

# **THE CONTRIBUTION OF TELEVISION PROGRAMS TO TALENT DEVELOPMENT AMONG THE YOUTHS IN UGANDA**

## **A CASE OF LUBAGA DIVISION, KAMPALA CITY**

**BY**

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### **ABSTRACT**

This study seeks to thoroughly examine the role of television programs in fostering talent development among the youth in Uganda, with a particular focus on Lubaga Division as the case study area. The research will delve deeply into three major objectives. First, it will assess how television programs contribute to promoting diversity and inclusivity among young people in Lubaga Division, exploring the extent to which these programs reflect various cultural, social, and economic backgrounds. Second, the study aims to identify and analyze the challenges that youths encounter in their pursuit of talent development. These challenges may range from limited access to resources and opportunities to broader societal and structural barriers. Lastly, the study will explore viable strategies that can be implemented to enhance talent development, offering practical recommendations based on evidence gathered from the field. To achieve these objectives, a comprehensive mixed-method research design will be employed, integrating both quantitative and qualitative data collection and analysis techniques. Quantitative data will be gathered through structured surveys and questionnaires administered to a representative sample of youths in Lubaga Division. This data will be subjected to descriptive statistical analysis, allowing for a clear presentation of trends, frequencies, and relationships concerning the influence of television on talent development. On the qualitative side, in-depth interviews will be conducted with a range of stakeholders, including youths, opinion leaders, and retired sportsmen and sportswomen who have insights into the talent development ecosystem in the region. Thematic analysis will be applied to this qualitative data, providing rich, narrative-driven insights that complement the quantitative findings. By adopting this robust, multi-faceted approach, the study will offer a holistic understanding of how television programs impact talent development among Ugandan youths. It will not only illuminate the current state of television's role in shaping young talents but also provide actionable strategies to overcome existing challenges and enhance future opportunities.

### **List of Abbreviations**

TV – Television

HCT– Human Capital Theory

SCT – Social Cognitive Theory

UNESCO – United Nations Educational, Scientific, and Cultural Organization

SPSS – Statistical Package for the Social Sciences

NGO – Non-Governmental Organization

TD- Talent Development

RMM- Role Models and Mentors

OTD- Opportunities for Talent Development

## **CHAPTER ONE: GENERAL INTRODUCTION**

### **1.0 Introduction**

This study examines the contribution of television programs to talent development among youths in Lubaga Division, Uganda. The key variables of the study are television programs, talent development, and youths in Lubaga Division. This chapter presents the background to the study, problem statement, objectives, research questions, hypotheses, scope, significance, justification, operational definitions, and conceptual framework.

### **1.1 Background to the Study**

Globally, talent development among youths is recognized as a crucial aspect of personal growth and societal contribution. The United Nations emphasizes the importance of empowering youths through education, skills development, and employment opportunities (United Nations, 2015). Similarly, the African Union's Agenda 2063 prioritizes youth development as a key driver of economic growth and social transformation (African Union, 2015).

In the East African region, countries such as Kenya and Tanzania have implemented initiatives to promote talent development among youths. For instance, Kenya's Vision 2030 recognizes the importance of youth talent development in driving economic growth (Government of Kenya, 2007). In Uganda, the National Youth Policy (2010) highlights the need for talent development programs to empower youths and promote economic growth.

Historically, Uganda has faced challenges in talent development among youths. The country's education system has been criticized for being theoretical and not practical enough to equip youths with relevant skills for the job market (Kasozi, 2011). Furthermore, the lack of resources, infrastructure, and opportunities for talent development has hindered the growth of creative industries in Uganda (Mwesigwa, 2017).

In Lubaga Division, the local context presents unique challenges and opportunities for talent development among youths. The division is characterized by high levels of poverty, unemployment, and social inequality (Lubaga Division Local Government, 2020). However,

the division is also home to a vibrant arts and culture scene, with numerous music, dance, and theater groups (Kampala City Council, 2019).

Theoretically, talent development among youths can be understood through the lens of human capital theory, which posits that investments in education and skills development can lead to increased productivity and economic growth (Becker, 1964). Conceptually, talent development encompasses a range of activities, including education, training, mentorship, and apprenticeship (Colombo & Stanca, 2014).

Contextually, the study is situated within the broader context of Uganda's efforts to promote economic growth and social transformation through youth development. The study aims to contribute to the understanding of the role of television programs in promoting talent development among youths in Lubaga Division.

## **1.2 Problem Statement**

Despite the recognized potential of television programs to promote talent development, many youths in Lubaga Division remain deprived of access to opportunities that could help nurture their talents. This lack of access has led to widespread idleness among the youth, contributing to the rise of anti-social behaviors such as drug abuse, crime, and other disruptive activities. Studies show that limited opportunities for personal growth are a major contributing factor to youth delinquency in Uganda (Uganda Youth Survey Report, 2021). Consequently, many youths in Lubaga Division are failing to reach their full potential, further exacerbating social and economic challenges in the region.

Historically, Lubaga Division has struggled with the development of youth talent due to the division's limited resources, poor infrastructure, and inadequate opportunities. The division faces high levels of poverty, unemployment, and social inequality, which hinder the growth and development of youths. According to the Uganda Bureau of Statistics (2020), Lubaga Division records one of the highest poverty rates in Kampala, with unemployment among the youth being particularly pronounced. These socioeconomic challenges further limit access to platforms like television, which could otherwise serve as crucial avenues for talent development.

Currently, the television programs broadcast in Uganda are largely entertainment-driven, with limited focus on structured talent development. While some shows, such as music competitions and talent showcases, aim to promote youth talent, they are often inaccessible to the youth in Lubaga Division. Many households in the division lack basic resources such as electricity and television sets, a fact supported by a report from the Uganda National Household Survey (2019), which states that only about 20% of households in Lubaga Division have consistent access to electricity. The inability to access television programs that foster talent development significantly reduces opportunities for these youths to develop their abilities.

The persistent lack of effective television programs for talent development has resulted in the loss of potential among the youth in Lubaga Division. This has contributed to entrenched

poverty and social inequality, as the youth are unable to capitalize on their talents to improve their socioeconomic status. Addressing these issues is crucial, as empowering the youth through talent development not only enhances individual potential but also contributes to the broader social and economic well-being of the division and Uganda as a whole.

### **1.3 Objectives of the Study**

#### **1.3.1 General Objective**

To examine the contribution of television programs to talent development among youths in Lubaga Division.

#### **1.3.2 Specific Objectives**

1. To examine the influence of television programs on promoting diversity and inclusivity in talent development among youths in Lubaga Division.
2. To establish the challenges faced by youths in their quest for talent development in Lubaga Division.
3. To determine possible ways to spur talent development among youths in Lubaga Division.

### **1.4 Research Questions**

How do television programs influence talent development among youths in Lubaga Division?

What challenges do youths face in their quest for talent development in Lubaga Division?

What are the possible ways to spur talent development among youths in Lubaga Division?

### **1.6 Scope of the Study**

The scope of this study outlines the boundaries within which the research will be conducted, focusing on the content, geographical, and time dimensions. These parameters will define the context and extent of the investigation into the contribution of television programs to talent development among youths in Uganda, with particular attention to Lubaga Division.

