

**PATRONAGE OF *GRAPHIC SHOWBIZ*:  
A COMPARATIVE STUDY OF STUDENTS AND WORKERS AT OSU**

**BY  
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**INTEGRI PROCEDAMUS**

## DECLARATION

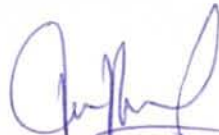
I declare that this work was undertaken personally by me under the supervision of Professor Kwasi Ansu-Kyeremeh, Director of the School of Communication Studies, University of Ghana, Legon.

References made to the work of other researchers and scholars have been duly acknowledged.

I also declare that none of the material contained herein has been presented either wholly or in part for any degree in this or any other university.



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.....  
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**SUPERVISOR**

## **DEDICATION**

To Adokowa.

To Mimi

And Saturday-born:

Kwamena, Ato and Ewurama

## ACKNOWLEDGEMENT

In writing this dissertation, I am most indebted to all people who have contributed in various ways to make the study possible.

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Nanabanyin Dadson,  
Legon

## ABSTRACT

This study sought to find out the profile of readers of *Graphic Showbiz*, an arts and entertainment newspaper, especially as it relates to students and workers.

Mass media audiences comprise individuals who select the media among other available sources to satisfy specific needs. For this reason one area of media studies, which has had a great deal of attention, is newspaper readership.

Owing to the large number of subject areas that newspapers cover, it can be understood that readership will be similarly segmented. Segmentation is based on subject areas that a newspaper covers as well as along other lines such as age, socio-economic status, level of education and gender.

Newspaper readership surveys in Ghana have tended to examine readership patterns as they relate to a selection of general news newspapers instead of specialised or one-subject newspapers. This study took a different approach in an attempt to find out the profile of readership of a single newspaper, *Graphic Showbiz*, which specialises in arts and entertainment news. It also attempted to find out why people patronised this particular newspaper.

The research method used in this study was the survey method using self-

administered questionnaires for 150 respondents.

Two specific independent variables — students and workers — were compared to find out which of the two patronised *Graphic Showbiz* more. It was the researcher's position that given the large amount of music and entertainment related news that *Graphic Showbiz* published, it was more likely to attract students than workers.

The findings of this study, however, indicated that the reverse was true. From the findings of the study the number of workers of various categories who patronised *Graphic Showbiz* amounted to approximately thrice the number of students. Thus, the largely music and entertainment content of the paper provided no special attraction to students as it did workers.

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## Chapter One

### INTRODUCTION

#### **Background**

This study sought to find out the profile of readers of *Graphic Showbiz*, whether students patronized the paper more than workers or vice versa. As a background to the study, this introductory chapter discusses the significance of readership surveys of specialized publications especially for arts and entertainment.

Mass media audiences are composed of individuals who select the media among other available sources to satisfy specific needs. This profile of the audience has emerged since the 1940s to challenge the then traditionally held view of media effects which assumed a homogeneous mass audience which was passive and helpless and received media injections as if from a hypodermic needle. Audience members are now known to be active and aware and can articulate their reasons for consuming various media content.

Researchers have indicated some consistent motives across populations for using a wide range of media, including newspapers, radio and television. Gregg *et al* (1988) cite Rubin (1983) who suggested that among use motives were passing time, securing information, seeking entertainment and companionship.

In a similar study, Bantz (1982) identified motives such as the needs for companionship, surveillance, entertainment, satisfaction of voyeuristic needs and a need for a social resource. Lomatti *et al* (1977) isolated three gratification-seeking dimensions: surveillance/entertainment, effective guidance and behavioural guidance.

Resengren *et al* (1985) and Blumler and Katz (1974) suggested a wide range of other — but not substantially different — motives presumed to prompt media use. Repeated use of a somewhat standardised group of measures suggests that user motivations may be reduced to three: environmental surveillance, environmental diversion and environmental interaction.

Thus it can be understood when it is said that the media perform a very vital role in the lives of people in today's world.

That the media are important in today's society is highlighted by McQuail (1989) on five major propositions. First, he says the media are a growing and changing industry providing employment, producing goods and services, and feeding related industries; they also comprise an institution in themselves, developing their own rules and norms which link the institution to society and to other social institutions. The media institution is in turn regulated by society.

Secondly, McQuail maintains that the mass media are a power resource - a means of control, management and innovation in society - which can be a substitute for force or other resources.

Thirdly, they provide a location (or arena) where, increasingly, the affairs of public life are played out, both nationally and internationally.

Fourthly, they are often the location of developments in culture, not only in the sense of art and symbolic forms, but also in manners, fashions, styles of life and norms.

Finally, McQuail observes that the media have become a dominant source of

definitions and images of social reality for individuals, but also collectively for groups and societies; they express values and normative judgements inextricably mixed with news and entertainment.

The term “media” is generally used to refer to mass communication that involves the use of print or electronic media, such as newspapers, magazines, film, radio, or television to communicate to large numbers of people who are located in various places.

With the phenomenal increase in media sources it could be forecast that traditional newspapers would be upstaged by new technologies such as the internet, video cassette recorder and satellite television. This, however, has not been the case. As observed by Easmon (1999), the electronic or broadcast media enjoy some popularity over newspapers; yet the latter are seen more as longer lasting stores of information which can be retrieved for educational purposes. For this reason one area of media studies, which has had a great deal of attention, is newspaper readership. This could be due to the very nature of newspapers of reporting events as well as containing loads of detailed information in various fields such as health, education, environment, sport, politics, business and leisure.

Owing to the large number of subject areas that newspapers cover, it can be understood that readership will be similarly segmented. Segmentation is based on subject areas that each newspaper covers as well as along other lines such as age, socio-economic status, level of education and gender.

The media landscape in Ghana has changed considerably in the last decade, especially with the promulgation of the 1992 Constitution, which liberalised the media. Karikari ( 2000) states that the publishing boom that began in the late 1980s has continued into the 2000s. Exact figures for the number of

newspapers are not available. Neither the General Post Office where all the papers are required to be registered, nor the National Media Commission, which has oversight responsibility for media independence, has up-to-date data. It is estimated, however, that more than 200 newspapers and magazines have appeared since 1990, some of them lasting for a short time as two editions. Beside the three state-owned newspapers — *Daily Graphic* of the Graphic Communications Group Limited, and the *Ghanaian Times and Accra Evening News* published by the New Times Corporation, which are published daily, only three privately owned newspapers are published daily. They comprise *The Ghanaian Chronicle*, *Daily Guide* and the *Accra Daily Mail*. Others are published thrice, twice and once weekly.

Karikari (2000) indicates that of the newspapers emerging as part of the late 1980s democratization movement, *The Ghanaian Chronicle* may be the best known and perhaps the most widely read among the privately-owned papers. Its popularity stemmed from its professional approach to news and issues.

Though *The Ghanaian Chronicle* started off cautiously, even avoiding editorials, it took up the tricky business of investigative reporting, muckraking the misconduct of public officials. Since then many other private newspapers have followed suit with similar investigative reporting and independent analysis. These newspapers include the *Crusading Guide*, *Dispatch*, *Accra Daily Mail*, *Daily Guide*, *Statesman*, *Public Agenda*, *Ghanaian Voice*, *Independent* and *Free Press*.

Ghana has a number of successful entertainment tabloids that focus on sex, scandal and news of the weird. The tabloid *P&P* is believed to have one of the highest circulations in the country. Again, Karikari (2000) states that several titles compete with *P&P* in that market where gory and ghoulish tales are gospel for the masses. On the extreme are the purely fictional types like *Fun*

*Time* that recycle sex-related tales as well as stories of juju and witchcraft. *Top Story*, *Flash* and *Love & Life*, like the highly patronised *P&P*, sell well by exaggerating, embellishing and making dramatic and surreal true stories of murder and sex-related scandal. The *Graphic Showbiz* features news and information on the entertainment and leisure industry. It offers some reviews of music, theatre, film and video.

Sports papers have played an interesting role in Ghana's history. During the early 1980s when it was impossible to operate an independent press, sports journalism proliferated with some papers offering political commentary disguised in sports language. Each of the state-owned press houses has been publishing weekly sports papers since the late 1980s.

The *Graphic Sports*, published by the Graphic Communications Group Limited, is the leading paper, coming out twice a week. *Africa Sports*, a weekly, is published and edited by Kwabena Yeboah, one of the country's best known sportswriters. Some of the larger soccer teams also have titles dedicated to them.

A number of business and finance publications appear regularly. The *Business & Financial Times*, a weekly, publishes basic facts, objective thinking, reasoned analysis, general news and information and essays on economic and political subjects. *High Street Journal*, named after Accra's down-town financial district, is an ambitious weekly providing relatively high quality writing and reliable business news and information.

Although most newspapers cover a wide range of subjects there are only a few which focus on one-subject areas such as business, sports, arts and entertainment.

## **Statement of the Problem**

Studies on newspaper readership and the reasons that have been given for why people patronise newspapers are varied. The studies have generally followed one of two paths, centreing on structural or functional considerations of readership.

In the structural area a number of studies have focused on demographic or social characteristics of readers. A 1977 American Newspapers Publishers Association (ANPA) review of 469 studies revealed that 37% of them dealt with social categories. Fewer addressed the structural properties of the papers themselves.

Functional research has also examined such things as how readers use the paper, what gratifications it fulfils, how it fits into their lifestyle, what attitudes they hold toward the paper and what psychological attributes might underlie their behaviour. Of the studies in the ANPA review, 36% might be classified as functional.

