

UNIVERSITY OF EDUCATION, WINNEBA

**HISTORICITY OF ELECTRONIC ADVERTISING IN GHANA:
FROM 1935 TO 2017**

ERIC AGYARKOH

9151750009

A thesis in the Department of Music Education in the School of Creative Arts

Submitted to the School of Graduate Studies in partial fulfilment of

the requirement for the award of the degree of

Doctor of Philosophy

(Arts and Culture)

in the University of Education, Winneba.

AUGUST, 2018

DECLARATION

STUDENT'S DECLARATION

I, Eric Agyarkoh, declare that this thesis, with the exception of quotations and references contained in the published works which have been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:.....

DATE:.....

SUPERVISOR'S DECLARATION

We hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.

..... (Principal Supervisor)

SIGNATURE:.....

DATE:.....

..... (Co-Supervisor)

SIGNATURE:.....

DATE:.....

ACKNOWLEDGEMENTS

First and foremost, my sincere gratitude goes to my able supervisors“ Dr Frimpong K. Duku and Dr A. K. Kemevor of University of Education, Winneba. I will also like to thank the following staff of Ghana Broadcasting Corporation for the co-operation and assistance they offered during the field study: Mr Alex Fletchyann, Mr Emmanuel Anyome, Mr Terence Darko Danso, Mr Dankwa, Mr Tony Osei, and Aunte Janet. My profound gratitude also goes to Mr Ivan Quarshigah, Mr Alvan-Nii Noi and Mr Micheal Eshun of Farm House Productions, Mr Quarshigah of Ghana Institute of Journalism, Borthor Paul and brother Prince of Adisa Productions limited, Mr Victor Donkoh and Mr Ziaba of Lintas Advertising, Mr Edem and Madam Empress of Radio Gold, Mr Prince Charles Boateng of Television Africa, Mr Glover and Sister Isha of PRAAD, Mr Daniel Brako of NAFTI, Mr Samuel Akoto of Metropolitan TV, Brother Charles of TV3 for the immense support they offered me during the field study. May God richly bless them.

TABLE OF CONTENTS

Title	Page
Declaration	ii
Acknowledgements	iii
Table of Contents	iv
List of Tables	viii
List of Figures	x
Abstract	xiii
CHAPTER ONE: INTRODUCTION	
1.0.Overview	1
2.0. Background to the Study	1
1.2. Statement of Problem	5
1.3. Purpose of the Study	7
1.4. Objectives of the Study	8
1.5. Research Questions	8
1.6. Significance of the Study	9
1.7. Scope of the Study	10
1.8. Definition of Terms	11
1.9. Abbreviations	21
1. 10. Organisation of the Text	21

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2. 0. Overview	23
2.1. Theoretical Framework	23
2.2. Empirical review	30
2.2.1. Overview of Advertising	31
2.2.2. Concept and scope of electronic Advertising	39
2.2.3 History of Radio broadcasting (Global Perspective)	40
2.2.4. History of Radio advertising (Global Perspective)	46
2.2.5. History of Television broadcasting (Global perspective)	49
2.2.6. History of Television Advertising (Global Perspective)	57
2.2.7. Television and Radio Advertising Technologies	62
2.2.8. Radio and TV advertising placement and pricing Systems	87
2.2.9. History of Radio and TV broadcasting in Ghana	95
2.2.10. Challenges of Radio and Television Advertising	104
2.2.11. Impacts of Radio and TV adverts on national Development	113

CHAPTER THREE: METHODOLOGY

3.0. Overview	121
3.1. Philosophical assumptions of the research Design	121
3.2. Research Design	126

3.3. Population of the Study	128
3.4. Sample population and sampling Procedure	129
3.5. Data collection Instruments	131
3.6. Data collection Procedure	132
3.7. Ethical issues and trustworthiness of the Study	135
3.8. Methods of data Analysis	143
3.9. Limitations of the Study	143
CHAPTER FOUR: RESULTS AND DISCUSSIONS	
4.0. Overview	145
4.1. Biographical data of Respondents	147
4.2. Background history of radio and television broadcasting and radio and television advertising in Ghana from 1935-2017	148
4.3. Development of Radio and Television advertising technologies in Ghana from 1937-2017	192
4.4. Radio and Television advertising placements and pricing systems used in Ghana	234
4.5. Challenges of Radio and Television advertising in Ghana	247
4.5. Impacts of Radio and Television advertising on Ghana's Development	257

**CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSIONS AND
RECOMMENDATIONS**

5.0.Overview	263
5.1. Summary of Findings	264
5.2. Conclusions	276
5.3. Recommendations	283
Suggestions for future Research	286
References	287
Appendices	296



LIST OF TABLES

Table	page
2.1. Common abbreviations used in commercial TV script and storyboard and their Meanings	80
3.1. Categorisation of organisations used for the Study	129
3.2. Number of electronic advertising companies and training institutions used for the Study	131
3.3. Selection of respondents for the Study	131
4.1. Prices of premium time segment of Radio commercials spots for the study Radio Stations	242
4.2. Prices of premium time segment for LPMs and announcement of Radio Stations	242
4.3. Prices of premium time segment interviews of the study Radio Stations	243
5.1. Developmental patterns of types of Radio and TV commercials in Ghana from 1967-2017	270
5.2. Developmental pattern of radio advertising technology/equipment in Ghana	271
5.3 (a). Developmental pattern of Video recording formats in Ghana from 1965-2017	271

5.3 (b). Developmental pattern of other video recording equipment/ technologies in Ghana from 1965-2017 continued	271
5.4. Radio and TV commercials production Processes	272
5.5 (a). Impacts of Radio and Television advertising on Ghana's Development	275
5.5 (b). Impacts of Radio and Television advertising on Ghana's development continued	275



LIST OF FIGURES

Figure	Page
2.1. Conceptual model	24
2.2. Process of producing radio commercials	68
4.1. Sir. Anold Hodson	151
4.2. Mr F. A. W. Byron	151
4.3. Station ZOY	152
4.4. Aerial view of current GBC house as at 1985	154
4.5. Front view of GBC's semi-attached station at Pokuase	158
4.6. Diesel generating installation of GBC's Semi-attached station at Adeiso	159
4.7. Receiving and amplifying equipment used in GBC's Semi-attached station at Brekum	159
4.8. Receiving and amplifying equipment used in GBC's Semi-attached Station at Adeiso	160
4.9. Front view of GBC's Medium size station at Tema	161
4.10. General view of GBC's Regional station at Cape Coast	162
4.11. Audio frequency power amplifiers used in GBC's regional station at Cape Coast	162
4.12. Audio console equipment being used at GBC's regional station at Cape Coast	163
4.13. Control room at GBC's Tema station	163
4.14. Screen shot of Obra Drama group aired on GTV in the 1970s	166