#### **1.6.1 Content Scope**

The study will primarily focus on examining the influence of television programs on talent development (independent variable) among youths (dependent variable). Specifically, it will

investigate how television programming promotes diversity and inclusivity, the challenges youths face in their pursuit of talent development, and the strategies that can enhance the contribution of television to nurturing talent. It also explores related factors such as access to television programs, the educational value of content, and how different television formats (entertainment, educational, reality shows) support or hinder youth talent development.

### **1.6.2 Geographical Scope**

This study will be geographically limited to Lubaga Division specifically Mengo village, located in Kampala, Uganda. Lubaga Division is one of the five administrative divisions in the city and is characterized by a blend of urban and peri-urban populations. The division has been chosen because of its unique socio-economic challenges, such as high levels of poverty, unemployment, and limited infrastructure, which directly impact the accessibility and influence of television programs on the youth population. The findings from Lubaga Division will provide insights into the broader issue of talent development in similar urban and semi-urban areas in Uganda.

### **1.6.3 Time Scope**

The research will cover television programming and its effects on talent development from 2015 to 2024. This time period has been selected to capture recent trends in television content, including the rise of digital television, the growth of talent-based reality shows, and shifts in viewership patterns among youths. It also allows the study to assess both long-term and emerging challenges that have influenced the accessibility and impact of talent development programs on Ugandan youth.

## **1.7 Significance of the Study**

This study will be significant in both academic and practical contexts, contributing to the body of knowledge on media studies, youth development, and talent nurturing. The findings are expected to have implications for policymakers, educators, television networks, and the youth themselves.

### **Academic Contributions:**

The study will expand existing literature on the role of media, particularly television, in youth talent development. It will provide insights into the effectiveness of television programming in fostering talent development and promoting inclusivity among young people. By addressing gaps in current research, particularly in the Ugandan context, the study will contribute to theoretical frameworks that will examine media influence on youth development in developing countries. Future researchers are expected to benefit from the study's findings by gaining a clearer understanding of how media content could be leveraged for social and educational purposes.

### Practical Use and Policy Implications:

For television broadcasters, the study's findings will be valuable in helping them understand how their programs impacted youth talent development, particularly in underrepresented areas like Lubaga Division. Broadcasters could use the insights to design content that was more inclusive, educational, and accessible to youths, thereby improving their programming to meet the needs of a broader audience. This could lead to the adoption of more diverse and talent-oriented content that addresses the challenges facing young people, such as unemployment and lack of opportunities.

Policymakers and government agencies could find the research beneficial in crafting policies aimed at fostering youth empowerment through media. The study will prompt educational bodies and regulatory authorities to encourage the integration of talent development into television programming as a tool for addressing youth unemployment and social inequality. This also led to collaboration between television networks, educational institutions, and government agencies in creating targeted programs that aligned with national youth development strategies.

### Public Benefit:

The findings of this study directly will benefit youths in Lubaga Division and beyond. By highlighting the barriers to accessing talent development opportunities through television programs, the research will inspire community-driven solutions and advocacy for more inclusive programming. In the long term, the study's recommendations, if implemented, can lead to improved access to television content that nurtured young talent, offering a pathway to success for disadvantaged youths who otherwise lacked the resources to pursue their dreams.

In conclusion, the significance of this study lay in its potential to influence television programming, youth policies, and media-driven initiatives, ultimately contributing to talent development, reduced youth idleness, and increased social equity.

## **1.8 Justification of the Study**

The rationale for this study will be grounded in both methodological and problem-based considerations, addressing significant gaps in existing knowledge and practical challenges in the field of youth talent development in Uganda. The study is necessary for several key reasons:

### Problem Justification:

The central problem that justifies this study is the underutilization of television as a platform for youth talent development, particularly in underprivileged regions like Lubaga Division. Despite the widespread influence of television across Uganda, there is lack of focus on its potential to positively shape youth development. Television programs historically lean towards entertainment and commercial interests, with little emphasis on fostering the skills and talents of young people, especially those in socioeconomically disadvantaged areas. The study will address the gap by investigating the role of television programs in talent

development and exploring how these programs could be adapted to better meet the needs of youths.

Moreover, Lubaga Division has presented a unique case for examination due to its high rates of youth unemployment, poverty, and limited access to resources for talent development. Youths in the division often face barriers to pursuing their talents due to the lack of structured, accessible platforms. This study was justified in addressing the pressing need for more inclusive and accessible talent development avenues that could be supported by television programming, thereby contributing to efforts to mitigate youth idleness and its associated social problems, such as crime and drug abuse.

#### Methodological Justification:

From a methodological perspective, the study is justified because it employs both qualitative and quantitative research approaches to comprehensively explore the contribution of television programs to youth talent development. Previous studies on media and youth development in Uganda had often focused either on the content of media programs or the challenges facing youth, without a clear connection between media use and talent development outcomes. This study, however will bridge that gap by utilizing surveys and interviews with youths, television content creators, and policymakers, providing a more holistic understanding of how television could serve as a catalyst for youth empowerment.

Additionally, the study will offer a methodological contribution by focusing on a specific region (Lubaga Division) while also providing generalizable insights for similar urban and peri-urban areas in Uganda. This localized approach will provide context-specific data that will be more actionable for policymakers, media houses, and community stakeholders. The mixed-method approach will enhance the credibility of the study by combining numerical data with in-depth qualitative insights, allowing for a nuanced exploration of the issues at hand.

#### Relevance to Stakeholders:

The study will also be justified by its relevance to multiple stakeholders. For television broadcasters, it will offer valuable insights into the types of programs that could both attract viewership and fulfill a social responsibility to support youth talent development. Policymakers and educational institutions could benefit from the findings by identifying ways to collaborate with media houses to create programs that were aligned with national youth development goals. The public, particularly youths in Lubaga Division, stand to gain from the study's recommendations, which aim to increase access to talent development opportunities and foster inclusive growth through media.

In conclusion, the study is justified by the need to address critical gaps in the role of television programming in youth talent development. By focusing on Lubaga Division, the study provides both practical and academic contributions to the understanding of how media can be leveraged for youth empowerment in Uganda.

## **CHAPTER TWO: LITERATURE REVIEW**

### **2.0 Introduction**

This chapter presents a review of the literature related to the study on the contribution of television programs to talent development among youths in Lubaga Division. The chapter is organized into five sections: introduction, literature survey, theoretical review, literature review, and conclusion. The literature review is based on a survey of existing studies, books, and journal articles. The review focuses on the specific objectives of the study, which are to examine the influence of television programs on promoting diversity and inclusivity in talent development, establish the challenges faced by youths in their quest for talent development, and determine possible ways to spur talent development among youths.

### **2.1 Literature Survey**

The literature survey will be conducted using various sources, including academic journals, books, and online resources. The search terms to be used include "talent development," "television programs," "youths," and "Lubaga Division."

### **2.2 Theoretical Review/Framework**

This study will be guided by two primary theoretical frameworks: Human Capital Theory and Social Cognitive Theory. These theories shall provide a foundation for understanding how television programs contributed to the development of talents among the youths in Lubaga Division. Each theory will offer unique insights into how individuals acquired skills, and how these skills could translate into economic and personal growth. The theories shall help in explaining the connection between television programs and talent development, while also accounting for the various social, economic, and psychological factors that will play a role in this process.