Following this trend, newspaper readership surveys in Ghana, for example, the QBE Research and Communications survey into the readership profile and preferences of *Daily Graphic* (2004), have tended to examine readership patterns as they relate to a selection of general news newspapers instead of specialised or one-subject newspapers. Such studies have often been conducted to establish what type of newspapers people read, their reading patterns and habits, and to establish the demographics of readers. Emphasis on such trends have resulted in the neglect of an aspect of reading behaviour — preference for certain specific interests such as arts and entertainment.

Reference to arts and entertainment here is significant considering that readership surveys have identified entertainment as a strong motivation for people wanting to read newspapers. For example, Blood, Keir and Kang

(1983) found that the two factors that were the best predictors of readership were "use in daily living" and "fun to read." Yet most studies have ignored the fun or entertainment that readers derive from newspapers; paying more attention to subjects perceived to be "serious."

For many years, entertainment and leisure newspapers in Ghana have been looked down upon as carrying subjects that are perceived as not serious. Many newspaper publishers prefer to run newspapers that carry news pertaining to politics, business, health, environment, education and so on. Most general-subject newspapers commit only one page in their weekend editions to news on arts and entertainment. The biggest selling daily newspaper, the *Daily Graphic*, does not have an arts and entertainment page at all. It prefers to leave such subjects to *Graphic Showbiz*, its sister paper that carries arts and entertainment news.

Specifically, this study looked at the gratifications that the sample — workers and students — in this study got from patronising *Graphic Showbiz*. The study attempted to find out the profile of readers of this paper. Furthermore it tried to find out why people read this newspaper.

### **Research Questions**

The research was aimed generally at answering the following questions:

- (1) Do students patronise *Showbiz* more than workers?
- (2) Is the attraction for students the same as workers for patronising *Showbiz*?
- (3) What disciplines of the arts published by *Showbiz* are the favourite of students and how different are these preferences from those of

workers?

(4) How do age, gender and socio-economic factors predict *Graphic Showbiz* readers' habits?

### **Significance of the Study**

According to Wimmer and Dominick (2000) the programme director of a Washington DC radio station, Phil LoCascio, once said the following: "Research is the only way to find out about a target audience and what they want from a station. Research helps determine when we must adjust our business to meet new demands" Although this was said with reference to radio, it is relevant for newspapers as well.

What feedback that is obtained from research can do for mass media companies is substantial. Feedback, the reversal of the communication process in which the original source becomes the receiver and the original receiver becomes the source (Dominick, 1993), is a vital element in any communication process since without feedback it is often difficult to know whether the message one tries to communicate has really been received.

According to Dominick (1993), feedback is useful to the source because it allows the researcher to attempt to change some element in the communication process. Unlike radio, which offers a phone-in opportunity for listeners to call and give immediate feedback, newspapers rarely have such an opportunity besides the letters column. Especially in Ghana where writing by readers is rare, feedback is hardly available.

Thus study would, therefore, serve as a form of feedback to editors and reporters of newspapers especially specialized ones as *Graphic Showbiz*. The findings will help editors know how effectively their news is being communicated and, therefore, guide them in the material they publish to meet

the needs of readers.

This study is significant in two other ways. It takes a different approach from the dominant newspaper readership surveys, which examine readership patterns related to a selection of general news newspapers other than a single specialised one. Secondly the study considers two specific variables — students and workers — and compares their responses to determine which of the two patronised *Graphic Showbiz* more.

Students and workers have been carefully selected to find out whether given the large amount of music and entertainment related news and articles that *Graphic Showbiz* publishes, it will not be more attractive to students who may generally not have the money to spend than workers who, however, may have the money by virtue of their earnings.

### ***Graphic Showbiz* — A Profile**

Graphic Communications Group Limited began as a newspaper printing and publishing company in 1950. It was established by Cecil King of the Daily Mirror Group of the United Kingdom and commenced operations with the printing and sale of the *Daily Graphic*. In 1952 it introduced the *Sunday Mirror*, a weekly leisure and lifestyle paper. In 1965 the company was nationalised by the government under Legislative Instrument 709 and renamed Graphic Corporation.

Under this instrument, the corporation's business objectives were expanded to include commercial printing and the manufacture of packaging materials. Over time, the Corporation added to its product line three more newspapers, namely, *Graphic Sports* (1984), *Graphic Showbiz* (1998) and *Junior Graphic* (2000). The *Junior Graphic* in 2000 was indeed a rebirth of an earlier publication under the same name that was published between 1960 and 1967.

The broad areas of arts and entertainment that *Graphic Showbiz* covers are music, fine art, theatre, dance, fashion, travel and food.

### **Delimitation**

Although there may be a few other newspapers that carry arts and entertainment news *Graphic Showbiz* was chosen mainly because of its popularity and availability. It was also the only newspaper that focused exclusively on arts and entertainment.

In addition, an element that was omitted from the study was respondents' perception of whether there was sufficient coverage or otherwise of specific events and disciplines within the arts, e.g music, dance, drama, visual art. While this information would have been useful, it fell beyond the scope and capability of this study.

### **Operational Definitions**

**Graphic Showbiz** :The 16-page weekly arts and entertainment newspaper published by the Graphic Communications Group Limited.

**Patronage** : People's regular reading of the paper.

**Students** : Senior Secondary School students who are normally between the ages of 14 and 20, students in colleges, universities and other tertiary schools whose ages range from 19 to 25 and other school-going people of that age group.

**Workers** : People who make a livelihood from providing a regular service.

## Chapter Two

### LITERATURE REVIEW

This chapter reviews studies related to this research. Some of the factors the researcher considered in reviewing the studies included the objective, theoretical issues, methods used, findings and conclusions drawn.

#### **Theoretical Framework**

The "uses and gratifications" approach to communication effects constitutes the theoretical framework of this study. The "uses and gratifications" theory is a valid one in studying media patronage because it focuses on what people do with the media, rather than on what the media do to people.

Since the 1960s emphasis on media effects has shifted to the operationalisation of the social and psychological variables presumed to cause different patterns of media consumption. The outcome of this trend in gratifications research brought to the fore tendencies for audience members to seek certain satisfactions from media content that could be measured and used in quantitative analysis.

An understanding of the "uses and gratifications" approach to work was provided by Blumber and McQuail in their 1964 study of the British general elections. Their aim was to find out why people watched or avoided political party broadcasts and what use they wished to make of them. They constructed a list of reasons for watching political broadcasts from which respondents could endorse more than one.

The results showed that more than half of the respondents used political broadcasts as a source of information about political affairs and that they

watched to find out about campaign promises and pledges. It was concluded from this study that people go to the mass media to satisfy certain needs or they go for specific content within the media for these needs. Thus the Blumber and McQuail (1964) study provides a paradigm to investigate what motivates people, in this case students and workers, to patronise *Graphic Showbiz*.

This approach has engaged researchers who have tried to classify the motives for media consumption. Rayburn (1996) traced "uses and gratifications" perspectives back to Lasswell's (1948) findings on why people attend to the media and identified surveillance of the environment, correlation of events, and transmission of social heritage as the three functions of mass communication. The approach springs from a functionalist paradigm in the social sciences. It represents the use of media in terms of the gratification of social or psychological needs of the individual (Blumler & Katz, 1974). The mass media compete with other sources of gratification, but gratification can be obtained from a medium's content, and from general exposure to the medium.

Theorists of "uses and gratifications" argue that people's needs influence how they use and respond to a medium. Zilmann (cited in McQuail, 1987) has shown the influence of mood on media choice: boredom encourages the choice of exciting content and stress encourages a choice of relaxing content. The same newspaper may gratify different needs for different individuals. Different needs are associated with individual personalities, stages of maturation, backgrounds and social roles.

Katz, Blumler and Gurevitch (1974) identify five basic assumptions underpinning the "uses and gratifications" theory. The first assumption conceives of audience members as being goal-oriented and attempting to

achieve their goals through the use of a media source.

The second assumption is that in the mass communication process, initiative in linking gratification and media choice lies with the audience member. And the third is that the media compete with other information sources of need satisfaction, with face-to-face communication, seen as one of the strongest rivals to media based sources.

The fourth assumption is that many of the goals of media use can be derived from data supplied by the individual audience members themselves. This idea assumes that people are very aware of their motives and choices and are able to explain them verbally if necessary.

The fifth and final assumption asserts that value judgements about cultural significance of mass communication should be suspended while audience operations are explored on their own terms. It holds that the value that individuals place on a medium can be deduced from their behaviour towards the medium.

According to McQuail (1987), there are some common reasons why people use the media. They include information, personal identity, integration and social interaction and entertainment.

Other studies such as Schramm and White (1977) have approached motives for media use by gender, age, occupation and income categorisations. Schramm and White (1977) took a sample of 746 readers out of a population of approximately 100,000 and arrived at the following findings regarding readers' preferences for newspaper content:  
Men's reading of news seems to peak at an earlier age than does women.  
Education seems to make a greater difference in women's reading than in

men's. Teenagers, persons who are less educated, and persons in the lower economic groups, are more likely to read crime and disaster news than any broad class of news. Reading of public affairs and editorials increases with age, with education and with high economic status. Reading of society news is low in the teens and thereafter rises to a high plateau between the ages of 30 and 60. In the case of women, it increases significantly with economic status. Reading of sports news is at its height among youngest people. According to Schramm and White (1977), it increases with economic status. Older people are likely to use newspapers less and less for entertainment, more and more for information and serious viewpoints on public affairs. Readers on the lower end of the educational curve do use newspapers for entertainment, sensational news, and pictures.