4.15.	Old camera tripods used by GBC from 1965-1985	168
4.16.	Old TV cameras used by GBC from 1965-1985	169
4.17.	Old TV transmission sets used by GBC from 1965-1985	170
4.18.	Old TV transmission mixers used by GBC from 1965-1985	171
4.19.	Old TV transmission antennas used by GBC from 1965-1985	172
4.20.	New TV transmission sets used by GBC from 1985 to 2017	173
4.21.	New TV studio transmission cameras mounted on tripods Used by GBC from 1985-2017	174
4.22.	New TV transmission mixers used by GBC from 1985-2017	175
4.23.	Modern TV control room of GBC from 1985-2017	176
4.24.	Modern TV transmission studio of GBC used from 1985-2017	176
4.25.	Screen shots of spot commercials	198
4.26.	Screen shot of product endorsement commercials	200
4.27.	Screen shot of squeezed back commercials	201
4.28.	Screen shots of crawlers	203
4.29.	Reel tapes used to record radio commercials in Accra before 1990s	206
4.30.	Cassettes used to record radio commercials in Accra in the 1990s	207
4.31.	Modern audio mixing machine used to record radio Commercials in Accra	207
4.32.	Modern voice recording studio used in Accra	208
4.33.	Modern radio commercial mixing equipment used in Accra	208
4.34.	Modern radio commercial recording studio used in Accra	209
4.35.	U-MATIC tapes and playback machines used by GBC from 1980s-2005	215
4.36.	Betacam tapes and playback machines used by GBC in 2005	216

4.37.	XDcam tapes and playback machines used by GBC from 2005-2017	216
4.38.	Modern video cameras and lens used to shoot TV commercials in Accra	217
4.39.	Modern tripods and lights used to shoot TV commercials in Accra	217
4.40.	TV announcement log sheet used by GTV in 2003	236



ABSTRACT

Radio and Television broadcasting and advertising have been practiced in Ghana from 1935 to date. However, there is not comprehensive documentation of its historicity in Ghana. The study aimed at documenting historicity of Radio and Television broadcasting and advertising in Ghana from 1935-2017, and the study area was Accra metropolis. A qualitative-historical design called „Retrospective-Present Design“ was constructed for the study and a total of fourteen (14) organisations and nineteen (19) respondents were purposively selected for the study. Unstructured interviews, observation and document analyses were used to gather data which was analysed and discussed thematically. The results revealed that, Radio and Television broadcasting were introduced in the Gold Coast and Ghana in 1935 and 1965 respectively by GBC and Sir. Anold Hodson, Mr F. A. W. Byron and Jake Otanka Obetsibe Lamptey, GBC and Lintas advertising are the most iconic personalities and organisations in Ghana’s electronic broadcasting and advertising. The liberalisation of the 1992 constitution and introduction of information communication technology in Ghana in the 1980s have improved the quality of local broadcast and advertising. It also emerged that, though Radio and Television advertising have impacted positively and negatively on Ghana’s development, many challenges continue to militate against the industry. The study concluded that, globalisation, colonisation, international collaboration, urbanisation, good government policies and pressure from local enterprises ushered in electronic broadcasting and advertising in Ghana. It therefore recommends that, the icons of electronic broadcasting and advertising in Ghana must be commemorated and government must develop policies to curtail challenges in the industry to improve the practice and empower students and academia to monitor trends in the industry.

CHAPTER ONE

INTRODUCTION

1.0. Overview

This is the open chapter to the research. It consists of the background to the study which highlights on the basic historical antecedent of the research problem which has been traced from ancient global cultures to the indigenous and contemporary artistic cultures of Gold Coast and Ghana respectively, and suggests the need for the problem to be tackled. The chapter also explains clearly the theoretical frame work that guides the study which has been illustrated in a conceptual model that graphically indicates the linkages between the various theories that forms the bases of the framework. The gap that justifies the need for the study is also stated in this chapter which led to the formulation of appropriate research objectives and corresponding research questions. The chapter also defines the scope of the study and the relevance of the study to society. It also provides explanations to technical and operational terms, how the text is organised in the write-up and abbreviations used in the write-up.

1.1. Background to the Study

The culture of documenting societal history has been integral part of every society since human beings started living together in communities. Such history encompasses an aspect of the culture of the people which was developed by their ancestors and passed on to them from generation to generation as well as events that occurred in their community during their era. Since human activities in societies are dynamic, new cultures and events evolve in every society and factors such as acculturation, social interactions, trans-ethnic and continental migrations and trade,

colonisation, globalisation and others contribute significantly to the development of new cultures. In order to preserve the cultural heritage (Indigenous, modern and contemporary cultures) of a society for posterity, members of societies make efforts to research and document their present and past cultural practices and events.

Artistic culture is one element of culture that has been documented comprehensively by many societies across the world. Typical examples are the massive documentations of ancient Greco-Roman, Egyptian, Chinese, Japanese artistic cultures and others (Amenuke, Dogbe, Asare, Ayiku & Baffoe 1999; Getlein, 2002). Apart from documentations of ancient artistic traditions, medieval, modern and contemporary artistic cultures of Europe, America and Asia, and most developed continents and countries have also been documented comprehensively. The massive documentation of the developments of visual communication, fashion design, interior decoration, sculpture, theatre arts, landscape design, architectural design, and others by these advanced countries is a classic evidence of the build-up of art and design history in the world. For instance, the discovery of many pre-historic cave sites in the 20th Century and subsequent discoveries and documentations of pre-historic parietal and mobile artworks across many continents, documentation of Byzantine art during the medieval period, documentation of art principles, procedures, methods, techniques, etc. that were discovered and developed during the renaissance period from the 14th to 16th Century, documentation of the principles and achievements of the Bauhaus School of Art and Craft, philosophies, styles and techniques of modern arts movements of the post-renaissance period and the post-modern and contemporary arts from 1960s to date (Getlein, 2002). One type of contemporary artistic culture that has emerged across the world which needs to be researched and documented is electronic advertising.

Electronic advertising is a form of contemporary marketing communication culture which has emerged in the modern marketing industry. Philip (2015) described electronic advertising as, advertising that uses the Internet and other forms of digital media to help a business promote and sell goods and services. Businessdictionary.com (2015) also explained electronic advertising as, a form of broadcast or storage media that uses electronic technology. They may include television, radio, Internet, fax, CD-ROMs, DVD, and any other medium that require electricity or digital encoding of information. The dictionary explained further that the term electronic media is often used in contrast with print media. The broad scope and the interactive nature of this type of marketing communication media have made it more attractive to advertisers than the traditional print communication media which dominated the advertising industry for centuries. The antecedent of electronic advertising can be traced from the development of Radio and television communication in America and Europe in the late 18th Century and the subsequent developments in the information age and digital revolution that emerged in advanced countries in the 1960s. Due to globalisation, these marketing communication cultures have spread across all countries in the world. Ironically, the historicity of electronic advertising of individual countries across the globe is not the same. It is therefore necessary that art historians, anthropologists, etc. conduct scientific research into the historicity of electronic advertising in various countries and document them for posterity.