#### **2.2.1 Human Capital Theory (HCT)**

Human Capital Theory, developed by Gary Becker in 1964, argues that investments in education, training, and skills development contributes to increased productivity and economic growth. When applied to the context of this study, Human Capital Theory suggests that television programs focusing on talent development are essentially investments in the human capital of the youths who participate in them. By exposing youths to opportunities to improve their skills, these programs enhance their abilities and prepared them for future economic productivity.

Key Concepts of Human Capital Theory in this Study:

Investment in Human Capital: The theory emphasizes that any educational or skill-building program could be considered an investment in human capital. Television programs designed



to promote talent development function as an educational platform, offering youths the chance to learn new skills, be it in music, dance, art, or entrepreneurship. These programs act as a means to improve individual capacities, making participants more capable and potentially more employable.

**Talent Development as a Path to Economic Growth:** Human Capital Theory proposes that as individuals develop their talents, they would become more productive members of society, leading to increased economic activity. In the context of Lubaga Division, where many youths face unemployment and economic challenges, television programs have the potential to empower these individuals with the skills they needed to create employment opportunities for themselves, thus contributing to overall economic growth.

**Long-Term Impact:** Human Capital Theory suggests that investments in talent development yielded long-term benefits. By engaging with television programs that focus on talent development, youths gain skills that could continue to benefit them throughout their lives, both personally and economically. This is particularly relevant to the youths in Lubaga Division, where access to formal education and training is often limited. Television programs provide an alternative platform for skill acquisition, which could lead to long-term success.

In this study, television programs are understood as tools for investing in human capital, providing a structured means through which youths could improve their abilities and enhance their prospects for economic and personal advancement.

## **2.2.2 Social Cognitive Theory (SCT)**

Social Cognitive Theory, introduced by Albert Bandura in 1977, proposes that individuals learned and developed new behaviors through observation, imitation, and reinforcement. In the context of this study, Social Cognitive Theory suggests that television programs could significantly influence the development of talents among youths by offering models of behavior that could be observed and imitated. These programs feature individuals who demonstrate various talents, which the viewers could learn from and aspire to emulate.

### **Key Concepts of Social Cognitive Theory in this Study:**

**Observational Learning:** Social Cognitive Theory stresses the importance of learning through observation. In the context of television programs, youths in Lubaga Division have the opportunity to observe others performing skills or showcasing talents. Whether it is singing, acting, entrepreneurship, or creative arts, youths learn by watching these demonstrations and apply the knowledge in their own lives. This observational learning is particularly important in areas where formal training might not have been available.

**Role Models and Mentorship:** The presence of role models in television programs play a critical role in the talent development process. Social Cognitive Theory emphasizes that

seeing someone else succeed in a field could inspire and motivate viewers to follow a similar path. For youths in Lubaga Division, who might not have direct access to mentors in their community, television provides an alternative platform where successful individuals act as virtual mentors. By observing these figures, youths could imitate their practices and adopt similar behaviors that fostered talent development.

**Reinforcement and Motivation:** Social Cognitive Theory also suggests that positive reinforcement encourages individuals to continue developing their skills. Television programs that highlight and reward talent—through competitions, recognition, or prizes—reinforce the idea that talent development is valuable. For the youths watching these programs, this positive reinforcement provides the motivation needed to persist in developing their own abilities.

Through the lens of Social Cognitive Theory, television programs are understood as platforms where youths learn by observing successful individuals and are motivated to develop their talents through positive reinforcement.

### **2.2.3 Application of Theories in the Study**

These two theoretical frameworks Human Capital Theory and Social Cognitive Theory are integral in exploring how television programs influence talent development among youths in Lubaga Division. Both theories provide a means to analyze the direct and indirect ways television programs contribute to the skills acquisition process.

#### **Human Capital Theory Application:**

The study uses Human Capital Theory to examine how television programs act as an investment in the youths' development. The theory explains that television programs offering educational or skill-based content contribute directly to talent development by enhancing the youths' abilities, which in turn has the potential to improve their economic prospects.

#### **Social Cognitive Theory Application:**

Social Cognitive Theory is applied to investigate how youths learn through the observation of talent displays on television programs. By watching successful individuals and receiving positive reinforcement, youths are encouraged to imitate these behaviors, furthering their talent development.

These two frameworks work in tandem to provide a holistic understanding of how television programs contribute to the growth and development of talents in Lubaga Division. They also account for both the educational value of the programs (Human Capital Theory) and the social and psychological processes of learning (Social Cognitive Theory).

## **2.3 Literature Review**

The literature review serves as a critical foundation for understanding the existing body of knowledge related to the contribution of television programs to talent development among youths, particularly in Lubaga Division, Uganda. This section aims to explore and synthesize relevant theories, empirical studies, and findings that elucidate how television can influence youth talent development.

### **2.3.1 Influence of Television Programs on Promoting Diversity and Inclusivity in Talent Development**

Television has a unique capacity to reflect and shape societal norms, including those related to diversity and inclusivity. Researchers such as Croteau and Hoynes (2014) have argued that television acts as both a mirror and a model for society, often presenting ideas about what is acceptable or possible in social, cultural, and professional contexts. For young viewers, television content that showcases diverse talents and success stories can inspire them to pursue their own talents, regardless of their backgrounds.

#### **Diversity in Television Content**

Studies have shown that diversity in television programming plays a significant role in promoting inclusivity by providing representations of different cultures, ethnicities, and social groups. Research by Habib (2016) revealed that television content in Uganda often portrays a narrow spectrum of lifestyles and success stories, focusing primarily on urban, middle-class characters. This limits exposure to diverse role models and, in turn, narrows the perceptions of possibilities for youths from different socio-economic or ethnic backgrounds. When television programs fail to represent diverse communities, youths from underrepresented groups may feel excluded or believe that their talents and aspirations do not align with societal success.

In terms of promoting inclusivity, role models on television are critical. Social Cognitive Theory (Bandura, 1977) suggests that individuals, especially youths, learn through observation and imitation. Therefore, when television showcases successful individuals from various backgrounds, it can help promote inclusivity by showing that success is not limited to a particular demographic. However, as noted by Sweney (2019), Ugandan television often perpetuates gender and class stereotypes, particularly in how men and women are portrayed. This skewed representation hinders the potential of television to fully promote inclusivity in talent development.

#### **Inclusivity through Multilingual and Multicultural Content**

The need for inclusivity also extends to language and culture. In Uganda, the diversity of languages and ethnic groups means that many youths are not adequately represented in mainstream media. According to Barker (1999), television programming that includes local languages and cultural references can foster a sense of belonging and engagement among underrepresented groups. This inclusivity can be vital for talent development, as it ensures that all youths feel encouraged to pursue their talents.

For example, Bukedde TV, which broadcasts in Luganda, provides an essential platform for engaging youths from the central region of Uganda. However, television stations across the country tend to broadcast predominantly in English or Luganda, which limits access for youths from regions where other languages are spoken. This language barrier reduces the reach of talent development programs and hampers efforts to promote inclusivity.

#### Providing a Platform for Local and Indigenous Talent

**Highlighting Local Cultures:** Television programs in some regions make a deliberate effort to showcase local and indigenous cultures, arts, and crafts. By doing so, they preserve these cultures while promoting diverse forms of talent development that resonate with local communities.

**Cross-Cultural Exchange:** International or multi-cultural talent programs allow for cross-cultural exchanges, encouraging inclusivity by introducing viewers to a broad range of cultural expressions and skills. This fosters mutual respect and a broader understanding of global diversity.