Studies such as Easmon's (1994) regarding gender have shown that there is a significant difference in the reading habits of males and females. Easmon's (1994) survey of senior secondary school students showed that males preferred foreign news, sports, environment/science, and the community and development sections of the newspaper. Short stories, entertainment news and advice sections held more appeal to females.

Age also has a bearing on newspaper reading habits. Easmon (1999) found in a newspaper readership survey of a community near Accra that a majority of respondents below 25 years read the papers to satisfy educational needs. Those above 25 read for information and entertainment. Schramm and White (1977) found that readership of newspapers increased with age, reaching its peak between the ages of 30 and 50 and tapering off from there.

Cobb-Walgren (1990) surveyed 269 high school students and came out with some reasons why adolescents in America were apathetic towards newspapers. Among the reasons were a general decline in reading,

competition from the more dynamic and visually stimulating television medium; a weakened tradition of newspaper reading in the home environment; and the newspaper image as a traditional middle-aged medium which assumes a rather insignificant place in adolescent life. The most important reasons given for not reading the dailies was the perception of time and effort needed to read. The study also found that the home environment was crucial to a young person's newspaper reading behaviour.

Income and education have been shown to correlate with newspaper readership (Burgoon & Burgoon, 1986). Those with higher income read more often than those with lower incomes did. Researchers have also found education as a variable, which consistently predicted newspaper readership. People with high education read newspapers more than those with low education (Westley & Severin, 1964; Choe & McLeod, 1978).

Gerson (1966) introduced a race factor and concluded that race was important in predicting how adolescents used the media. Greenberg and Dominick (1969) also found that race and social class predicted how teenagers used television as an informal source of learning. These studies and others reflected a shift from the traditional effects models of mass media research to the functional perspective.

A study of content preferences in four newspaper markets conducted by Burgoon *et al* (1983) probed interest in and readership of more than 140 topics typically appearing in newspapers. Reader ratings were classified as high, medium or low on interest and readership. The study found that people who read local news also wanted to know about events and issues outside their community, their interest in national and world affairs is as great as, if not greater than, their interest in local happenings. Could this phenomenon be extended to suggest that people who read hard news also want to read

entertainment news as well? Or as Ayitevie (1994) revealed in her study that some people patronise the private press because they carry items that the bigger state-owned newspapers ignore? Or does entertainment news gain patronage as a result of other newspapers' snobbishness? Yet entertainment news held their own on many occasions as is confirmed by a study by Appeah (1989) on audience reaction to "Weekend Rendezvous," a GTV programme in which viewers said they preferred entertainment programmes to educational ones.

Bauer and Greyser (1968) suggested that media users considered the media's ability to provide audience information the fundamental reason for accepting the media itself. Similarly, Rotzoll *et al* (1989) held that the media's informational role is their major legitimating function. Without the time and space barriers in the virtual world, the media can offer consumers instant and insightful content.

De Fleur and Ball-Rokeach (1975) appeared to wrap up the debate over whether entertainment news rated as high as news of other subject areas offered by newspapers when they observed that people would attend to mass media messages particularly if those messages relate to their needs, consistent with their attitudes, congruent with their beliefs and supportive of their values. People orient themselves to the world according to their beliefs and evaluations. Palmgreen (1984) also suggested that a person's expected gratifications in using a medium is based on beliefs about what the medium can provide in addition to individual evaluations of the content.

Studies on the favourite subjects of readers may suggest that entertainment news is not rated highly among readers. Ansu-Kyeremeh and Gadzekpo (1996), for example, found what readers looked for in newspapers. Some 66.7% of respondents cited politics as their favourite subject, with 27% going for business and economics. Current affairs followed with 20% and editorials

with 16%.

Also, while investigating media use among urban youths in Nigeria, Osadolor and Associates (1984) found that contents that were most favoured by the youth were current affairs, news and political debates. In further support of readership preference for particular contents, Easmon (1999) refers to a study conducted in Nigeria by Egbuonu (1980) which revealed that people on campus preferred newspaper markets dealing with government, politics and economics in that order. Science, medicine, law, technical and financial market reports were least preferred. In the same vein, Amadi (1986) studied preferences among students of the University of Nigeria. The kinds of articles most enjoyed were found to be news and interpretation of trends and events, reports on industry and commerce, and articles on how to do things.

Contrary to the trend of the foregoing studies, the exclusively arts and entertainment weekly newspaper, *Graphic Showbiz*, is relatively well patronised, especially in the capital Accra, where 80% of the newspaper is sold (Graphic Communications Group, 2003). Regularly, *Graphic Showbiz* circulation figures outstrip that of many politically oriented newspapers.

### **Related Studies**

As indicated earlier, newspaper readership surveys such as Easmon's (1999) have tended to examine readership patterns as they relate to a selection of general news newspapers instead of newspapers that focus on one-subject such as arts and entertainment. Such studies have often been conducted to establish what type of newspapers people read and their reading habits.

Three of the rare studies that have focused on a single newspaper at a time are "A Survey into Readership Profile and Preferences of *Daily Graphic*," "A Survey into Readership Profile and Preferences of *The Mirror*," and "A

Survey into Readership Profile and preferences of *Graphic Sports*," all undertaken by QBR Research and Communications in March 2004.

In the case of the *Daily Graphic*, the results of the survey showed that the bulk of readers were between 30 and 39 years followed by the 20 years to 29 years age group. Males formed the majority (62.5%) of respondents with females accounting for 37.5%.

In the area of education, most of the respondents were found to have attained diploma, polytechnic and teacher training qualification levels followed by those from senior secondary school. At third place were university graduates and the rest had attained elementary school level, professional qualifications and postgraduate education. Their occupational backgrounds showed that the respondents were mainly civil/public servants, followed by business people, then students, professionals, private sector employees, and security service workers.

In response to what made interviewees read *Daily Graphic*, out of 600 respondents, the majority mentioned world news (45%). This was followed by those who mentioned the political page (37%), sports news (30%), front-page stories (27%), inside Africa (23%), business news (22%), and editorials (18%). The rest are trade adverts (17%), columnists (16%), metro news (15%) and features (13%).

The results of the study of *The Mirror* weekly newspaper were not much different from that of *Daily Graphic* in many areas. However, significant differences were found. For example, the predominant age group of respondents were the 21-29 years followed by 30-39 years and then 40-49 years. Out of 600 respondents, female readers (59%) were more than male (41%) and majority of the respondents were students followed by civil/public

servants and self-employed business people.

As to the preferences of the respondents who read *The Mirror*, the following columns/pages were mentioned in a descending order: Nana Ama Advises You (42%), Short Story (35%), Relationships (31%), Fashion (25%), and Personality Profile (21%). Others were Sports (20%), Letter to Dora (20%), Arts & Entertainment (17%) and Front-Page (16%).

In the study of the bi-weekly *Graphic Sports*, the closest newspaper to *Graphic Showbiz* in terms of a specialised single subject newspaper, here too, the results were not much different from the earlier two newspaper studies except that, of a total number of 200 respondents, 160, representing 80%, were males and 40, representing 20%, were females, a significant gap that was not present in the studies of *Daily Graphic* and *The Mirror*.

As to what makes respondents read *Graphic Sports*, the majority (50%) mentioned foreign sports news, followed by front-page (40%) and the total range of subjects (32%). Other respondents indicated that it is a credible sports paper (23%), the centre spread (22%) and the fact that it is not for any football club (13%).

Studies into newspaper readership may not have focused on single newspapers but they nevertheless were based on the uses and gratifications questions of who reads what and why.

In their study to seek the views of Ghanaian newspaper readers on the nature, content and character of newspapers, Ansu-Kyeremeh and Gadzekpo (1996) found an emerging rough profile of the newspaper reader. He or she has schooled to the secondary school level (28%), has college (24%) or university (16%) education, or some kind of post-secondary education (15%). A few

(7%) had post-graduate education. This profile is useful to the current study as it gives a fair idea of who reads newspapers generally.

Also the study found that over two-thirds (72%) of the respondents were employed; one-fifth (20%) were self-employed, many were civil servants (16%) and some were teachers (15%). About two-thirds (63%) of the respondents fell within the age range of 26-45. In fact, virtually three-quarters (80%) of them were between age 18 and 45. A respondent was likely to be married (57%), or single (37%). He or she practised Christianity (76%) or Islam (9%).

Another finding of Ansu-Kyeremeh and Gadzekpo's (1996) study was about what readers looked for in newspapers. Politics appeared to be the favourite subject. When asked about what they looked for in a newspaper, 66% cited politics. Business and economics were the next most mentioned subject (27%), followed by current affairs (20%) and then editorials (16%).

Again when respondents were asked about the main use of newspapers to them 59% said it was their main source of information, 30% said they learn from newspapers and 15% said they view newspapers as a source of relaxation and entertainment.