In Ghana, the genesis of electronic advertising can be traced from the introduction of Radio and Television broadcasting in the Gold Coast and Ghana by GBC in 1935 and 1965 respectively. The radio station at that time carried out a lot of advertisements in English and some local languages such as Fanti, Twi, Ga, Ewe, Hausa and Nzema for businesses and events whilst the television station added

commercial broadcasting (Advertising) to its activities (MyGhanaonline.com, 2016 ; Gbcghana.com, 2016).

Advertising Association of Ghana (2016) on the other hand reported that, prior to the introduction of electronic advertising in Ghana, print and signage advertising dominated the local advertising industry. The source however stated that even though these advertising media were efficient at that time, they had some draw backs because they were '*Monomedia*'. Introduction of Radio and TV commercials therefore brought dynamism and versatility into the local advertising industry.

According to Ghanaweb.com (2016), another break through that occurred in Ghana's advertising industry was the introduction of Internet technology in Ghana in 1998 by Network Computer Systems which led to the proliferation of many Internet service providing businesses that introduced E-Commerce in Ghana, whereby website developers created commercial websites for businesses, institutions, political parties, and public and private agencies to advertise their ideologies, goods and services locally and internationally. In recent times advancements in mobile and Internet communication technologies have introduced new global communication concepts called the '*Social Media*' which has unfolded Facebook, Twitter, Vibe, WhatsApp, Imo etc. and all these electronic media are used massively for commercial advertising.

Due to the wider scope of coverage and multimedia nature of most electronic advertising media, it has attracted high patronage than all other forms of advertisements in Ghana and this has broadened the scope of Ghana's advertising industry to national and global pedestal (Ghanaweb.com, 2016). It must therefore be acknowledged that the proliferation of electronic advertising in Ghana in recent times

have contributed significantly to the development of various facets of Ghana's economy such as social-economic, political, and cultural developments. Despite the rich history behind electronic advertising in Ghana and the significant impacts it has had on Ghana's development, little research and documentation has been made about its historicity in Ghana. It is therefore imperative that a comprehensive research is made into the historicity of electronic advertising in Ghana from its introduction in the Gold Coast to present and document it for posterity.

1.2. Statement of the Problem

The culture of modern advertising emerged in Ghana when modern outdoor advertising and newspaper advertising were introduced in the Gold Coast during the colonial administration in 1929 and 1930 respectively by West African Publicity Limited (A state owned outdoor advertising company) and African Times (private newspaper) (Advertising Association of Ghana 2016 & Eyiah, 2002). Since then, advertising has been an integral part of the Ghanaian local marketing communication culture and it has gone through significant systematic developments to its present status. Initially, print advertising dominated the local industry until Radio and Television broadcasting were introduced in the Gold Coast and Ghana by GBC in 1935 and 1965 respectively (MyGhanaonline.com 2016 & Gbcghana.com, 2016). These two broadcast media unfolded electronic advertising in the country in 1967 (starting with Radio and Television Commercials) (Gbcghana.com, 2016). Subsequently, Network Computer Systems introduced Internet technology in Ghana in 1998 (Ghanaweb.com, 2016) which also ushered in Internet advertising in the local industry which has recently embraced social media application systems.

Despite the improved interactivity of internet advertising, the traditional electronic advertising media (Radio and Television advertising) have played a significant role in the development of electronic advertising in Ghana for about seven decades and it has also contributed immensely to the economic, political and socio-cultural development of Ghana. Even though the culture of Radio and Television advertising was exotic to the culture of advertising practiced in Ghana at the time they were introduced, Ghanaians embraced them and integrated them into our contemporary advertising culture, and they have developed gradually from analogue to the current digital status.

To enable Ghana to keep track of the developments that have characterised Radio and Television advertising in Ghana, it is appropriate that, it is properly documented. Literature indicates that, across the world, many proactive organisations and individuals have researched and documented artistic cultures of different societies including the culture of advertising. Jethwaney and Jain (2006) have made comprehensive research and documentation of contemporary Indian advertising industry. Keith (1992) has also researched and documented the trends of advertising in Canada. In Ghana for instance, Owusu-Baah (2008) has researched and documented some aspects of Ghanaian advertising industry whiles deGraft-Yankson, and Agyarkoh (2013) have also published a book on history of modern outdoor advertising in Ghana. Even though, these publications and others have helped to preserve and promote the advertising cultural heritage of these societies, and also provide authentic source of information for current and future students and researchers to refer, anecdotal evidence indicates that, there is no comprehensive documentation of historicity of the systematic developments that have occurred in the local Radio and Television broadcasting and advertising industry since their inception

in the Gold Coast to date. despite the evidence of pieces of fragmented documented information on history of Radio and Television broadcasting and advertising in Ghana, these information is not put together in a coherent and logical order to unfold the history. Again, the documented information is few and do not encapsulate the entirety of the historicity. Anecdotal evidence further proves that, majority of the history are not documented at all, especially the technological developments, because, they are a repository of experiences of old and young local Radio and Television broadcasting and advertising practitioners. This situation has created a gap in the documentation of the development of Radio and Television broadcasting and advertising in Ghana.

In order to help fill the gap that exist in the documentation of the history of Radio and Television advertising in Ghana, the researcher intended to use qualitative research approach to gather the pieces of scatted documented local information and seek the experiences of retired and present local Radio and Television broadcasters, and electronic advertising placement and production personnel and put them together to reconstruct the history in a comprehensive, systematic and coherent form that can unfold the history in a logical sequence.

1.3.Purpose of the Study

The main aim of the study was to research into the pieces of fragmented published and undocumented local information on historicity of electronic (Radio and Television) broadcasting and advertising in Ghana from 1935 to 2017 and document them for posterity.

1.4. Objectives of the Study

The study was focused on the following specific objectives:

1. To trace the history behind development of Radio and Television broadcasting and advertising in Ghana from 1935 to 2017. This included the role of iconic organisations, personalities, and factors that have contributed to the development of Radio and Television broadcasting and advertising in Ghana within the period under study.
2. To identify and examine Radio and Television advertising technologies in Ghana. This include types of Radio and Television advertising, equipment and production processes.
3. To Examine Radio and Television advertising placements and pricing systems used in Ghana.
4. To discuss challenges of Radio and Television advertising in Ghana.
5. To examine the impacts of Radio and Television advertising on Ghana's development.

