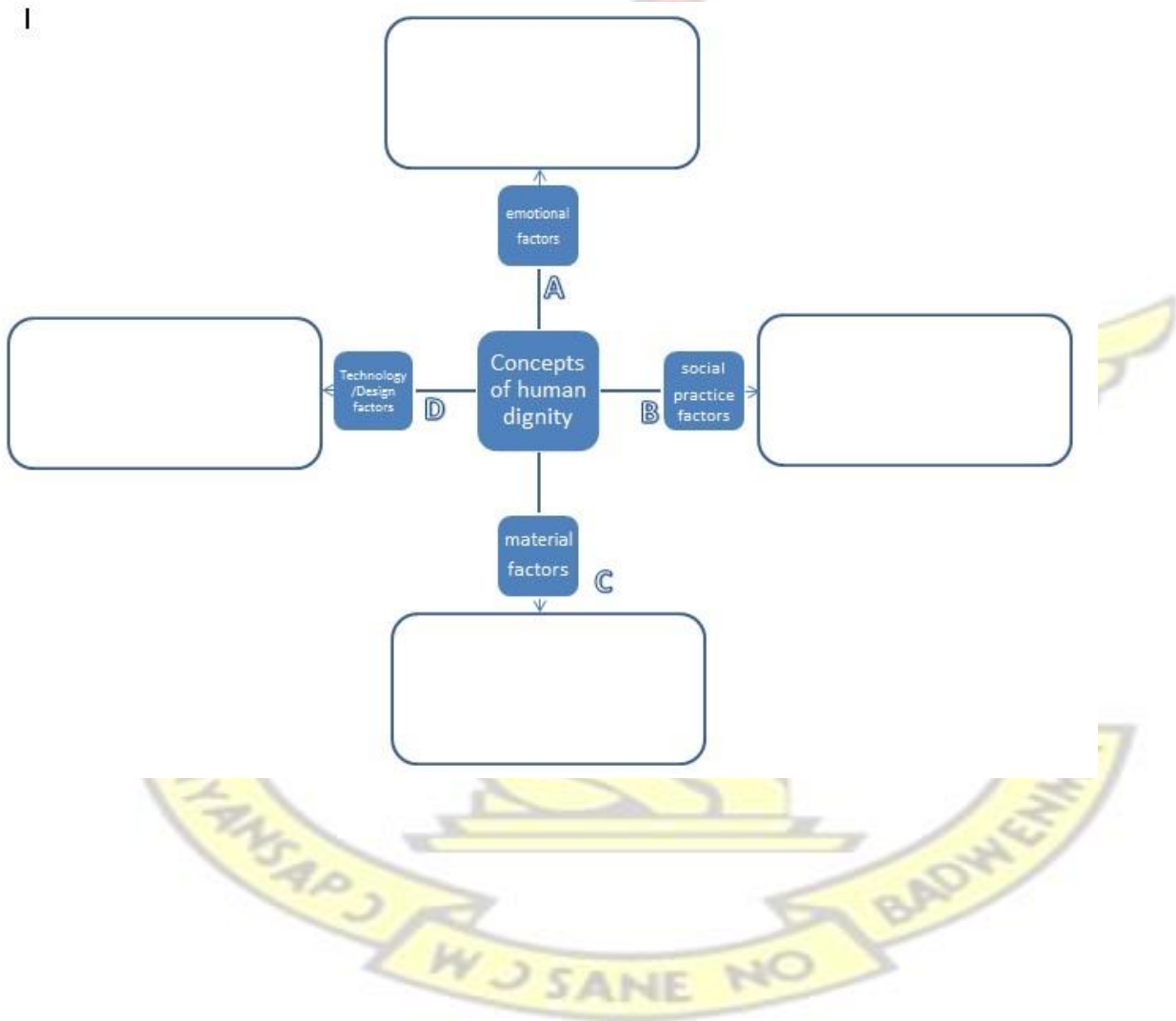
DATE



Appendix C: Interview Guide

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CULTURALLY ORIENTATED VIEWERS



## VIEWER DESIGNERS ONLY

### **Selection of channel**

What is your reason for selecting the channel you intend to work on ?

Did you select the channel because of the socio-cultural values you intend to incorporate or selected the channel before you decided on which socio-cultural value you intended to incorporate?

**Selection of Socio-cultural factors or values** Which socio-cultural values would you select and why?

What message are you trying to portray?