It has also been established by a number of studies that demographic considerations such as gender, age, education and income have an influence over newspaper reading habits. In a study conducted by Schram and White (1974), they found that those at the lower end of the educational ladder tended to read newspapers for entertainment, sensational news items and pictures. By contrast, those at the top of the ladder looked for information on public affairs. In the same study, Schramm and White (1974) also found that generally the amount of newspaper reading tended to increase with age,

education and economic status. Summarising reading patterns by age, the study showed that newspaper reading habits changed from a search for entertainment to a search for information as well as a "serious" viewpoint on public affairs (Schramm and White, 1974).

Research carried out by Darmani (1999) pointed to the notion that because young people are known to be fashionable, go for relationships and adore adventure and entertainment, their rating for music, beauty, fashion, love and relationships proved to be higher than older people.

The relevance of the foregoing studies to the present research is whether similar findings would be made using some of the methods from the earlier studies.

## Chapter Three

### METHODOLOGY

Modern readership research may involve the collection and analysis of statistical data that enable one to estimate how widespread a phenomenon is within a given population. Such research usually involves sampling the population being studied. When a sample is carefully selected following valid statistical procedures, the information can be projected confidently to the total population. This study aimed at finding out through a survey whether students patronised *Graphic Showbiz* more than workers.

#### Study Setting

The area chosen for this study was Osu, a heterogeneous and cosmopolitan suburb of Accra where a number of work places such as government ministries, hardware, clothing and consumer shops as well as service providers such as hospitals, restaurants and cafes are located. The area is also the location of a number of secondary and technical schools and other professional training institutions. Osu, therefore, is a central area for locating a cross-section of workers and students. It is one of the major newspaper-consuming populations of Accra according to Graphic Communications Group (2004.)

#### Sampling

A sample of 150 respondents was used in this survey. Sampling involves selecting elements from a population. One does not need to gather data on every single event in a population to draw accurate conclusions. Careful sampling can often accurately identify population characteristics even with very small numbers of events. Researchers rarely sample all possible events, but they rely on a portion of all data to draw conclusions. Since a study's

conclusions is only as good as the data on which they are based, the sample needs to be gathered thoughtfully (Brown & Benchmark 1994).

For the purpose of this study the survey method involving simple random sampling was used to determine who comprised the greater readership of *Graphic Showbiz* — students or workers. The subjects were selected on the basis of specific characteristics, in this case, readership of *Graphic Showbiz*. Wimmer & Domminick (2000) acknowledge that it is difficult to draw a sample that comprises readers of specialised publications to generate statistically reliable results. Many magazines prefer reader panels of 25 to 30 people who are selected to participate for a predetermined period. All feature articles that appear in each issue of the magazine are sent to these panel members, who rate each article on a number of scales, including interest, ease of readership, and usefulness.

Other specialised magazines such as *The Engineering News Record* conduct periodic in-magazine surveys that ask readers about career issues. In 1997 *Vogue* started an on-line reader group of college students called the Style Council. Another procedure which is peculiar to specialised magazine research is the item pretest (Haskins, 1960). A random sample of magazine readers are shown an article title, a byline, and a brief description of the content of the story. Respondents are asked to rate the idea on a scale from 0 to 100, where 100 represents "would certainly read this article" and 0 represents "would not read this article." The average ratings of the proposed articles are tabulated as a guide for editorial decisions.

Other magazine research involves item-selection and editor-reader comparisons. For example, *Glamour* generally surveys reader response to every issue (Smith, 1992). Questionnaires are mailed to readers asking them about the articles, the cover, and their general reading habits. *Travel &*

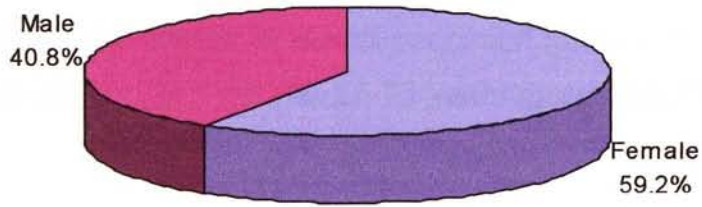
*Leisure* has a similar system and so does *Good Housekeeping* which takes a random survey of its subscribers. Harcourt Brace Jovanovich does both pre-testing and post-testing in its healthcare journals. The company sends the titles of 15 articles printed on a single sheet of paper to 400 or 500 physicians. The respondents are asked to rate each article as having high, moderate or low interest value.

In addition to traditional readership studies, many magazines use focus groups. *Farmer*, for example uses focus group sessions for reader reaction to headlines, graphics and general editorial feedback. Other magazines use focus groups as supplements to their monthly questionnaires.

Unfortunately, none of the foregoing traditional survey techniques was appropriate to the current study because of the non-availability of a ready reader population of *Graphic Showbiz*. For one thing, there is no significant subscriber base, which means that all copies are picked up at newsstands or bought from vendors on the streets on the day of the week when the newspaper is published. For another thing, no study has been done before the current one to specifically determine the profile of readership of *Graphic Showbiz*. Therefore a more ingenious method was needed. The method used is explained in detail under Data Collection Techniques on page 32.

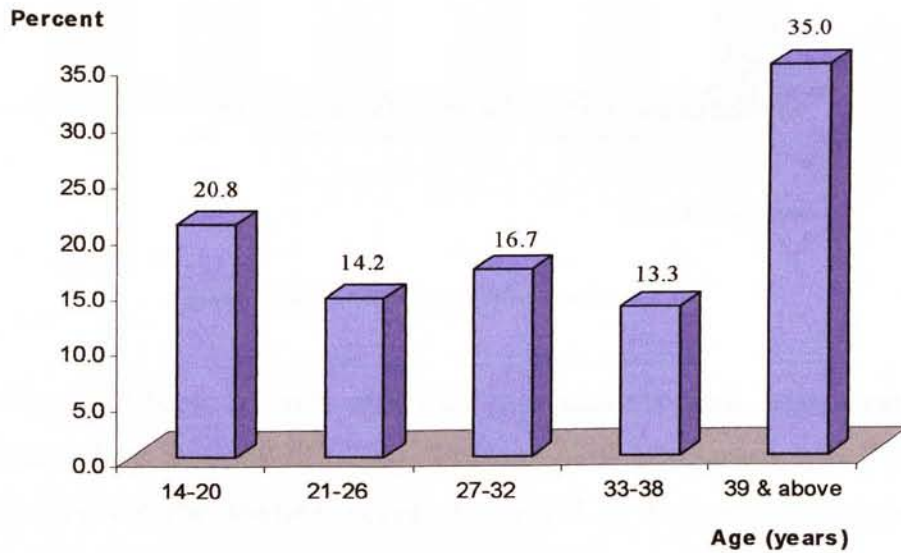
### **Characteristics of Respondents**

The following general characteristics of respondents were observed without bias to worker-student differences



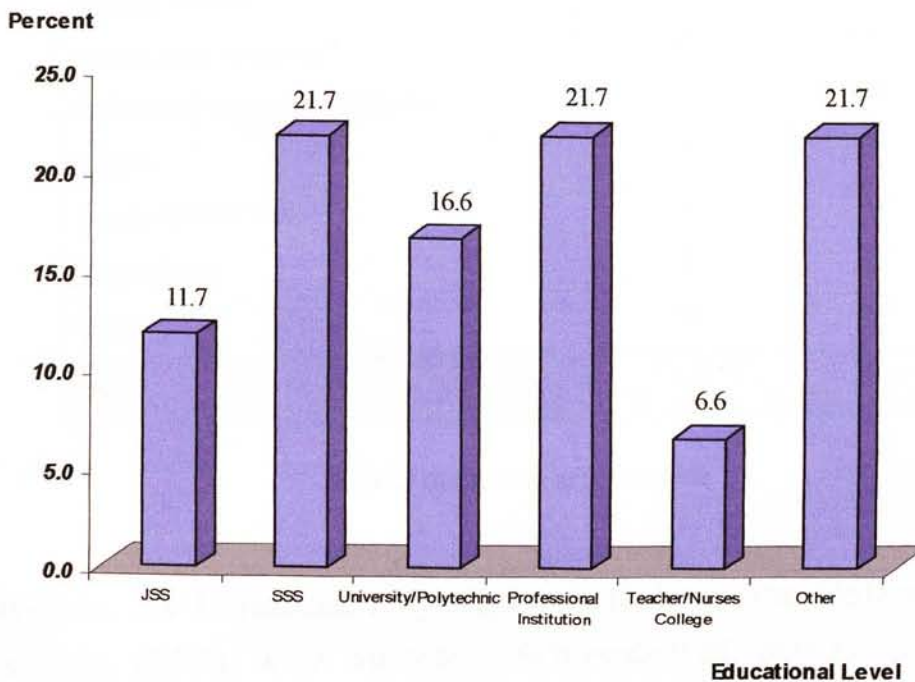
*Figure 1: Gender respondents*

**Gender:** Respondents comprised 71 females, representing 59.2%, and 49 males representing 40.8%.



*Figure 2: Age groups of respondents.*

**Age:** From *Figure 1* (below), it is noted that the highest number of respondents for the study belong to the 39 years and above (35%), followed by the 14-20 years group (20.8%), the 27-32 years group (16.7%), and the 21-26 years group.



*Figure 3: Educational levels of respondents.*

**Education:** *Figure 2* (below) indicates that respondents with education up to the Senior Secondary School (21.7%), Professional Institution (21.7%) and other (21.7%) tied for the highest score, followed by University/Polytechnic (16.6%) and JSS (11.7%). Those at the Teacher/Nurses College educational level accounted for the least (6.6%).