1.5. Research Questions

The study was guided by the following research questions:

1. What is the background history of Radio and Television broadcasting and advertising in Ghana from 1935-2017? This include what roles did iconic organisations and personalities play in the introduction and development of Radio and Television broadcasting and advertising in Ghana and what factors contributed to the introduction and development of Radio and Television broadcasting and advertising in Ghana?

2. What technologies have characterised Radio and Television advertising in Ghana from 1935 to 2017?
3. What are the placement and pricing systems used in Radio and Television advertising in Ghana?
4. What challenges have characterised the practice of Radio and Television advertising in Ghana?
5. How has Radio and Television advertising impacted on Ghana's development?

1.6. Significance of the Study

Based on the findings and recommendations made in this research, the researcher believes that, the study will yield the following benefits:

If the findings are well preserved, published and utilised, the study will enable present and future Ghanaians and foreigners to appreciate the history behind Ghana's Radio and Television broadcasting and advertising industry and the sacrifices iconic personalities and organisations made in the development and sustenance of the local industry. This will inspire them to contribute their quota as patriotic citizens to the preservation, promotion and development of the local media.

Entrepreneurs and business development agencies can also use the results to track developments in Radio and Television advertising in Ghana and plan their advertising campaigns. Media historians can also base on the findings to trace the development pattern of Radio and TV broadcasting and advertising in Ghana and document them for posterity.

The findings will also help all relevant stakeholders such as advertising regulatory agencies, National Media Commission, National Communications

Authority, marketing, advertising and communication design institutions, advertising and brand communication agencies and broadcast media houses in the local industry to plan and organise their programmes, policies and activities in a way that can curtail challenges confronting Radio and Television advertising in Ghana.

The fact that the study has revealed the positive and negative impacts of Radio and Television advertising on Ghana's development, it will inform stakeholders in the Radio and Television broadcasting and advertising fraternity to develop policies and strategies to avert the negative impact and boost the positive impacts of the medium in Ghana.

1.7. Scope of the Study

Even though Radio and Television advertising is practiced across Ghana, the study was concentrated in the Accra metropolis because, it is the capital city of Ghana and has been the hub of all categories of broadcasting companies, advertising production agencies and brand management agencies and activities in Ghana from 1935 to date, and also, it experiences all new technologies imported from advanced countries first before they spread to other towns in Ghana. Despite that the scope of electronic advertising covers Television, Radio, Cinema/Movie and Internet advertising, the scope of this study covered historicity of Radio and Television broadcasting and advertising in Ghana from 1935 to 2017. The study was limited to this period because, it has been the era of Radio and Television broadcasting and advertising in Ghana's history. Again, the decision to limit the study to these aspects of electronic broadcasting and advertising was because, Radio and Television advertising leverage on Radio and Television broadcasting to thrive. For this reason, it was imperative to expand the scope of the reference period to cover the beginning and

developments of Radio and Television broadcasting in Ghana before they were commercialised. Another justification for limiting the study to historicity of Radio and television broadcasting and advertising was that, they are the most dominant electronic broadcast media in Ghana and also, due to the broad scope of electronic broadcasting and advertising in Ghana, it was impracticable for the researcher to do a comprehensive research into all the aspects of electronic media and advertising in Ghana within the scheduled period of the study.

1.8. Definition of Terms

The following operational terms were used in the write-up:

Account: Advertising production contract of an advertising agent or agency

Account Executive: A staff of an advertising agency who is assigned to a particular advertiser to assist in the management of his/her account from production to placement and post-placement evaluation.

Ad Breaks: These are video or still/animated image advertisements rendered before, during or after streamed or downloaded Mobile Video and TV content.

Ad server: The technology that places ads on websites.

Advertiser: The owner or sponsor of a commercial. The advertiser commissions an advertising agent to produce a commercial. He also pays for cost of placement in the media.

Air watch: Locally developed computer application software used to store, manage and disseminate radio and television commercials into the airwaves.

Analogue Radio broadcasting: Early form of electronic broadcasting that used weak technology to gather, edit, organise and disseminate low quality audio information on the airwaves. The broadcast could only be made on a single non-interactive platform. This broadcasting technology was introduced in the Gold Coast in 1935 and have continued to date. However, there have been some significant technological developments in the technology in Ghana.

Analogue Television Broadcasting: Early form of electronic broadcasting that used weak technology to gather, edit, organise and disseminate low quality audio-visual information on the airwaves. The broadcast could only be made on a single non-interactive platform. This broadcasting technology was introduced in Ghana in 1965 and have continued to date. However, there have been some significant technological developments in the technology in Ghana but has not reached full digital status.

Animated GIF: A type of image file which supports animations and allows a separate palette of 256 colours for each frame.

Billboard Ad: A static image or brand logo typically displayed full mobile phone screen before or after the video content

Blocking: Method in which an advertising director plans the positions and movements of casts and technical crew on set or locations when shooting a TV commercial, by using masking tape or chalk to mark the floor/ground to indicate the positions and directions of movements

Book Ending Ad: A Pre-roll video advertisement with a corresponding bumper ad from the same ad campaign appearing at the end of the video content on a mobile phone.

Brief: Detailed information an advertising agent/agency takes from an advertiser/client about an intended advertising contract.

Bumper Ad: A short video advertisement or sponsorship indent typically shown on a mobile phone screen before or after the video content.

Chroma-Key: This is also called Green Screen. A technique used in video production in which a cast is shot in front of a plain green background during shooting. The image is subsequently cropped from the background and placed in front of a real background or setting prescribed in the storyboard during editing.

Close-shot: Taking the three-quarter portrait or scene when shooting a film. It is used to cover a dialogue between two casts.

Companion Ads: These are still/animated image advertisements that appear adjacent to video content on a mobile phone during playback. Variations include drop-down horizontal banners or L-shaped banners that surround a resized video (shrink and surround).

Continuity discount: A type of discount given when placing electronic advertisements. It is based on a contract bought that cover a specific period of time at intervals of 26, 39 and 52 weeks. The percentage discount increases with the length of the contract.

Cost Per Thousand (CPM): When purchasing ad impression or exposures, prices are quoted in CPM or Cost Per Thousand (M is the Roman numeral for one thousand).

Cost Per Click (CPC): When purchasing clicks through (CT) this is the price you agree to pay for each visitor to your site. This performance based payment is becoming increasingly popular.

Cost per click (CPC): Refers to when an advertiser pays only when their advertisement is clicked on, giving them a visitor to their site – typically from a search engine in pay per click search marketing.

Combination rates: A discount rate given to an advertiser who buy air time on two different radio/TV stations owned or controlled by one person.

Cost per mille (CPM): Amount paid for every 1 000 impressions served of an advertisement.

Crawler: TV commercials that move on a bar at the bottom of a TV screen during TV broadcasting.