#### Breaking Stereotypes in Specific Fields

**Non-Traditional Career Paths:** Some programs focus on breaking societal stereotypes by encouraging talent in non-traditional fields, such as women in tech or men in caregiving roles. By promoting diverse representations in these areas, television fosters an inclusive environment where talent is not limited by societal norms.

**Challenging Age-Related Stereotypes:** Many talent-based programs allow for participants from a wide age range. This inclusivity combats age-related biases, particularly in fields where youth is typically prioritized, such as entertainment or sports.

#### Providing Equal Opportunities through Open Auditions

**Talent Shows:** Talent competitions often have open calls for participation, ensuring that anyone, regardless of their background, has a chance to showcase their abilities. This promotes equal opportunity and removes barriers to entry, making the talent development process more inclusive.

**Reality Shows and Documentaries:** Programs like documentaries or reality shows that focus on different social issues can also create awareness and opportunities for individuals from marginalized or disadvantaged groups.

#### Collaborating with Educational Institutions

**Skills Development Programs:** Some television networks collaborate with educational institutions to develop programs that focus on skill-building in areas like music, arts, and sports. These collaborations can provide a more structured path for young talents, ensuring that underrepresented groups have access to resources that foster their development.

Mentorship and Scholarships: Some programs offer mentorship opportunities or scholarships to help talented individuals from marginalized backgrounds develop their skills. This ensures that diverse talent can grow, regardless of their socio-economic status.

### **2.3.2 Challenges Faced by Youths in their Quest for Talent Development**

While television holds the potential to support talent development, several challenges hinder its effectiveness, particularly for youths in areas like Lubaga Division. These challenges include socio-economic barriers, access to relevant content, and a focus on entertainment over skill development among others.

#### **Socio-Economic Barriers**

Socio-economic status is a crucial determinant of access to television and the opportunities it provides. In Uganda, a substantial portion of the population still lives in poverty, with limited access to electricity and television sets. A study by the Uganda Bureau of Statistics (2020) found that about 40% of Ugandan households do not have access to electricity, which in turn affects their access to television. For youths in Lubaga Division, who come from low-income families, this means that they often lack the basic infrastructure needed to engage with talent development programs on television.

Even in households with access to electricity and television, socio-economic barriers persist in the form of limited access to quality content. As Cohen and Lipschultz (2014) point out, many low-income households cannot afford satellite television or cable subscriptions, which offer a wider variety of programs, including those focused on education and talent development. Consequently, youths in these households are restricted to free-to-air channels, which often prioritize entertainment over educational or skill-building content.

#### **Access to Relevant Talent Development Content**

Research has shown that most Ugandan television programs focus on entertainment rather than education or skill development. According to Mutonyi (2017), while entertainment programs attract high viewership, they do little to promote the practical skills needed for talent development. For example, popular talent shows such as "Tusker Project Fame" are focused on the entertainment industry, with an emphasis on music and performance. Other forms of talent, such as entrepreneurship, technical skills, or creative arts, are largely ignored by mainstream television programs.

This lack of variety in talent development programs limits the opportunities for youths with non-entertainment-related talents. Lyon (2008) argued that effective talent development programs should cater to a wide range of skills and interests, from business and technology to the arts and sports. The absence of such diversity in Ugandan television content means that many youths in Lubaga Division do not have access to programs that align with their interests or talents, limiting their ability to grow and develop in their chosen fields.

#### **Limited Focus on Practical Skill-Building**

Even in cases where talent development programs are available, the focus is often on showcasing talent rather than teaching or building skills. Swartz (2015) noted that many talent shows in Uganda and other developing countries focus more on entertainment and competition than on providing the participants with the practical skills they need to succeed in their careers. For example, while a talent show might offer a platform for youths to showcase their singing or dancing abilities, it might not provide the mentorship, training, or educational content necessary for long-term success.

This lack of focus on practical skill-building is a significant challenge for youths in Lubaga Division, who need access to programs that not only showcase their talents but also help them develop the skills needed to monetize or professionalize those talents. Programs that offer mentorship, tutorials, or partnerships with industry professionals could provide these youths with valuable opportunities to enhance their skills and turn their talents into sustainable careers.

### Inconsistent Support from Government and Institutions

In some countries, government and institutional support for youth talent development is inconsistent. Programs may be initiated but not sustained, leaving many young people without long-term opportunities to grow their skills. Government policies that fail to prioritize arts, sports, and creative industries also contribute to this problem.

### Technological Barriers

In an increasingly digital world, access to technology is crucial for talent development, particularly in fields like music production, filmmaking, or digital arts. Youths who lack access to computers, internet, or digital tools find it difficult to learn, practice, and share their work online, thus falling behind their peers who have technological resources.

### Fear of Failure

The fear of failure can be a significant psychological barrier. Youths may hesitate to take risks or showcase their talents due to the fear of being judged, ridiculed, or rejected. This fear can prevent them from seizing opportunities that could otherwise advance their skills and careers.

### Time Constraints

Many youths face time constraints due to academic responsibilities, part-time jobs, or family obligations. Balancing these demands with their desire to develop a talent can be challenging, leaving them with limited time to practice or pursue their passions.

### Negative Stereotypes about Creative Careers

There are persistent negative stereotypes about careers in creative fields such as art, music, or fashion, where these professions are seen as less stable or less prestigious. These stereotypes can discourage youths from fully committing to their talents, even if they have the potential to succeed.

### Corruption and Favoritism

In some cases, opportunities for talent development, such as scholarships or contest wins, may be influenced by corruption or favoritism. This can result in talented individuals being overlooked in favor of those with personal connections or access to bribery, reducing fair access to opportunities.

### Mental Health Challenges

The pressure to excel, coupled with other challenges like financial struggles or family expectations, can negatively impact the mental health of young people. Anxiety, stress, and depression are common barriers to talent development as they undermine a person's ability to focus, work hard, and engage fully in their talents.

### Discrimination and Bias

Youths from marginalized groups often face discrimination based on race, gender, sexual orientation, or socio-economic status. This bias can manifest in talent development opportunities being withheld from them, fewer chances to network, or being unfairly judged in competitions.

### Limited Professional Networks

Building connections with professionals in any talent field is essential for success. However, many youths lack the social capital necessary to network with influential figures, attend industry events, or connect with those who can offer career opportunities. This isolation can stunt their progress.

### Urban-Rural Divide

In many countries, youth in rural areas face significantly fewer opportunities than those in urban centers. In rural regions, access to training facilities, professional mentors, and competition platforms is often limited, leaving talented individuals at a distinct disadvantage compared to their urban counterparts.

### Lack of Confidence

Many youths struggle with low self-confidence, particularly in competitive fields where they may feel overshadowed by others. A lack of self-belief can prevent them from taking risks, applying for competitions, or putting their talent on display, which limits their opportunities for growth.

## **2.3.3 Possible Ways to Spur Talent Development among Youths**

Given the challenges identified in the previous sections, scholars have proposed several strategies to maximize the potential of television as a tool for talent development. These strategies include increasing access to television, enhancing the quality and diversity of

programming, and creating more opportunities for skill-building through collaborations and educational content.