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
<b>Student</b>	30	25.0
<b>Unemployed</b>	13	10.8
<b>Workers</b>		
Self-employed	21	17.5
Civil/Public servant	12	10.0
Security services	2	1.7
Private sector employee	19	15.8
Professional musician/artist/actor	1	0.8
Artisan	2	1.7
Teacher/School staff	7	5.8
Hospital staff	2	1.7
<b>Other</b>	11	9.2
<b>Total</b>	<b>120</b>	<b>100.0</b>

*Table 4: Occupation of respondents*

**Occupation:** As is indicated by Figure 3 (below), the highest number of respondents (25%) were students. Self-employed persons came second (17.5%), Private Sector Employees came third (15.8%), Unemployed were fourth (10.8%) and Civil/Public Servants were fifth (10%). The smallest category by occupation were Professional musicians/artists/actors (0.8%).

<b>Income (¢)</b>	<b>Frequency</b>	<b>Percent</b>
200,000-500,000	54	45.0
500,000-1,000,000	22	18.3
1,000,000-2,000,000	18	15.0
2,000,000-5,000,000	11	9.2
5,000,000-8,000,000	4	3.3
8,000,000 & above	11	9.2
<b>Total</b>	<b>120</b>	<b>100.0</b>

*Table 5: Respondents' level of income*

**Income:** Figure 4 (below) shows that the highest number of respondents (45%) fell within the lowest income group with a monthly income of between ¢200,000 and ¢500,000. The highest income earners — ¢8m and above — accounted for 9.2% of respondents.

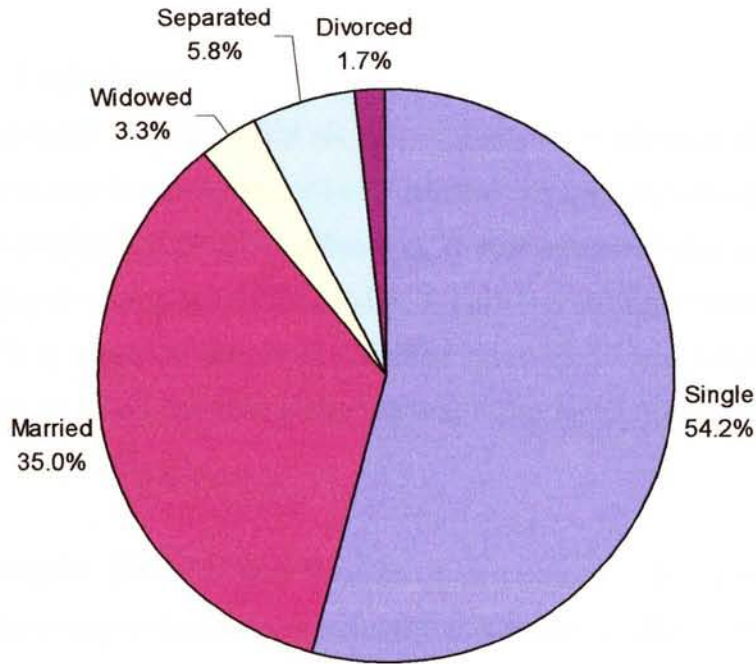


Figure 6: Marital status of respondents

**Marital Status:** The largest number of respondents were single (54.2%). Those who were married accounted for 35%, while those who had been separated were 5.8% of the total.

### Data Collection

The two main methods of data collection that are used in uses and gratifications studies are face-to-face interviews and self-administered questions. The self-administered questionnaire was considered appropriate for this study because respondents, who were likely to be on their way during the rush hour, could answer the questions in their own time. Besides, given time and budgetary constraints, a self-administered questionnaire was less expensive for the researcher and less time-consuming for the respondent.

## **Data Collection Techniques**

The nature of this study required that all respondents be readers of *Graphic Showbiz*. The first step in screening was to administer questionnaires to people who were readers of *Graphic Showbiz*. It was assumed that anyone who bought the paper was a potential reader. Again the first question in the questionnaire: "How often do you read *Graphic Showbiz*?" was a further screening step that enabled the researcher to reach the right type of respondents.

One edition of *Graphic Showbiz* was used to elicit responses from readers who bought the newspaper from three selected newsstands. These newsstand vendors with numbers AC113, AC118 and AC126, together account for six per cent of the total number of all five titles of Graphic Communications Group that are sold in Accra.

Each of the vendors was given 50 copies of the *Graphic Showbiz* edition of Thursday, April 15, 2004 to sell. Every third member of the public who picked up a copy of *Showbiz* from any of the three designated newsstands on that day was handed a questionnaire at the point of purchase. They were informed verbally by research assistants that if they filled out the questionnaires and returned them to the same newsstands the following Thursday, they would receive that week's edition of *Graphic Showbiz* free of charge. The offer was followed through to ensure that respondents indeed received their free copies.

### **Data Collection Instrument**

The questionnaire consisted of 30 close-ended questions to allow for easier responses and included three open-ended questions to obtain respondents' own suggestions. Questions were focused on arts and entertainment discipline preferences, their treatment and presentation, and respondents' expectations and suggestions. Five other questions were on demographic characteristics of respondents. (See appendix )

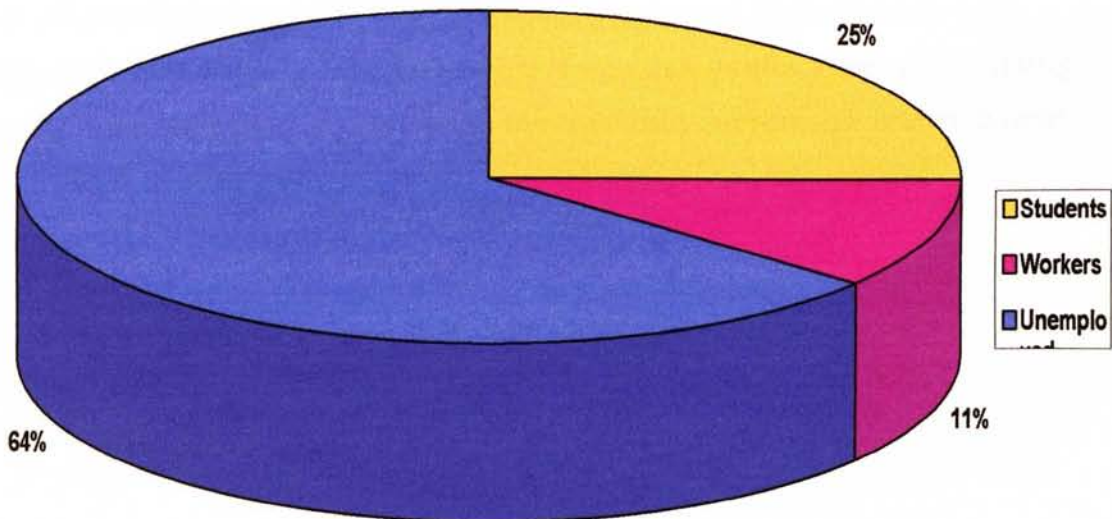
### **Data Analysis**

Out of the 150 questionnaires administered 120 were returned. This represented 80% return rate which is reckoned as "high response" ( Dillman, 1978; Yu & Cooper, 1983) .The completed questionnaires were coded and the results for the study were analysed using frequencies and percentages to describe the data derived from the respondents.

## Chapter Four

### FINDINGS

The object of the readership survey was to find out who, between students and workers, patronised *Graphic Showbiz* and why. Did more students patronise *Graphic Showbiz* than workers? What particular disciplines of the arts published by *Graphic Showbiz* attracted patrons most? In this chapter are presented the results obtained from the survey. The presentation is in the form of percentage and frequency distribution as well as cross-tabulations. The inferences which can be made from these results are discussed and are used to answer the research questions raised.



*Fig 7: Student-worker ratio of Showbiz readership*

#### **Student-worker ratio**

The survey results showed that contrary to the researcher's position that

students were more likely to patronise *Graphic Showbiz* more than workers, it turned out that workers outnumbered students by almost three to one.

According to Schram and White (1977) older people are likely to use newspapers less and less for entertainment, more and more for information and serious viewpoints on public affairs.

The broad areas of arts and entertainment that *Graphic Showbiz* covers are music, fine art, theatre, dance, fashion, travel and food. These are subjects that may be categorized as entertainment and which it was believed, would be more attractive to younger people, in this case, students, than to workers.

The inference is that there was no sharp demarcation between students and workers when it came to patronage of *Showbiz*. Assuming that age was likely to be a factor in patronage, it was found that the two peaks of the age group chart (Figure 2) belonged to the 14-20 year group and 39 and above year group. This may suggest that the gratifications that workers found in reading *Showbiz* may have been carried from the time they patronised entertainment publications as students.