Digital Radio broadcasting: Advanced form of electronic broadcasting that uses modern technology to gather, edit, organise and disseminate quality audio information with improved sound and transmission quality on the airwaves. The broadcast can be done through network with different media platforms such as internet, social media applications etc.

Digital Television Broadcasting: Advanced form of electronic broadcasting that uses modern technology to gather, edit, organise and disseminate quality audio-visual information with improved image, sound and transmission quality on the airwaves. The broadcast can be done through network with different media platforms such as Internet, social media applications etc.

Display machine: A device used to input Radio or TV commercial for airplay.

Day-parts: Air time starting from sign-on until 4:30 pm.

Dark Period of Radio advertising in Ghana: The period in the history of Radio broadcasting in Ghana when Radio advertising was prohibited. This period span from 1935-1966.

Electronic advertising: These are monomedia or multimedia visual or non-visual advertising campaigns or messages that are disseminated through electronic, digital or Internet media.

Extreme close-shot: Zooming-in or placing emphasis on an object, cast or an effect to show details when shooting a film.

Fringe-time: Air time between 4:30 pm to 6:30pm and 11:30pm to sign off.

Free exemption rate: A form of discount given to advertisers who are determined in advance by a radio or TV station to pay premium prices to sponsor special programmes such as entertainment show, mini-series etc. that replaces a regularly scheduled programme. In this instance, the advertiser of the originally scheduled is always accredited with the equivalent at a later date.

Frequency discount: A type of discount given when placing electronic advertisements. It is based on a minimum number of spots being purchased over a specified period of time.

Gel: Coloured flexible plastic filters use to neutralise light emissions and create illusion of different colour effects when shooting a film.

Historicity: A term used to describe the actuality and authenticity of a past recorded event based on empirical records and accounts of a person(s) who witnessed the event

Iconic personalities/organizations: Individuals or organizations that have played unique roles in the development of electronic broadcasting and advertising in Ghana.

Insertion: The process of inputting the content of a planned commercial schedule into the „Airwatch“ software.

Interactive Mobile Video and TV Ads: These are advertisements that allow for user interaction including clicking, browsing, zooming. Guidelines for these types of Mobile TV and Video advertisements include click-to-web, click-to-call, click-to-SMS, click-to-video, click-to-download, click-to-locate, click-to-ad etc.

Key performance indicator (KPI): A metric that is used to measure whether an objective of an advertisement is being achieved.

Linear Ad Breaks: These are advertisements that take over the full mobile display screen and replace the streamed or downloaded video content for a given period of time. Ad unit formats include: Billboard Ad, Bumper Ad, Pre-Roll Ad, Mid-Roll Ad, Post-Roll Ad and Book Ending Ad

Live present mentions: A promotional advertising message presented extempore or read on stage or studio by a Radio or TV presenter.

Logo Display: A method of showing a logo of an advertiser on a TV screen. Such displayed logos are static or pop-up and fades in.

Long-shot: Taking the full size of an image or scene when shooting a film. It depicts the image, foreground and background.

Mapping: Method in which an advertising director plans the movement of cast and technical crew from one location to another prior to shooting a TV commercial.

Master: A final commercial given to a client for placement. It is produced from a rough cut.

Media Buying: The first stage of commercial placement process in which an account executive or an advertiser negotiates for an advertising purchase order with a media house.

Medium-shot: Taking half portrait of cast or scene when shooting a film. It is used to cover a dialogue between two or more cast.

Mid-Roll Ad: A video advertisement appearing as a break during the video content on a mobile phone.

Mixing: A technique used to merge or synchronise all edited elements of a Radio or TV commercial together to obtain the final product.

Monomedia: This refers to any kind of advertising message which is presented with one media element and perceived with one human sense. Examples are print advertisements and radio commercials.

Multimedia: Any form of advertising message which is presented with more than one media element and perceived with more than one human sense. Examples are Internet, Television commercials, Cinema advertising and mobile phone advertising.

Networked media houses: A number of independent media houses that have been linked to one major media house where they receive feeds of programmes.

Non-Linear Ad Breaks: These are advertisements that share the mobile display with the streamed or downloaded video content for a given period of time. Ad unit formats include: Overlay Ads and Companion Ads

Off-peak Time: Time segments or day-parts that have average or lowest viewership or listenership.

Opening and closing commercials: Commercials that are aired before and after a programme has been telecast.

Outdoor signs: A form of print or painted advertisement which is made purposely to be placed outside in the open environment to be subjected to the effects of harmful atmospheric elements such as rain, moisture, sun, dust, smoke, saline, etc. Examples are banners, billboards, signboards etc.

Overlay Ads: These are still/animated image advertisements that appear over the top of video content on a mobile phone during playback. These ads can be semi-transparent or opaque and can be shown for the full or partial duration of the video content (appear/disappear effect). Variations include horizontal or vertical promotion banners, sponsorship skins (picture frames) and ad bugs.

Package discount: this is also called package plan discount. It is a type of discount rate plan that combines prime-time spots with fringe-time and day-time spots. It is used in radio and TV advertising pricing.

Peak-Time: Time segments or day-parts that have the highest viewership or listenership.

Pre-Roll Ad: A video advertisement shown on a mobile phone screen prior to the video content

Prime-time: Air time between 6:30 pm to 11:00pm

Posting: The process of sending scheduled posted commercials on an „Airwatch“ to networked computers and Master Control Room for air play.

Post-Roll Ad: A video advertisement shown on a mobile phone after the video content has ended.

Premium time: The most sort after time segments/day-parts in peak-times.

Print advertising: Any form of visual advertising message, campaign or design that is reproduced by a printing process such as serigraphy, planography, flexography, gravure, and electronic printing processes.

Purchase order: A commercial placement contract signed between an advertiser and a media house which indicates the time segment(s) purchased and frequency of airplay and scheduling plan of the commercial.

ROS (Runs of schedule) discount: This is a discount offered by a station to an advertiser who allows the station to schedule the commercial at its discretion for any time in the programming day.

Rotation plan: A selection of radio time slots specified by the advertiser and based on time of day (vertical rotation) and day of week (horizontal rotation).

Seasonal discount: These are types of discounts given according to the time of the year or period in which the advertisement is placed because the period affects the audience size. Seasonal discounts are given to advertisers who wish to purchase time in non-peak seasons. The seasons are -fall, winter, spring and summer. Seasonal discount is also used in radio and TV advertising pricing.

Signage advertising: A kind of visual advertising message which is rendered directly on wood, metal, plastic or cement supports or printed on flexi or sticker and flight or pasted on such supports. They are often erected on the ground or fixed on a wall. Examples are signposts, signboards, billboards etc.

Shooting: The process of using a video camera(s) to record images at locations

Shooting out of sequence: A situation in which the camera crew does not follow the mapping plan rigidly on locations when shooting a film but shoot for convenience so that the shots will be organised to follow the sequence prescribed in the storyboard at the editing bench.