**Improving Access to Television;** the first step in using television as a tool for talent development is ensuring that all youths have access to it. A study by Cohen and Lipschultz (2014) emphasized the importance of government and private-sector initiatives to increase access to electricity and television sets in low-income areas. Such initiatives could involve providing subsidies for low-income households to purchase televisions or creating community centers where youths can access televisions and educational programs. For youths in Lubaga Division, increasing access to television would open up new opportunities to engage with content that can help them develop their talents.

**Enhancing the Quality and Diversity of Programming:** To effectively support talent development, television programming must go beyond entertainment and provide content that educates and inspires. Swartz (2015) suggested that television networks should collaborate with educational institutions and industry professionals to create programs that offer practical advice, tutorials, and mentorship opportunities for youths. For example, programs that teach entrepreneurship, technical skills, or the creative arts could help youths in Lubaga Division develop talents that are not typically featured in mainstream media.

Moreover, programming should reflect the diversity of talents and interests within the youth population. A study by Lyon (2008) argued that television programs need to cater to a wider range of skills, including those in technology, business, and the arts. This diversity would ensure that all youths, regardless of their specific talents, have access to programs that help them grow and succeed.

**Collaborating with Educational Institutions:** One of the most effective ways to spur talent development is through collaborations between television networks and educational institutions. Klein (2010) noted that when television programs align with school curricula or provide opportunities for youths to participate in talent development initiatives, the impact on youth development can be profound. For example, television talent shows could partner with schools to create competitions that reward not just entertainment skills, but also academic or technical achievements.

Such collaborations could be especially beneficial for youths in Lubaga Division, where access to formal education and mentorship opportunities is limited. By partnering with local schools, television networks could create programs that help youths develop the skills they need to succeed in their chosen fields.

**Increased Access to Resources and Facilities;** Ensuring that youths have access to necessary tools, equipment, and spaces for talent development is key. This can involve providing access to public sports fields, music studios, art supplies, and technological equipment like computers and cameras. Affordable or free access to such resources removes financial barriers, enabling all youths to explore and grow their talents regardless of their economic background.



**Providing Financial Support and Scholarships;** Financial assistance, in the form of scholarships, grants, or sponsorships, is crucial for young talent development. This support can be used to cover training fees, competition costs, or even living expenses while pursuing talent-related activities. By removing the financial burden, talented individuals from low-income backgrounds can focus on developing their skills without worrying about monetary constraints.

**Developing Mentorship Programs;** Mentorship is an essential component of talent development. Pairing youths with experienced professionals in their fields of interest can provide guidance, advice, and networking opportunities. Mentors help youths navigate their career paths, avoid common mistakes, and develop their talents in a structured and focused way. Mentorship programs can also boost confidence by giving youths role models to look up to.

**Creating More Platforms for Talent Showcasing;** There is a need for more platforms where youths can exhibit their talents, such as talent shows, competitions, exhibitions, and media showcases. Providing opportunities for youths to perform, display their artwork, or present their innovations increases visibility and helps them gain experience. Platforms like these also build confidence and enable constructive feedback that aids further development.

**Leveraging Technology and Digital Media** in today's digital age, technology can be a powerful tool for talent development. Youths can use online platforms like YouTube, TikTok, or Sound Cloud to showcase their talents to a global audience, connect with like-minded individuals, and access tutorials or resources that can help them improve. Governments and organizations can offer digital literacy programs to ensure youths know how to use these platforms effectively for talent promotion.

**Government Investment in Arts, Sports, and Culture;** Government policies that prioritize arts, sports, and culture can have a significant impact on talent development. Increased funding for community centers, talent development initiatives, and national programs helps create an infrastructure that supports youths in various fields. Additionally, governments can offer tax incentives to private companies that invest in youth talent programs.

**Collaboration with Private Sector and NGOs;** Partnerships between governments, NGOs, and the private sector can provide more opportunities for youths to develop their talents. For example, companies can sponsor talent competitions, NGOs can run workshops and training camps, and governments can facilitate these initiatives. These collaborations create sustainable opportunities that reach a wider range of youth, particularly in underserved communities.

**Promotion of Inclusivity in Talent Development;** Ensuring inclusivity in talent development programs means actively reaching out to marginalized groups, such as women, people with disabilities, and ethnic minorities. This can be done through targeted programs, scholarships, or affirmative action policies that help underrepresented groups access opportunities. Inclusive environments foster diverse talents, encouraging youths to pursue their passions without fear of discrimination.

**Parental and Community Support;** Parents and communities play a crucial role in encouraging talent development. By offering emotional and moral support, as well as actively engaging with their children's interests, parents can help nurture their talents. Communities can create a positive environment for talent development by organizing events, supporting local talent, and recognizing the achievements of young individuals, which can encourage others to pursue their talents.

**Incorporating Talent Development in Youth Policies;** Youth policies should explicitly address talent development as a priority. Governments and local authorities should draft policies that promote the arts, sports, and vocational skills, with clear objectives for how to nurture young talent. This could include establishing talent development agencies, allocating funds, and setting up task forces to ensure that youth talent is recognized and supported at all levels of society.

**Access to Affordable Professional Training;** High-quality training is often a barrier due to high costs, but making professional training more affordable through subsidies, government programs, or sponsorships can open doors for more youths. This applies to sports academies, music schools, art institutions, and other centers of excellence. Providing affordable or free access to such training helps to level the playing field for those who cannot afford it.

**Encouraging Youth Leadership in Talent Development;** Allowing youths to take leadership roles in organizing events, managing clubs, or even teaching workshops to their peers can spur personal growth and encourage the development of leadership skills alongside their talents. Peer-led initiatives often resonate better with youths and create environments where creativity and innovation can thrive.

**Hosting Regional and International Competitions;** Hosting regional, national, or even international talent competitions encourages youths to push themselves to higher standards. Competitions offer more than just recognition; they provide real-world experience in dealing with pressure, deadlines, and competition. These events can also serve as networking opportunities for youths to connect with industry professionals and fellow competitors.

**Psychological and Emotional Support;** Talent development comes with its own set of pressures, and mental health support is crucial for youths pursuing their talents. Counseling, stress management workshops, and emotional resilience training can help them cope with challenges such as stage fright, performance anxiety, or the stress of balancing school, personal life, and talent development.

**Providing Career Guidance and Counseling;** many youths are unaware of how to turn their talents into viable careers. Career guidance counselors can help bridge this gap by offering advice on the different paths available in fields like sports, music, visual arts, or entrepreneurship. They can help youths create clear development plans, understand industry demands, and connect them with necessary resources.

**Promoting Cross-Cultural Talent Exchanges;** International exchange programs and cross-cultural collaborations allow youths to learn from different traditions and experiences. Such initiatives expose them to new techniques, ideas, and perspectives, fostering creativity and

growth. These programs can be facilitated through cultural exchange programs, youth camps, and online collaborative projects.

**Building Networks and Alumni Associations;** Establishing networks or alumni associations of successful individuals in various fields can provide mentorship, funding, and exposure to emerging talents. Alumni who have achieved success in their fields can serve as role models and open doors for young people starting their journey. These networks help to create a supportive ecosystem for talent development.

**Media Coverage and Publicity;** Media plays a significant role in promoting youth talent. Regular coverage of youth talent showcases, interviews with promising young individuals, and features on their achievements can bring attention to their efforts. Increased publicity not only boosts their confidence but also attracts potential sponsors or mentors who can further support their growth.