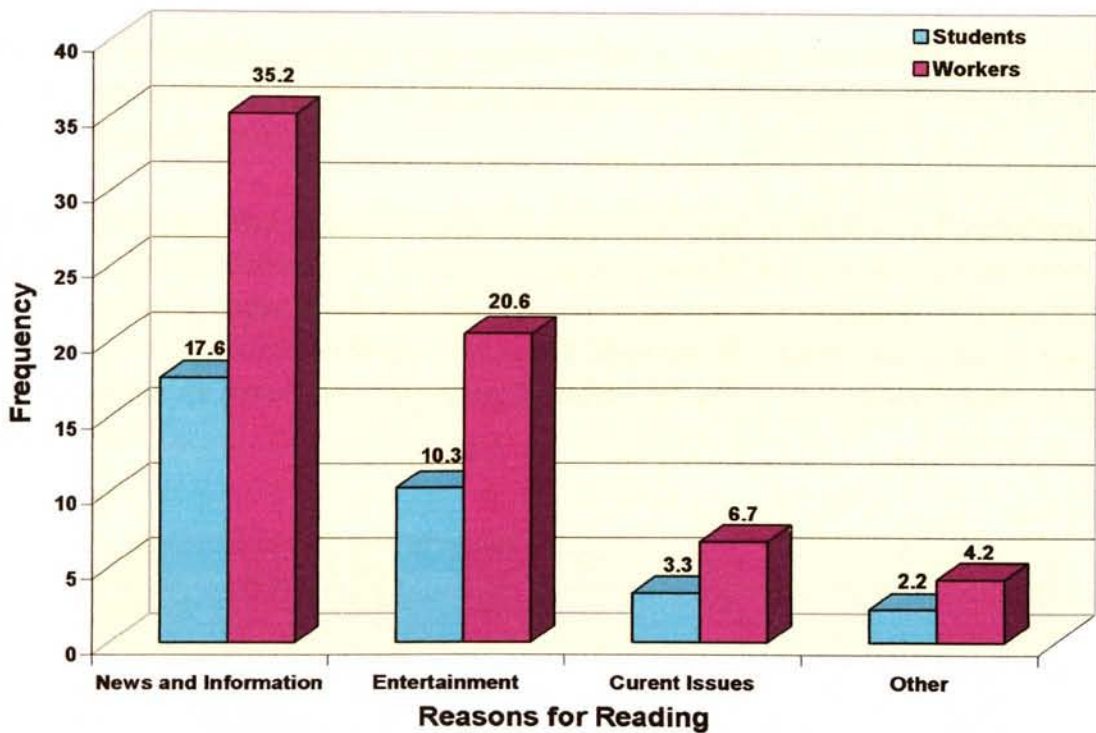


Fig 8: Primary reason for reading Showbiz

### Primary reason for reading Showbiz

Respondents were asked to indicate their primary reason for reading *Graphic Showbiz*. Those who read for news and information comprised the highest number (52.8%) followed by those who read for entertainment (30.8%) and those who read to learn about current arts issues (10%). Relating the findings to workers and students, it was found that to every question, the number of workers was about twice that of students. For example, reading for news and information obtained the largest proportion of respondents and workers accounted for 35.2% while students accounted for 17.6%. This was to be expected.

News is one of the major components of mass communication and one of the sources of information by which people get to know about what is going on around them.

According to Lule (2004:3), “news comes to us as a story, the telling of a happening, written or spoken with the intention of entertaining or informing”. Doris Graber (2001) suggests, as noted by Bennett (1996) that news is not just any information, or even the most important information about the world;

rather news tends to contain information that is timely and familiar (stories drawing on familiar people or life experiences that give even distant events a close –to-home feeling).

What this discussion indicates is that entertainment news and information, which include goings-on in the entertainment world as well as information about familiar people such as musicians and actors are as much an attraction factor to workers and students who read *Showbiz* the same way that news about politics or disasters may attract readers of other newspaper that carry such news.

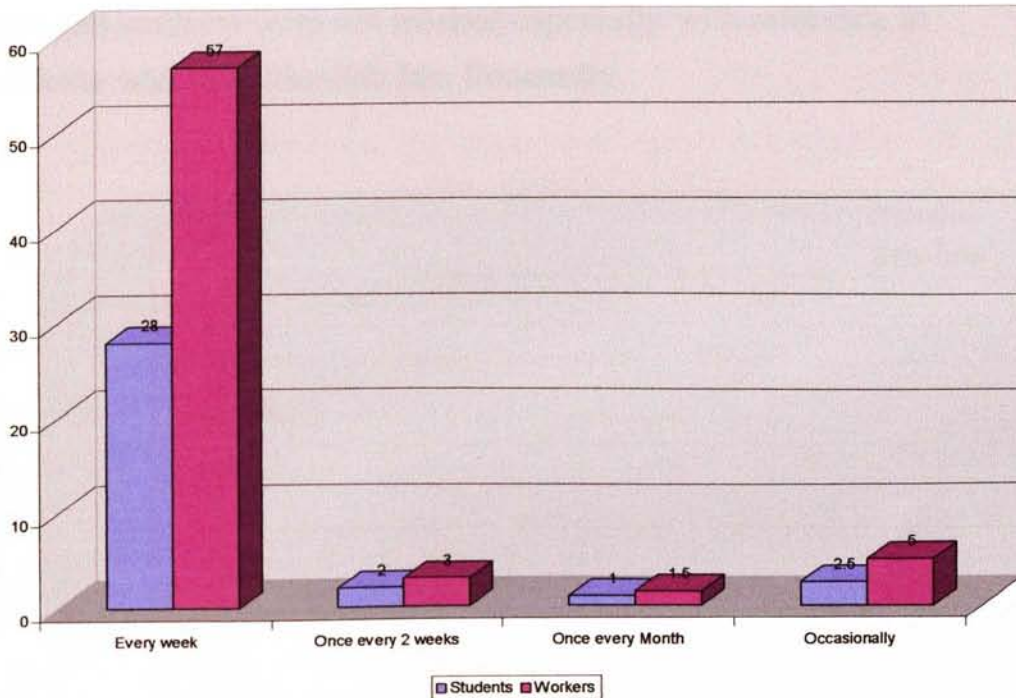


Fig. 9: Frequency of readership

### Frequency of readership

From Figure 9 (above) it is noted that the number of people who read *Graphic Showbiz* every week accounted for 85% of respondents while those who read it once every two weeks accounted for only 5%. Those who said they read it occasionally were 7.5%. This is similar to responses given by readers to a question about the number of times they bought *Graphic*

*Showbiz*. While 79.2% bought the paper every week of the month, 6.6% bought it thrice and twice a month and 8.3% never bought it but borrowed it from others to read or read the library or office copies.

With regard to student-worker comparison, the survey results showed that workers were more frequent readers of *Showbiz* than students were. Although when it came to the ability to buy workers were more likely to patronise *Showbiz* more income was not a factor to patronage. The differences between workers and students were not marked especially with reference to respondents who read *Showbiz* less frequently.

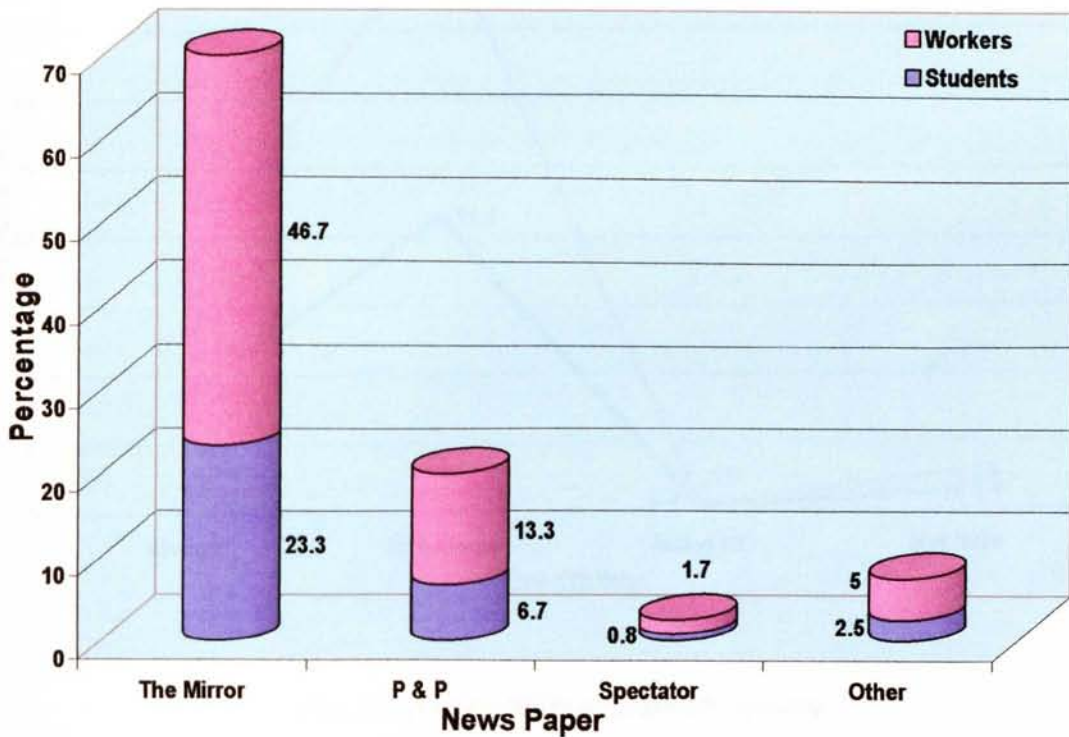


Fig. 10: Other papers read besides *Showbiz*

### Which other papers read

Asked which other newspapers respondents read regularly besides *Showbiz*,

the survey showed that *Mirror* topped the list with 70%; followed by *P&P* (20.0%) and *Weekly Spectator* (2.5%). Other accounted for 7.5% (Figure 10, above). The survey showed further that both workers and students who patronized *Showbiz* used similar sources for entertainment news and information.