Storyboard/Picture Board: Series of panels that contain texts and illustrations of an advertising message or script that unfolds the story serially from beginning to end. It is used as a guide to record both Radio and TV commercials.

Squeezed back: A method of playing a TV commercial simultaneously with a TV programme whereby the advertising message is displayed on a squeezed frame or panel on the TV screen.

Tracking: Measuring the effectiveness of a campaign by collecting and evaluating statistics.

Unique selling point (USP): Unique selling point (or proposition) – A unique quality of a commercial that distinguishes a product or service from its competitors.

Volume discount: A discount that is based on the dollar volume purchased per specific period (13, 36, 52 weeks).

Voice: Cast(s) who narrates the textual content of an advertising message or copy

Voice Over: Verbal narration of the textual content of a commercial script.

1.9. Abbreviations

AM: Accra Metropolis

AM: Amplitude Modulation

BBC: British broadcasting Corporation

FM: Frequency Modulation

GBC: Ghana Broadcasting Corporation

MMS: Multimedia Messaging

NAFTI: national Film and television Institute

PRAAD: Public Records and Archives Administration Department

PNDC: Provisional National Defence Council

1.10. Organisation of the Text

The thesis consists of five chapters. Chapter one gave general introduction of the thesis. Chapter two reviewed the theoretical framework that forms the bases of the study as well as empirical review of relevant related literature. Chapter three gives a systematic account of the general procedure (methodology) used to conduct the study which consists of the research design, population, data collection instruments and methods and procedure of data analysis used. Chapter four also indicates how the data was analysed and presented and the discussion of the findings, whilst chapter five concludes the thesis with a summary of the major findings, conclusions drawn from the findings and recommendations made by the researcher. The chapter also suggests

areas for further research. The concluding chapter is followed by the reference materials used, arranged alphabetically using the APA format and it is followed by appendices.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0. Overview

This chapter consists of review of theoretical frame work of the study and empirical review of relevant sub-topics developed from the research topic. The review was presented in the following order:

2.1. Theoretical Framework

In scholarly research, it is imperative that the study is hinged on a theoretical or conceptual framework that explicitly explains the basic beliefs, theories or concepts that informed the study. Kumar (1999) explained theoretical framework as, the system of concepts, assumptions, expectations, beliefs, and theories that supports and informs a research. He explained further that, it is a visual or written product, one that explains, either graphically or in narrative form, the main things to be studied, the key factors, concepts, or variables and the presumed relationships among them. He stressed that it is a key part of the research.

The main theory that formed the foundation of the study was „Humanism“. The basic analogy the researcher intended to portray in the theoretical framework was to identify how humanism philosophy influenced many individuals in different societies to document the history of their past and present cultures for posterity. The framework also highlighted on how humanism philosophy invoked idealism and pragmatism philosophies in individuals which empowered them to invent concepts and technologies which influenced development of modern communication media and advertising concepts and in Europe and America, and which have influenced the

development of modern advertising in many cultures across the globe including Ghana. The framework also established how humanism philosophies have espoused nationalism in individuals to document, protect and preserve the indigenous and contemporary artistic cultures of their countries throughout history. Figure 2.1. is a conceptual model the researcher developed from the theoretical framework to indicate the relationships between humanism and its attributes such as idealism, pragmatism and nationalism and how they have influenced the development of electronic advertising across the world.

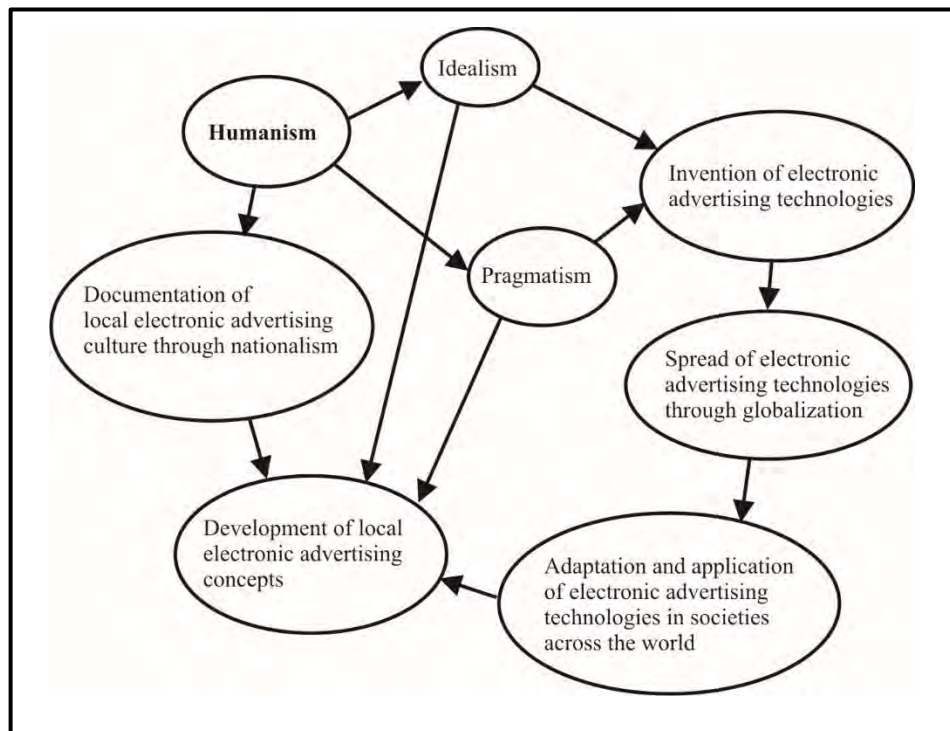


Figure 2.1. Conceptual Model: Influence of humanism theory on development and documentation of artistic cultures (Agyarkoh, 2017.)

Humanism is a school of thought that believes human beings are different from other species and possess capacities not found in animals (Edwards, 1989). Humanists, therefore, give primacy to the study of human needs and interests. A central assumption is that, human beings behave out of intentionality and values (Kurtz, 2000). There are different forms of humanism philosophies and each has it

underpinning concepts and principles. Notable among them are literary humanism, renaissance humanism, cultural humanism, philosophical humanism, religious humanism, modern humanism, secular humanism and others (Edwards, 2015). In order to bring out the concept of humanism clearly a summary of the core beliefs and ideological positions of humanism articulated by Edwards (2015) were stated as follows:

Humanism espouses self-thinking, proactivity, exploration of phenomenon and human means for comprehending reality. Humanism encourages scientific epistemology and does not wholly accept arbitrary faith, authority, revelation, and altered states of consciousness as very credible source of information. However, it believes in the use of imagination and recognises that intuitive feelings, hunches, speculation, flashes of inspiration, emotion, altered states of consciousness, and even religious experience, while not valid means to acquire knowledge, remain useful sources of ideas that can lead us to new ways of looking at the world. Humanism is a philosophy of compassion and meeting needs of individuals. It is in tune with enlightened social thought and are committed to civil liberties, human rights, participatory democracy, expansion of global consciousness and exchange of products and ideas internationally, and an open-ended approach to solving social problems. Humanism encourages exploration and adaptation of new technological developments (Edwards, 2015).