**Creating Internships and Apprenticeships;** Hands-on experience is vital for talent development, and internships or apprenticeships offer practical exposure. Internships in creative industries, tech fields, or sports management give youths the opportunity to apply their skills in real-world environments, gain insights into professional workflows, and learn directly from seasoned professionals.

**Encouraging Innovation and Entrepreneurship;** Encouraging youths to innovate or turn their talents into entrepreneurial ventures can spur development. Providing entrepreneurial training, access to startup capital, and guidance on business development can help talented youths build businesses around their skills, be it in design, tech, entertainment, or any other field.

## **2.4 Conclusion/Summary of Literature Review**

Television programs play a significant role in shaping the perceptions and aspirations of youths by providing platforms for learning, role modeling, and exposure to diverse talents and skills. As suggested by the Human Capital Theory, the right investments in educational content on television can enhance the development of human capital, contributing to the economic growth of communities. Additionally, Social Cognitive Theory emphasizes the importance of role models and mentors, which television programs can offer through observational learning.

However, despite these potentials, the literature also shows that current television programming in Uganda is largely focused on entertainment, with minimal attention to skill development and inclusivity. The narrow focus on specific forms of talent, such as singing or dancing, neglects a broader spectrum of talents that could be cultivated, such as entrepreneurship, technical skills, and the creative arts. This entertainment-centric focus has left many youths in areas like Lubaga Division without access to programs that align with their unique talents or aspirations.

Moreover, socio-economic barriers continue to play a significant role in limiting access to television programs, especially in lower-income areas. This creates an uneven playing field where only those with access to electricity, television sets, and quality programming are able to benefit from talent development initiatives. The literature also reveals that diversity in television programming is limited, particularly in representing underprivileged communities and marginalized groups.

Thus, while television is a powerful medium for influencing talent development, the existing literature highlights the need for more targeted, inclusive, and educational programming to address the specific challenges faced by youths in areas like Lubaga Division.

### **Lessons Learnt:**

**Television as a Catalyst for Talent Development:** Television has the capacity to act as a catalyst for talent development by providing youths with role models, mentors, and learning opportunities. This is particularly true when television programs focus on education, skill-building, and showcasing diverse success stories. Programs that only entertain without fostering practical skill development tend to have limited long-term impact on youth talent growth.

**The Importance of Diversity and Inclusivity:** For television to serve as a tool for talent development, it must be inclusive and diverse. This means representing different social, economic, and ethnic groups in programming. When youths see themselves represented on screen, they are more likely to feel empowered to pursue their talents. The lack of diverse and inclusive content on Ugandan television limits the potential reach and impact of talent development programs.

**Socio-Economic Barriers are a Major Challenge:** The issue of socio-economic disparities emerged as a consistent theme in the literature. Many youths in Lubaga Division, for example, are unable to access television due to financial constraints, lack of electricity, and other infrastructural challenges. These barriers reduce the effectiveness of television programs aimed at talent development. Addressing these barriers requires multi-stakeholder efforts, including government intervention, to improve access to electricity and television sets in underserved areas.

**Practical Skills are Essential for Long-Term Talent Development:** While entertainment-focused talent shows attract viewership, they often fail to equip participants with the practical skills needed for long-term success. For television to make a meaningful contribution to talent development, programs must go beyond entertainment and focus on mentorship, education, and skill-building. This includes offering youths guidance on how to commercialize their talents or turn them into sustainable careers.

**Collaboration Between Television and Educational Institutions:** A key insight from the literature is the potential of partnerships between television stations and educational institutions. Such collaborations can help ensure that talent development programs are grounded in practical skill development and are accessible to a broader audience of youths.

These partnerships can also facilitate mentorship opportunities, workshops, and educational programs that go beyond simple talent showcases.

**The Need for Comprehensive Talent Development Programs:** There is a need for television programs that cater to a broader spectrum of talents. The focus on entertainment is limiting, and television networks should create programming that targets various forms of talent, including entrepreneurship, arts, technology, and sports. A diversified approach to talent development would provide more youths with opportunities to pursue and develop their unique skills.

### **Gaps in Existing Knowledge:**

**Limited Research on Inclusivity and Representation:** Despite the significant role television can play in promoting diversity and inclusivity, there is a lack of detailed research examining how television programs represent marginalized or underprivileged communities. Specifically, more research is needed on how to ensure that youths from various socio-economic backgrounds, ethnicities, and genders see themselves reflected in television programming.

**Focus on Entertainment to the Detriment of Other Talents:** Most existing research has focused on television programs related to entertainment, such as music and performance shows. There is a notable gap in studies that examine how television can foster talent in other fields, such as technology, entrepreneurship, or sports. Research exploring how television could support non-entertainment talent development, particularly in underrepresented regions like Lubaga Division, is sparse.

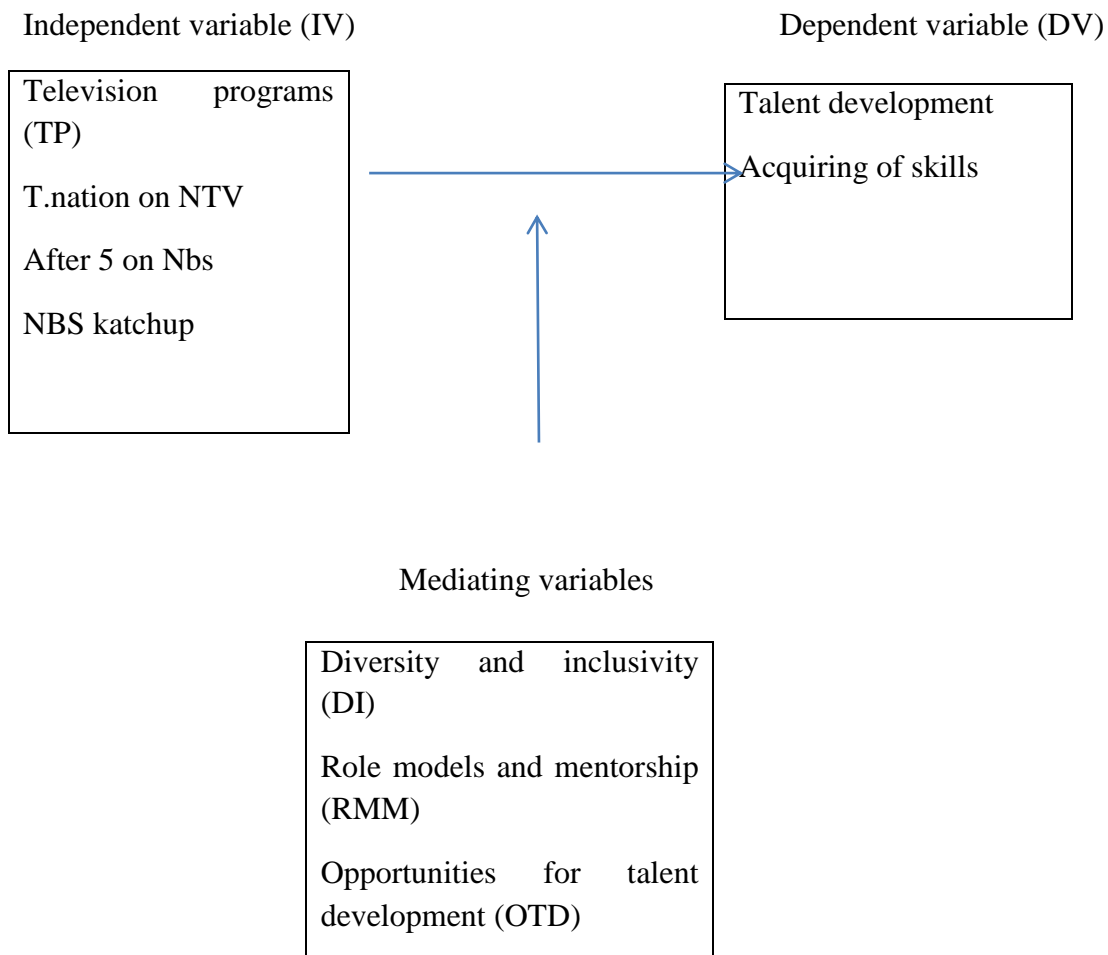
**Lack of Empirical Studies on Socio-Economic Barriers:** While socio-economic barriers to accessing television are often acknowledged, there is a lack of empirical research that quantifies how these barriers affect youths' ability to engage with talent development programs. Studies that explore the direct impact of factors such as income, electricity access, and geographic location on talent development through television are needed.