The *Mirror*, *P&P* and *Spectator* were not exclusively arts and entertainment subject newspapers but at least they carried between one and two pages each week of entertainment news. The student-worker divide was significant when it came to responses about what other newspapers were read regularly besides *Graphic Showbiz*.

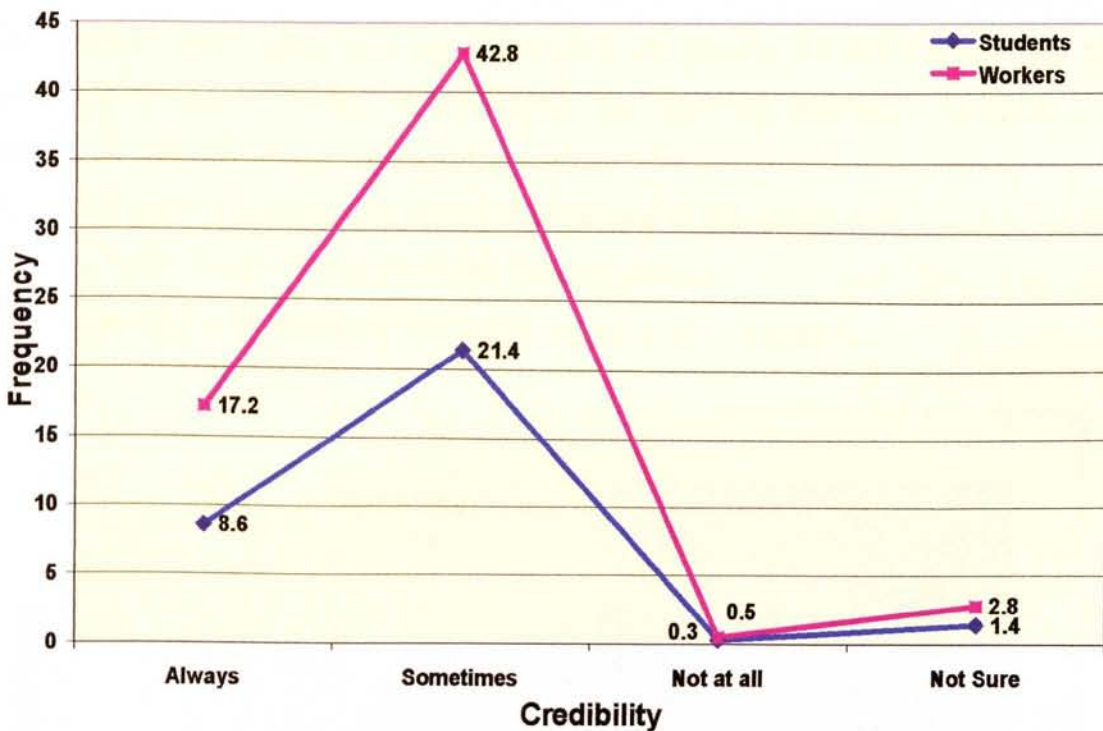


Fig. 11: Believability of Showbiz content

### Believability of Showbiz Content

Student-worker differences did not turn up as an issue as far as believability

of *Showbiz* content went. In total 64.2% of respondents found the content of *Showbiz* “believable sometimes.” Those who found the content “believable always” accounted for 25.8%; those who did not believe in the content at all were 0.8%; and these who were not sure were 4.2%.

Coming from both workers and students, the credibility rate of *Showbiz* was very high. As observed by Karikari (2000) Ghana has a number of successful entertainment tabloids that focus on sex, scandal and news of the weird. The tabloid *P&P* is believed to have one of the highest circulation figures in the country. Again, Karikari (2000) states that several titles compete with *P&P* in that market where gory and ghoulish tales are gospel for the masses and they sell well by exaggerating, embellishing and making dramatic and surreal true stories of murder and sex related scandal.

If, as the survey shows, the believability rate of *Showbiz* was considered that high by both workers and students who patronised the paper, then it is a good indication that it is meeting the right expectation of readers

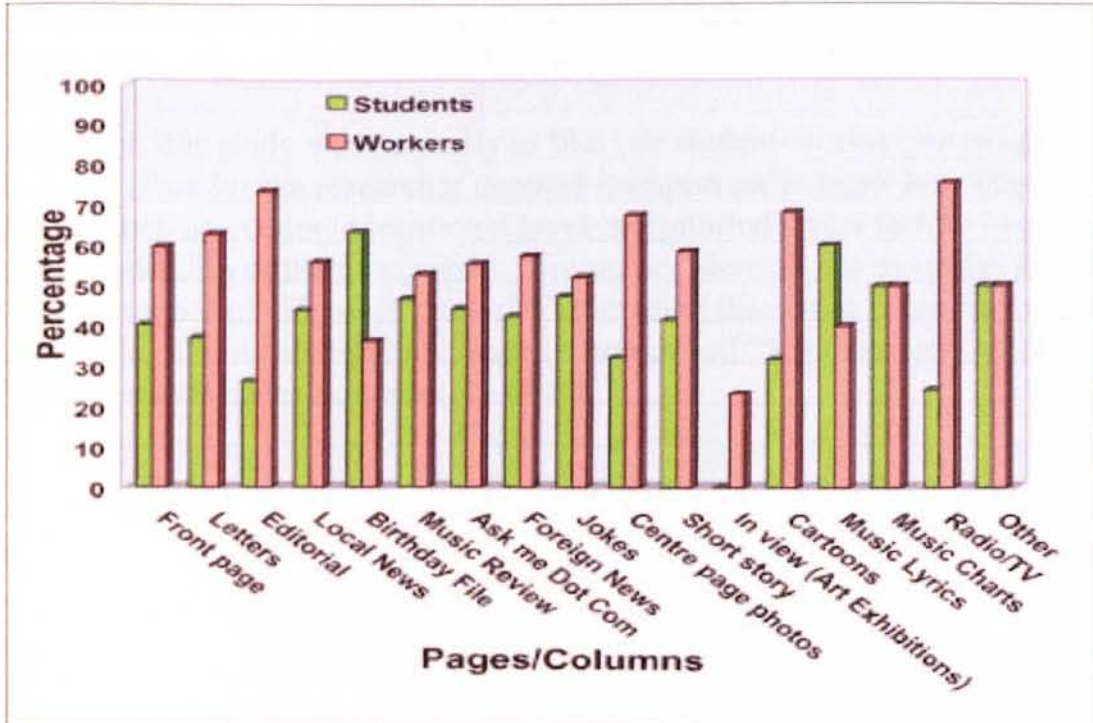


Fig. 12: Favourite pages and columns

## Favourite Pages /Columns

Respondents were asked to indicate their favourite pages or columns in *Showbiz*. They were given the option to indicate as many pages or columns that were favourites. By patronage of total cases for workers and students (Fig.12) front page story accounted for the highest number of 55.8%, followed by jokes (52.5%) foreign news (39.25); short story and radio/TV (34.2% each); editorial (31.7%) and letters (29.2%).

Other favourite pages/columns in order of ranking were centre page photos (28.3%); music reviews (26.7%); music charts (23.9%); "Ask Me Dot Com" (22.5%); local news (20%); cartoons (18.3%) and music lyrics (16.7%).

A number of responses regarding favourite pages columns did not follow the worker-student proportions trend that has been observed in many of the responses. Unlike in other cases where worker responses to particular questions were often higher than that of students, in this case quite a number of student responses were markedly different from that of workers. For example, higher student responses were obtained with regard to birthday file as a favourite column. Student responses accounted for almost twice the number of responses obtained from workers. Similarly, when it came to music lyrics, there were more students than workers who considered it as a favourite column.

Although this study was basically to find out student-worker patronage of *Graphic Showbiz* the researcher deemed it important to know how other factors such as gender, educational level, and marital status factors impacted upon readership of the newspaper. The survey showed, for example, that the largest number of *Showbiz* readers had attained the senior secondary school level or higher. Again total respondents comprised 71 females representing 59.2%, and 49 males representing 40.8%.

## Chapter Five

### CONCLUSION

This study aimed at finding out the profile of readers of a single newspaper — *Graphic Showbiz* which specialises in arts and entertainment. The study also examined why people patronised this newspaper and readers preferences for particular topics.

#### Summary of findings

An overall appraisal of the findings in this study indicates that contrary to the researcher's position that given the large amount of music and entertainment related news and articles that *Graphic Showbiz* published, it will be more attractive to students than workers, the reverse was true. It was the position of the researcher that although students may not have the purchasing power as workers do, students will still constitute the larger number of people who patronised *Showbiz* compared with workers.

From the findings of the study the number of workers of various categories who patronised *Graphic Showbiz* amounted to approximately twice the number of students. Thus the largely music and entertainment content of the paper provided no special attraction to students.

With regard to the educational level of patrons of *Graphic Showbiz*, the study found that most respondents had had formal education up to the Senior Secondary School level. As far as age is concerned, the results from this study indicated that over 50% of total respondents belonged to the 27 to over 39-age bracket. These findings, relating to the profile of newspaper readers is similar to those from Ansu-Kyeremeh and Gadzekpo's (1996) survey which arrived at a rough profile of the newspaper reader. He or she has schooled to the

secondary school level, is employed, predominantly single, and within the age range of 26-45.