Idealism, in philosophy, is a theory of reality and of knowledge that attributes to consciousness, or the immaterial mind, a primary role in the constitution of the world. In metaphysics, idealism holds the view that all physical objects are mind-dependent and can have no existence apart from a mind that is conscious of them (Fuss, 2009). This philosophical position implies that nothing can exist unless it is

conceived from the mind of God, man, or from the supernatural realm. The idealist therefore emphasises on the power of the mind and creative thinking which is the bases of invention and innovation.

Pragmatism is another philosophical movement that calls for ideas and theories to be tested in practice, by assessing whether acting upon the idea or theory produces desirable or undesirable results. According to pragmatists, all claims about truth, knowledge, morality, and politics must be tested in this way (Hollinger, 2009). Pragmatism therefore believes that the effectiveness, reliability and relevance of an idea, principle, theory or concept can only be measured through experimentation and implementation. This philosophical position, even though regards idealism as the bases for invention, it does not accept ideas, principles, theories and concepts as absolute but they must be completed through practice.

The term “nationalism” on the other hand, is generally used to describe two phenomena: (1) the attitude that the members of a nation have when they care about their national identity, and (2) the actions that the members of a nation take when seeking to achieve (or sustain) self-determination (Stanford Encyclopaedia of Philosophy, 2014). The virtues of idealism, pragmatism and nationalism are all inspired by humanism which according to the broad principles of humanism embraces all these philosophies and theories (Edwards, 2015).

Apparently, these virtues are not always developed by every member of a nation or society but by few people who espouse humanist philosophies. In every society such individuals are identified with unique characteristics such as patriotism, philanthropism, commitment to the preservation and promotion of societal cultural values, invention, innovation and development of technologies, ideas, theories and

systems to solve problems and improve the lives of the people in the society, protection of the sovereignty, freedom and independence of the society, part-taking in communal activities, decision making and others.

The induction made in the above literature that three personal values are attributes of humanism suggest that, people who exhibit patriotism in their community are naturally humanist who seek the development and welfare of the entirety of their society. The researcher can therefore conclude that humanism; idealism, pragmatism and nationalism are symbiotic values that have been the guiding principles of many inventors, great leaders, philanthropists, freedom fighters, researchers, authors, educationists, scientists, industrialists, entrepreneurs and others in world history.

A delve into world history reveals that different ideological positions of humanism, idealism, pragmatism and nationalism have been applied by many individuals in many cultures across the world to innovate, invent and implement new technologies and concepts to facilitate the development of their societies and also research and document their local artistic culture for posterity. For instance, secular and naturalistic humanism were adopted as the bases to usher in the renaissance period in Europe which empowered them to research into their ancestral cultures (Greco-Roman classical antiquity) and documented them for posterity (Edwards, 2015; Getlein, 2002). These historical researches led to the discovery and revival of numerous Greco-Roman ancestral artistic cultures such as the segmentation of the human figure, the concept of chiaroscuro, sfumato, perspective drawing, drapery, calligraphy, classical aesthetic theory of formalism and others (Webster, 2012).

Other examples are the conceptualisation and experimentation of the ideas that led to the development of moveable type, letterpress printing, lithographic printing,

and still-picture photography by Johann Gutenberg, Aloy Senefelder and Joseph Nicéphore Niépce respectively as well as the documentations of these inventions by individuals. These inventions ushered in industrial printing and photography in Europe during the renaissance, post renaissance and the industrial revolution periods respectively, and these became impetus for subsequent researchers to improve upon those technologies (Adams & Rieber, 1998; Getlein, 2002; Editors of Eastman Kodak Company, 1991).

Also, the humanist philosophy of placing premium on the uniqueness of an individual and allowing individuals to employ their potentials to independently explore for knowledge from their environment and apply them to help societal development inspired people to document information on the classical contemporary posters of European iconic poster artists such as Jules Cheret, Toulouse-Lautrec and others which have inspired many modern and post-modern poster artists in their poster designs (Gallery.sjsu.edu., 20016; Art Source International Inc., 2016).

The nationalism philosophy of projecting self-identity through preservation and promotion of ethnic cultural heritage also influenced patriotic and nationalists Ghanaian educated men and women to research and document various facets of indigenous African cultures such as music, dance, idioms, rites of passage, art and craft, philosophies, belief systems etc. Professor Kwabina Nketia and Agya Koonimo for instance, spear-headed research and documentation of indigenous Ghanaian music. Professor Ablade Glover also researched and documented Ghanaian traditional Adenkra symbols which have projected the artistic identity of Ghanaian visual arts both locally and abroad through integration into local fabric designs, paintings, leather artefacts, national postage stamps and others, and Professor Kojo Fosu also researched and documented the biography of indigenous and contemporary artists in

African societies (Kurankye 2011; Amenuke, Dogbe, Asare, Ayiku, & Baffoe, 1999; Fosu, 1993).

Based on the above review on humanism, idealism, pragmatism and nationalism and the vivid examples cited on how many iconic individuals were inspired by these philosophies to develop and implement new concepts, preserve and promote the cultural heritage of their societies across the world, it is obvious that any nation that fails to document any aspect of her culture lost track of her indigenous literature and history which are vital information needed to initiate modern indigenous cultural inventions and technologies that reflect the needs, beliefs, aspirations and the developmental agenda of the people.

Having had training and professional practice in graphic designing, advertising and teaching, coupled with his training in Arts and culture, the researcher has always been inspired by Ghanaian scholars who have researched into indigenous and contemporary cultures of African societies and documented them for posterity. The researcher believes that these individuals are humanists who have developed a high sense of nationalism, and their course must be emulated by young African researchers so that they can contribute to research and document indigenous and contemporary artistic cultures in African societies for posterity.

Taking inspiration from the above examples, the researcher conducted a historical research between 2012 and 2013 into the historical and technological developments of modern outdoor advertising in Ghana as Master of Philosophy in Arts and Culture thesis at University of Education, Winneba which has been published as a book in Europe (deGraft-Yankson, & Agyarkoh, 2013). The book

contains the most comprehensive documentation of the historicity of modern outdoor advertising in Ghana.

To further his agenda of researching and documenting artistic cultures of Ghana, the researcher through anecdotal evidences, identified this research topic: *Historicity of Electronic advertising in Ghana: From 1935 to 2017* as another gap in contemporary Ghanaian art history in the local electronic broadcasting and advertising industry and decided to pursue it as his Doctor of Philosophy thesis in Arts and Culture.