5. Would those values advance the brand personality (character) and what will it promise? Elaborate your view.

### **Integration of Socio-cultural Factors or values**

6. Consider the features below, as well as their relationships and tell how you would translate or transform the selected socio-cultural factors or values into them? Explain their appropriateness and the technique you would employ to translate those factors or values

#### FEATURES OF TV IDENT

- The logo (brandmark)
- The colour
- Typography
- Sound
- Motion
- The background
- The setting
- Tagline

6. According to your experience, do socio-cultural factors or values have any influence in product (ident) design? Elaborate on your answer.

### **Generation of Novel Design Ideas**

8. Can socio-cultural factors or values be used to generate novel design ideas? Explain how?
9. Which design features would you consider novel in your product?
10. Which socio-cultural factors sparked this novelty?

### **Product Acceptance**

11. Can socio-cultural values facilitate product acceptance? Explain how?
12. Do socio-cultural factors add any value when incorporated into the design of products? Explain your answer.
13. Would you have chosen the same channel if socio-cultural values were not introduced?
14. Would you recommend that all the local channel idents should have socio-cultural values incorporated into them? Explain your veiw

### **Miscellaneous**

15. Reflect on your experiences of undertaking this project. Any difficulties and successes?
16. If you are given the chance to undertake a samilar project, what would you do differently and why?
17. Do you have any questions or contributions to make that were not covered during this interview?

Thank you for your cooperation and participation in this interview. Be assured that the information you provided will remain confidential. I may contact you in future for a follow-up interview

## Appendix D: Design Brief



**decode**  
Department of Communication Design  
Faculty of Art, College of Art and Built Environment  
Kwame Nkrumah University of Science and Technology, Kumasi - Ghana  
Email: design.communication@yahoo.com Tel/Fax: 233-03220-63683

### Integration of Socio-cultural values into product (idents) features (Designers Domain)

#### Designing for Aesthetics: Tipping the cultural balance to influence choices

This study is about how to enhance the quality of culturally generated content as it relates to the design of television idents that have sensibility for its socio-cultural context. I am interested in the formation of this sensibility or signals for Ghana's unique social context and cultural values. I am also interested in the influences behind consumers' perceived quality of television programme or channel brand. Station identifications or idents are signature ID's that identify a television or radio station or channel. They are the short animated or audiovisual clips that always remind you of the channel or station you are watching or listening, giving a brand identity to television or radio broadcasters. They are normally used as a segment breaker between programmes and advertisements and serve as brand identifiers. The ultimate purpose of this study is to explore a more feasible way of enhancing the push of locally generated content that seeks to position and domesticate the image of the local channels through brand identity. The expected outcome of this study would assist broadcasters and content producers, particularly motion graphic designers to enhance and; consciously integrate the local culture in the designing of comparing television channel brand that relates to its socio-cultural context. To achieve this task, I am collecting data from television viewers, viewer designers, and culturally orientated viewers like you! I hope you can spare some time to assist me in this endeavour.

**Date:** .....

**Place:** .....

#### Design Brief Statement

This part of the study investigates the possibility of translating socio-cultural values into product (ident) features to see if it will generate innovative but local design concepts and facilitate product acceptance. You are to select one of the channels provided below and consider the traditional socio-cultural values attached. ***The challenge is to tell how you would translate the selected socio-cultural factors or values into the features of the ident to be designed.*** This would be done by answering or responding to the interview question.

The ident should reflect and advance either

- a) concepts of human dignity, b) attitudes to nature and the environment, c) law and order, d) honesty and truthfulness, e) unity and peace, f) self-reliance and dignity of labour, g) family, community and national solidarity” (National Commission on Culture, 2004, p. 3)

### An overview of GTV

Ghana television was established 31<sup>st</sup> July, 1956 with the intention to lead the Broadcasting and Communication Industry through quality programming that promotes the development and cultural aspirations of Ghana. The vision of the corporation is to be the “Authentic and Trustworthy Voice of Ghana”. Below are the features and logos of Ghana’s premium and popular channels GTV, GTV Sports+, GTV life, GBC 24 etc. which represents Ghana in the international media landscape.

#### FEATURES OF TV IDENT

- The logo (brandmark)
- The colour
- Typography
- Sound
- Motion
- The background
- The setting
- Tagline