The age group indicators in this study confirm what Schramm and White (1974) found in their study that newspaper reading tends to increase with age. Although Darmani (1999) points to the notion that because young people are known to be fashionable, adore adventure and entertainment and therefore their rating for music, beauty, love and relationships proved higher than that of older people it appears that such young people look for their information elsewhere than from newspapers, probably from television. Indeed in his 1990 survey of high school students, Cobb-Walgren (1990) found that one of the reasons for the decline in students reading was competition from the more dynamic and stimulating television medium. The conclusion then is that generally the reader of *Graphic Showbiz* is not different from the average newspaper reader regardless of the largely exclusive arts and entertainment content of the paper.

This study also confirms that newspaper content is important for patronage. In terms of their primary reason for patronising *Graphic Showbiz*, a majority of respondents (52.8%) indicated that they read the paper for news and information. Others (30.8%) said they read for entertainment and others still (10%) to learn about current arts issues. Again this finding is similar to what Ansu-Kyeremeh and Gadzekpo (1996) found in their survey which indicated that readers patronised newspapers to be informed about events.

Closely linked with the primary reason for reading newspapers are credibility, frequency and length of patronage. Asked whether they found the content of *Graphic Showbiz* believable, only 0.8% responded in the negative which may suggest that *Showbiz* not only meets the expectations of readers in terms of providing news and information but also it meets their credibility

expectations.

It appears to follow, therefore, that the satisfaction readers derive from *Showbiz* has influenced the frequency they read the newspaper as well as their long-term patronage. This survey shows that the number of respondents who read *Showbiz* every week accounted for 87.5%. Those who said they read it occasionally accounted for only 5%. In a similar trend, respondents who indicated that they had been reading *Showbiz* for the last five years were 25% and those who could not remember how long they had been reading the paper were 24.2%. Statistically, there was no difference between the reasons given by students and that of workers with respect to why they patronised *Showbiz*. In both cases reading for news and information dominated the reasons given.

When it comes to arts-discipline preferences by gender this study found that more females than males tended to see some columns/pages as favourites. The difference was more evident with the Short Story, Foreign Celebrity News and Ask Me Dot Com columns. When it came to preferences, however, the differences between students and workers were not much.

### **Limitations**

Before the recommendations are presented, it is necessary to declare some of the weaknesses and limitations of the data and their possible effects on the results. The first limitation is the sample size. The sample represents a limited population and a limited geographical area and conclusions arrived at therefore should be seen in that context and are generalisable in so far as the limitations are accounted for. However, given that *Graphic Showbiz* is national in character by way of content and circulation, and the project area was carefully selected to represent workers and students, conclusions could serve for some useful insights.

The high non-response rate for certain questions is another weakness in this

study. The open-ended questions particularly suffered non-responses. For example, Question 24 (See Appendix) which asked respondents to indicate whether they would like to see any changes in the paper, over 65% answered "Yes." But when asked in question 26 to say what they want to see in *Graphic Showbiz* that is not present now, less than 10% gave any response.

### **Recommendations for further studies**

The limitations notwithstanding, this study paves the way for further studies in newspaper readership profile. This research focused on arts and entertainment as a subject that is covered exclusively by one newspaper. Other studies can be undertaken on publications dealing with focused interests such as business, environment and health. Newspapers could do research on their readership profile to throw more light on patronage with particular reference to subject-choice and appeal. Other studies can be undertaken to determine where patrons of particular interest newspapers obtain other news and information not related to their special interest areas.

As an exploratory study, this research gathered a lot of material that was not used directly for the purpose of the study because of the study's focus on students and workers. This material, however, can be used to look at various issues related to newspaper patronage. For example, access to newspapers — its regular availability at the point of sale — could be looked at since it can have an influence over patronage.

Owing to time and logistic constraints this study limited itself to Osu in Accra but its reach can be expanded to include other known *Showbiz* news patrons such as those in Tema, Kumasi and Takoradi.

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## Appendix

### QUESTIONNAIRE

Answer these questions and have next week's 'Graphic Showbiz' for free!

Dear reader,

I am N. Dadson, a student of the School of Communication Studies, Legon. I am conducting a research on reader patronage of the *Graphic Showbiz* newspaper. You have been selected on a purely random basis to assist in this academic research and the information you provide will be treated with utmost confidentiality. Please provide candid answers to all questions. Tick the answer that best reflects your opinion.

1. How often do you read *Graphic Showbiz*?

1. Every week
2. Once very two weeks
3. Once every month
4. Occasionally

2. How many times in a month do you buy *Graphic Showbiz*?

1. Four times
2. Three times
3. Two times
4. Once

3. If you buy *Graphic showbiz* yourself, how do you obtain a copy to read?

1. I borrow it from others
2. I read from the library
3. I read the office copy

4. For how long have you been reading *Showbiz*?

1. Since up to five years
2. For more than three years
3. For the past one to two years

4. Only recently
5. Can't remember

5. How important is it for you to read Graphic Showbiz?

1. Very important
2. Somewhat important
3. Important
4. Not important

6. Where do you usually read Showbiz?

1. At school
2. At the office
3. At home
4. On my way to school
5. On my way to work
6. At the library.

7. What is your primary reason for reading Graphic Showbiz?

1. For news and information
2. For entertainment
3. To learn about current arts issues
4. Other.....

8. Which of the following columns/pages are your favourite?

(You may tick more than one.)

1. Front page story
2. Editorial
3. Letters
4. Birthday File
5. Local News

6. Centre Page Photos
7. Ask Me Dot com
8. Jokes
9. Foreign News
10. Music Reviews
11. In View (Art exhibitions)
12. Short Story
13. Cartoons
14. Music Charts
15. Music Lyrics
16. Radio/TV Listening & Watching
17. Other.....

10. Why do you like your chosen favourite pages/column:

.....

11. How do you find the general look of the paper?

1. Very good
2. Good
3. Bad
4. Not sure

12. How attractive do you find the front page of the paper?

1. Very nicely done
2. Nicely done
3. Just OK
4. Badly done

13. Do you find the language in the paper easy to understand?

1. Very easy

2. Easy
3. Too many strange words
4. Difficult to understand.

14. How would you assess the quality of photographs used in the paper?

1. Very clear
2. Clear
3. Not clear
4. Not clear at all

15. Which of the following columns/pages do you read the least? (You may tick more than one.)

1. Front page story
2. Editorial
3. Letters
4. Birthday File
5. Local News
6. Centre Page Photos
7. Ask Me Dot com
8. Jokes
9. Foreign News
10. Music Reviews
11. In View (Art exhibitions)
12. Short Story
13. Cartoons
14. Music Charts
15. Music Lyrics
16. Radio/TV Listening & Watching
17. Other.....

16. How do you find the number of pages of Graphic showbiz?

1. Just alright
2. Too few
3. Too many
4. Others.....

17. Do you find Graphic Showbiz stories truthful?

1. Always
2. Sometimes
3. Not at all
4. Not sure
5. Others

18. Can you mention some writers or columns whose stories you dislike? Give reasons: .....

.....  
.....

19. How do you find the accuracy of reports?

1. Very accurate
2. Not accurate
3. Biased
4. Not biased
5. Not sure
6. Others

20. Would you like to see any changes in the paper?

1. Yes
2. No
3. Not sure

21. What changes would you like to see in the paper?

Changes in 1. Editorial content

- 2. Increased number of pages
- 3. Layout/look
- 4. Language
- 5. Front page design
- 6. Other.....

22. What do you want to see in Showbiz that is not present now?

.....

.....

.....

**Demographics:**

- 1. Gender
  - 1. Male
  - 2. Female
- 2. What is your occupation
  - 1. Student
  - 2. Worker
  - 3. Unemployed
  - 4. Self-employed
  - 5. Civil Servant/Trading/Public Servant
  - 6. Security Services
  - 7. Private Security
  - 8. Private Sector Employee
  - 9. Professional musician/artiste
  - 10. Artisan
- 3. If you are student at what level are you?
  - 1. JSS

2. SSS
  3. University/Polytechnic
  4. Professional Institution
  5. Teacher/Nurses College
  6. Other
4. If you are a worker, which of the following are you?
1. Office worker
  2. Shop worker
  3. Self employed
  4. Musician/Artist
  5. Hospital staff
  6. School staff
5. Which of the following age brackets do you belong to?
1. 14-20
  2. 21-26
  3. 27-32
  4. 33-38
  - 39 and above.
6. What is your marital status?
- |            |              |
|------------|--------------|
| 1. Single  | 4. Separated |
| 2. Married | 5. Divorced  |
| 3. Widowed |              |
7. If you are a worker, among which of the following income bracket per month will you place yourself?
1. ₵200,000 — ₵500,000
  2. ₵500,000 — ₵1,000,000
  3. ₵1,000,000 — ₵2,000,000
  4. ₵2,000,000 — ₵5,000,000

5. ₵5,000,000 — ₵8,000,000

6. ₵8,000,000 and above

8. In which part of Accra do you live? .....

9. In what region of the country do you come from?

1. Greater Accra

2. Central

3. Ashanti

4. Western

5. Eastern

6. Upper West

7. Northern

8. Upper East

9. Volta

10. Brong Ahafo

10. What is your religious affiliation:

1. Moslem

2. Protestants (Methodist/Presbyterian/Anglican)

3. Catholic

4. Pentecostal

5. Traditional

6. Others (Specify).....

Thank you very much for completing all the questions. Please hand over your completed questionnaire to the same vendor from whom you bought your last copy on **Thursday June 24, 2004**, and have the current showbiz edition for free.