**Minimal Focus on Skill-Building:** Existing studies have often emphasized the showcase aspect of talent development programs, with limited attention given to the long-term skill-building opportunities that television programs could provide. More research is needed on how television can integrate practical mentorship and educational content into talent shows, ensuring that participants acquire skills that will benefit them beyond the show itself.

**Absence of Collaboration Models:** While some studies suggest the potential benefits of collaboration between television stations and educational institutions, there is a lack of concrete models or case studies that demonstrate how these collaborations could be implemented and sustained. More research on successful examples of television-education partnerships would provide valuable insights for developing effective talent development programs

## 2.5 Conceptual Framework

The conceptual framework illustrates the relationships between the key variables in the study, grounded in the principles of Human Capital Theory and Social Cognitive Theory.



### Independent Variable: Television Programs

Television programs represent the primary medium through which talent development was facilitated. These programs include those that specifically aim to showcase or develop talents, such as competitions, educational shows, and mentorship initiatives.

### Dependent Variable: Talent Development among Youths

Talent development refers to the process through which youths acquired, honed, and expanded their skills. This development will be influenced by the exposure to various forms of talent presented through television.

### Mediating Variables:

**Diversity and Inclusivity:** The extent to which television programs promote diversity and inclusivity affect how effectively they reach youths from different backgrounds. Programs

that showcase a wide range of talents and represent underrepresented groups are more likely to inspire and engage a broader audience.

**Role Models and Mentorship:** Role models presented on television provide a source of inspiration and guidance for youths. The presence of mentors, even through the medium of television, will have a profound influence on youth's ability to develop their own talents.

**Opportunities for Talent Development:** Television programs that offer tangible opportunities for skill-building, such as competitions, workshops, or showcases, directly contribute to talent development by providing platforms where youths could demonstrate and refine their abilities.

**Moderating Variables:**

**Socio-Economic Status:** The socio-economic status of the youths play a moderating role in determining how much benefit they could derive from television programs. Those from more privileged backgrounds are more likely to have access to the resources needed to act on the opportunities presented by television programs.

**Access to Resources:** Access to necessary resources, such as television sets, electricity, and technological devices, also will moderate the impact of television programs on talent development. Without these, many youths in Lubaga Division may be unable to fully engage with the programs.

**Relationships:**

**Television Programs → Talent Development:** Human Capital Theory posits that television programs act as investments in the human capital of youths, directly contributing to their skill acquisition and overall talent development.

**Television Programs → Role Models and Mentorship → Talent Development:** Social Cognitive Theory suggests that the influence of television programs on talent development will be mediated by the presence of role models and mentors. By observing these figures, youths will be inspired to develop their own talents.

**Television Programs → Opportunities for Talent Development → Talent Development:** Human Capital Theory emphasizes that television programs will provide practical opportunities for talent development—such as competitions—will be directly contributing to the development of the participants' skills.

**Socio-Economic Status → Talent Development and Access to Resources → Talent Development:** The moderating effects of socio-economic status and access to resources mean that not all youths will benefit equally from television programs. Those with greater access to resources will be better positioned to take advantage of the opportunities that will be presented by television.

In conclusion, this theoretical and conceptual framework will offer a comprehensive understanding of how television programs contribute to the talent development of youths in Lubaga Division. The theories explain both the direct benefits (through education and skill-

building) and the indirect influences (through role models, mentorship, and motivation), while accounting for socio-economic and resource-based factors.

## **CHAPTER THREE: METHODOLOGY**

### **3.0 Introduction**

This chapter covers the research design, area of study, the population of the study, sample size, sampling methods, data collection methods and techniques, data analysis, limitation and ethical issues.

### **3.1 Research Design**

According to Matheson (2001), research designs outline the methods that will be used, including where and how the study will be conducted. This study will employ a mixed-methods research design, combining both quantitative and qualitative approaches, to investigate the contribution of television programs to talent development among youths in Lubaga Division.

The quantitative component will utilize a descriptive cross-sectional survey research design, aiming to collect data from a large number of youths, opinion leaders, retired sportsmen and women, club presidents and heads of associations and federations in Lubaga Division at a particular time (Uman, 2009). This design is suitable for soliciting opinions and analyzing them for comparison regarding the influence of television programs on talent development.

The qualitative component will employ a phenomenological design, focusing on gathering in-depth data through interview guides with youths, opinion leaders, retired sportsmen and women, club presidents and heads of associations and federations in Lubaga Division. This design will allow for an exploration of the experiences and perceptions of these groups regarding the influence of television programs on talent development.

The mixed-methods design will enable a comprehensive understanding of the research phenomenon, leveraging the strengths of both quantitative and qualitative approaches.

### **3.2 Area of Study**

According to Green, (2008) area of study is the place where the research will be carried out. The study gives an overview of the selected geographical place the research seeks to carry out her study from. My area of the study Will be Rubaga Division, also known as Lubaga Division. It is one of the divisions that makes up the city of Kampala, Uganda. The division takes its name from Rubaga, where the division headquarters are located. Rubaga Division lies in the western part of the city, bordering Wakiso District to the west and south of the division. The eastern boundary of the division is Kampala Central Division. Kawempe Division lies to the north of Rubaga Division. The coordinates of the division are 00 18N, 32 33E (Latitude:0.3029; Longitude:32.5529). Neighborhoods in the division include Mutundwe, Nateete, Ndeeba, Kabowa, Najjanankumbi, Lungujja, Busega, Lubaga, Mengo, Namungoona, Luby, Lugala, Bukesa, Namirembe, Naakulabye, Kasubi, and Kawaala.



### 3.3 Study Population

According to Hills (2010) study population is a complete set of individuals having common observable traits. The study population will be of 60 people This study population will provide a diverse range of perspectives and experiences, allowing for a comprehensive understanding of the contribution of television programs to talent development among youths in Lubaga Division.

### 3.4 Sample size

The sample size includes the number of participants chosen from the whole population (Burroughs, 2012). The researcher will use a sample of 52 respondents and these included editors, presenters, listeners and the youth. The selection of 52 respondents will be guided by Morgan and Krejcie table of 1970.