News as it happens

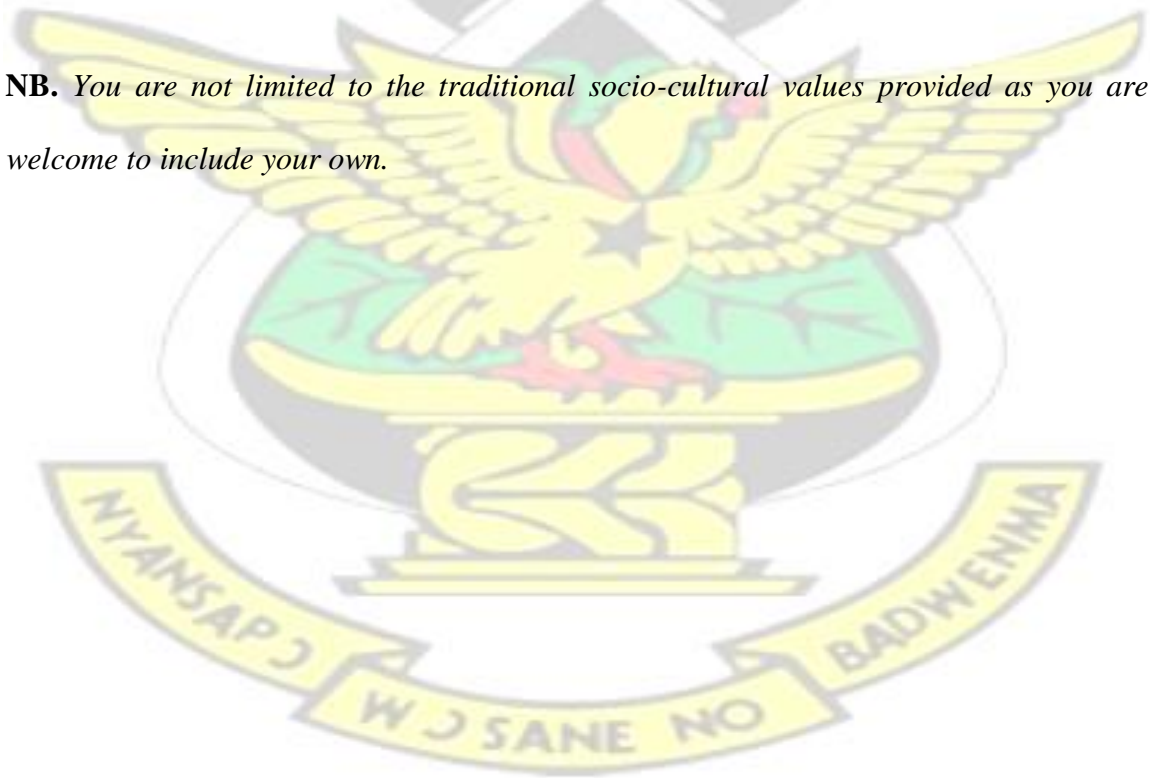


Authentic and Trusted  
Voice of Ghana

### Socio-cultural factors or values

Sharing, equality, eating together, openness, Gye Nyame, storytelling (anansesem), authenticity, hand weaving, thanksgiving, kente, cleanliness, beads, idioms, love, riddles, respect, boldness, gratitude, fairness and firmness, straightforwardness, bible, measurement of time, vows, the holding of an elephant tail (osonu pedua), validity, genuineness, truthfulness, faithfulness, inter marriages, democracy, greetings, sitting together, farming together (working together) sitting under a tree shade, sitting around the fire, letting go (gyae ma nka), friendship, self-reliance, carpentry, singing, teaching, sowing, farming, helping, security, chieftaincy, obedience, coat of arms, linguist staff, flag, sword, honour, uprightness, trustworthiness, freedom from fraud,

**NB.** *You are not limited to the traditional socio-cultural values provided as you are welcome to include your own.*



Appendix E: Introductory Letter

# KNUST



# DEPARTMENT OF COMMUNICATION DESIGN

Faculty of Art  
College of Art and Social Sciences  
Kwame Nkrumah University of Science and Technology  
Kumasi-Ghana  
Email: design.communication@yahoo.com  
Tel/Fax: 233-03220-63683



CASS/CD/DF/4

16<sup>th</sup> April, 2015

## TO WHOM IT MAY CONCERN

### INTRODUCTORY LETTER MR. DANQUAH JOSEPH ATTA

I write to introduce to you Mr. Danquah Joseph Atta, a Second Year M. Phil. Communication Design student of the Faculty of Art, College of Art and Built Environment.

As part of the Post Graduate requirement for Master of Philosophy in Communication Design, the above researcher is undertaking a research project on the topic, "DESIGNING FOR AESTHETICS: TIPPING THE CULTURAL BALANCE TO INFLUENCE CHOICES." The Purpose of the research to explore a more feasible way of enhancing the quality of culturally generated content as it relates to the design of television adverts that have sensibility for its socio-cultural context. .

I would be grateful if you could assist him with any information needed for the study.

Attached is a photocopy of the student identity card.

Your cooperation is highly anticipated.

Thank you.

Yours faithfully

**ERIC FRANCIS ESHUN (PhD)**  
**HEAD OF DEPARTMENT**