#### 3.4.1 Sampling techniques

This study will employ simple random sampling and purpose sampling techniques.

Simple random sampling is a statistical method where each individual or element in a population has an equal chance of being selected as part of the sample. This will be typically achieved through a random selection process, such as drawing names from a hat or using random number generators. It ensures that every member of the population has an equal opportunity to be included in the sample, leading to a representative subset and reduces the likelihood of bias in the selection process, as each member has an equal probability of being chosen, making the sample more reflective of the population.

Purpose sampling, also known as purposive or judgmental sampling, involves deliberately selecting individuals or elements based on specific characteristics or criteria. This method is used when researchers aim to include participants who possess certain qualities relevant to the research question. It enables researchers to focus on specific traits or characteristics relevant to the research objectives, ensuring the sample provides targeted information and also allows researchers to leverage their expertise or knowledge of the population to select participants who can provide valuable insights.

NO	Type of respondent	No sampled	Sampling method used
1	Opinion leaders	7	Purposive sampling
2	Retired sports men and women	5	Simple random
3	Youths	30	Simple random
4	Club presidents and heads of associations and federations	10	Purposive sampling
<b>TOTAL</b>		52	

### 3.5 Data Sources

Primary Sources: Surveys and questionnaires are to be administered to the 52 selected respondents, In-depth interviews with key informants, including opinion leaders and club presidents, Observations of talent development programs and activities in Lubaga Division

Secondary Sources: Existing literature on talent development, including academic journals and books, Reports and documents from relevant organizations, such as sports associations and cultural institutions, Online resources and databases, including academic databases and websites

### **3.6 Data collection methods**

The data collection methods will play a crucial role in gathering comprehensive data on the variables related to the study. Multiple techniques will be used to ensure the collection of both qualitative and quantitative data from the selected respondents in Lubaga Division. These methods will provide a deeper understanding of how television programs contribute to talent development among youths. Below are the detailed techniques to be employed:

#### **3.6.1 Surveys and Questionnaires**

Structured questionnaires will be administered to the 52 selected respondents to gather quantitative data. The questions will be designed to explore respondents' views on how television programs influence talent development among the youth in Lubaga Division. The questionnaire will contain a combination of closed-ended questions, Likert scales, and rating scales, allowing for standardized responses that could be easily quantified and analyzed.

#### **3.6.2 In-depth Interviews**

Semi-structured interviews will be conducted with key informants such as opinion leaders and club presidents. These interviews will aim at collecting detailed qualitative insights on the challenges, opportunities, and influence of television programs on talent development. Interview questions will be flexible to encourage rich discussions, and the conversations were audio-recorded and later transcribed verbatim to ensure accuracy in reporting. The semi-structured nature of the interviews will allow the researcher to follow up on interesting points raised by the informants, leading to a more in-depth understanding of the issues.

#### **3.6.3 Observation**

Participant observations will be conducted at talent development programs and activities within Lubaga Division. The researcher will observe the behavior and participation of youths in these programs, noting how television exposure influenced their approach to developing their talents. Field notes will be meticulously taken during these observations, focusing on interactions, participation, and the overall environment of the talent development activities. Klein (2010) asserts that using observation research reduces bias since there is no direct physical interaction with participants, which helps ensure objectivity in data collection

#### **Data Collection tools / instruments**

To ensure data is collected systematically and accurately, the following tools will be employed during the research process:

**Questionnaires:** These structured tools will be used to collect standardized quantitative data from the 52 respondents. They will be designed with closed-ended questions, Likert scales, and rating scales to measure variables such as television program exposure and its impact on talent development.

**Interview Guides:** Semi-structured interview guides will be developed to direct the in-depth interviews with key informants. The guide will contain open-ended questions, ensuring consistency across interviews while allowing for flexibility to explore responses in more depth.

**Observation Checklists:** A checklist will be created to guide the participant observation process, focusing on specific behaviors, participation levels, and the influence of television programs on the youths' engagement in talent development activities.

These tools will be selected to ensure the collection of both quantitative and qualitative data, enabling a comprehensive analysis of how television programs impact talent development among the youth in Lubaga Division.

### **3.7 Quality Control Methods**

In this study, quality control methods will be employed to ensure that the data collected and analyzed were both reliable and valid, providing a solid foundation for understanding the role of television programs in talent development among youths in Lubaga Division

#### **3.7.1 Instrument Design and Pre-testing**

The data collection instruments, including interview guides and questionnaires, will be meticulously designed to capture the relevant information on how television programs contribute to the development of talent among the youth. Pre-testing of the tools will be conducted to ensure that the questions were clear, concise, and effectively captured the necessary data.

#### **3.7.2 Training of Data Collectors**

To maintain consistency and reduce bias during data collection, data collectors shall receive thorough training. This training will cover how to properly conduct interviews, interpret responses, and accurately record data, ensuring that the collection process was uniform and reliable across all participants.

### **3.7.3 Verification of Responses**

To ensure the accuracy of the data collected, responses will be verified through cross-checking. This will involve reviewing participant responses for consistency and addressing any discrepancies that arose during the data collection process. This step will be crucial in ensuring that the data accurately reflected the participants' perceptions and experiences related to the impact of television programs on their talent development.

### **3.7.4 Data Entry and Cleaning**

Strict data entry protocols will be followed to minimize errors. This will include double-checking entries and using reliable data entry software. After data entry, a thorough data cleaning process will be conducted to remove incomplete responses and resolve any inconsistencies, ensuring the dataset was accurate and ready for analysis.

### **3.7.5 Data Analysis and Cross-Verification**

The analysis of the data will be conducted using robust statistical tools to ensure reliability. The results will be cross-verified by comparing quantitative data with qualitative insights to check for consistency. This will help to validate the findings and ensure that they accurately represented the role of television programs in talent development.

## **3.8 Data Management and Processing**

### **Data Management:**

**Data Storage:** Securely store physical and digital data to ensure confidentiality and accessibility.

**Data Cleaning:** Process to remove errors and inconsistencies.

### **Data Processing:**

**Transcription:** Convert interview recordings into written text for analysis.

**Coding:** Categorize responses and data points for thematic analysis.

## **3.9 Data analysis**

Data analysis involves a process to adjust the established information to meaningful patterns. It will involve producing tallies captured from respondents as per asked question. The researcher will analyze data using qualitative and quantitative methods.

Qualitative method will be used in the study to examine in detail the structure of data for purposes of explanation and interpretation. (Swartz, 2015)

Quantitative method will involve clarifying and summarizing that to focus on the answer in the research questions. Quantitative data from the interview guides and questionnaires will be first sorted and entered into the computer using statistical package of social scientists (SPSS)

software package. Data will be presented in tables using frequencies and percentages. Tables will also be drawn to classify data according to the objectives of the study.

### **3.10 Ethical Considerations**

Throughout the research process, ethical standards will be strictly maintained. Informed consent will be obtained from all participants, and their confidentiality was ensured. This will include anonymizing data and securely storing all information, ensuring that participants' rights were protected and that the data was ethically sound.

### **3.11 Limitations to the study.**

While rigorous quality control measures will be implemented, certain challenges may be encountered, such as potential biases in participant responses and limitations in data collection instruments.

These challenges will be addressed through continuous refinement of methods and cross-verification of data, though some limitations may persist, which shall be acknowledged in the interpretation of the results.

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