The researcher believes that the classic examples and augments advanced above to prove the significance of humanism and other philosophies and theories in researching and documenting societal culture, and the impacts these documentations have on world history and national developments, justifies the significance and validity of the theoretical framework and the conceptual model he developed for the study.

2.2. Empirical Review

In scholarly research, credibility and authenticity in literature review can be achieved by breaking down the research topic into relevant sub-topics and reviewing them with reference to relevant literature. To satisfy this requirement, the researcher broke down the research topic into the following sub-topics and reviewed them accordingly: Overview of advertising, Concept and scope of electronic advertising , history of radio and Radio advertising, history of television and Television advertising, Television and Radio advertising technologies, types of Radio commercials, Radio advertising production processes, types of Television commercials, Television advertising production processes, Television advertising

placement and pricing systems, Radio advertising placement and pricing systems, history of radio and television broadcasting in Ghana, Challenges of Radio and Television advertising, and impacts of Radio and Television advertising on national development. To ground the review in relevant published literature, information was sought from books, journals, archival documents and credible Internet sources.

2.2.1. Overview of Advertising

The word advertising is one of the most common words that have been loosely used by the public. To some, it means informing buyers about a product or a service. Some also view it as creating awareness of existing product or service, while others see it as a means of drawing attention of the public to a particular product, service or an event. As much as these opinions reflect some elements of advertising, they cannot be accepted fully as all embracing. In order to enhance the quality of this study, it is important that the concept of advertising is clearly defined. The ensuing sub-topic therefore focuses on the basic concept of advertising.

2.2.1.1. Concept of Advertising

There have been so many misunderstanding among lay people about the concept and nature of advertising and this confusion still persist among the general public. Jethwaney and Jain (2006) in their attempt to define advertising described it as, a marketing tool use to disseminate information about a brand which is aimed at a large number of people at the same time. Jethwaney, and Jain (2006) views on concept of advertising seems to be in line with Cambridge International College's (2014) concept of advertising which described it as a process of telling and selling. The college further explained that, advertising is initially used to tell people about something which can be ideas, products such as goods and services or an event.

Telling somebody about something is a way of communicating information about the thing which in this instance referred to by CIC (2014) as an idea, product or event. The purpose of communicating the idea about the thing is often to introduce the thing to the audience so that they will develop interest in the product and patronise it. This clearly confirms that both Jethwaney, and Jain (2006) and CIC (2014) agree that advertising is a means of communicating information about a product for the purpose marketing.

Advertising is also explained as a paid, mediated form of communication from an identifiable source, designed to persuade the reader to take some action, now or in the future (Curran, & Jef 2002). The term “mediated” simply means, some medium like television or newspaper or even the Internet conveys the message from sender to receiver, as opposed to direct “in-person” communication. The term “identifiable source” distinguishes advertising from wholly anonymous communications, such as those found in some unsolicited e-mail. (Curran, & Jef 2002).

Bovee, and Arens (1989, p.5) also defined advertising as, “A non-personal communication of information, usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through various media”. The opinion of Bovee, and Arens (1989) that advertising is a paid for activity is also buttressed by Owusu-Baah (2008) who stated that, Advertising messages are always sponsored by the company that is advertising its products or services. Assessment of Bovee, and Arens (1989) definition of advertising reveals to the researcher that it contains certain key elements that have been pointed out by other authors. For instance, Robbs (2009) stated that, advertising campaign is always done on behalf of a sponsor who pays for it and this element of sponsorship is hinted in Bovee, and Arens, (1989) and Owusu-Baah (2008) explanations of advertising. This characteristic

of advertising reveals that often, the sponsor(s) of an advertisement is or are the owner(s) of the advertisement. Again, the characteristic of advertising being a paid for marketing activity is further confirmed by Keller (2013). This confirmation is evident in his explanation of advertising which stated that, advertising is any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor.

Another key characteristic that is evident in Bovee, and Arens (1989) idea on the nature of advertising is the claim that advertising communication is non-personal. This observation of the author has also been hinted by Jethwaney, and Jain (2006) in their description of advertising in which they stated that, advertising is aimed at a large number of people at the same time. No personal communication can be targeted at a large number of people at the same time because face-face interaction has a limited scope of coverage. On the other hand, non-personal communication media such as radio, television Internet, posters and others can be used to reach larger audience. Based on this observation the researcher can conclude that, personal communication mediums such as personal selling, sales promotion, market education and others that organisations use to sell their products are not advertising. A scrutiny of Keller (2013) description of advertising also reveals that, he also supports the opinion of Bovee, and Arens (1989) that advertising is a form of non- personal communication of information about a brand.

Again, the claim by Robbs (2009) that, advertising messages are disseminated to the public though the mass media was also mentioned by Jethwaney, and Jain (2006) who believed that, advertising communication is often targeted at a large number of people. Another important feature that runs through most the descriptions is the persuasive nature of advertising. This characteristic is highlighted by Bovee,

and Arens (1989). Based on the insight gained from the above review, the researcher therefore defined advertising as,

A generic term used to describe marketing and creative activities that are used to brand and disseminate information about a product, service, an idea, event or an individual targeted at the general public or specific consumers through variety of non-verbal communication media to persuade them to patronise it.

A thorough analysis of the nature of advertising espoused by the above authors revealed to the researcher that, the following key characteristics are identified with advertising: Advertising is a marketing tool, it involves creating and promoting a brand, it is targeted at specific audience, aims at persuading or convincing Audience, it is a paid for and sponsored activity, and a form of non-personal Communication.

Based on the insight gained by the researcher from the above reviews on the concept of advertising, the researcher can infer that advertising is a marketing function which deals with the promotion of a particular product(s) by an identified sponsor for the purpose of creating unique identity for a product, service, event or organisation and using persuasive and attractive non-personal communication media to arouse the interest of the public in a particular product, service, event or organisation to patronise it so as to break-even and realise the maximum profit. Even though the main concept and characteristics of advertising have been highlighted, it is imperative that its scope is explored.

2.2.1.2. Scope of Advertising

The nature of advertising is such that it has a wider scope. For this reason, different authors, professional institutions and organisations have tried to define the scope of the profession. In an attempt to define the scope of advertising, CIC (2014)

categorised it into indirect and direct advertising. The college defined indirect advertising as:

Any form of advertisement that is not aimed at specific individuals, but intended to reach the general buying public, and direct advertising as any form of advertisement which is aimed at specific individuals or groups of people or enterprises who or which are the most likely prospects for the product concerned (p. 11).

CIC (2014) further gives types of advertising as product, corporate, political, public service and charity advertising. It however, opined that even though there are types of advertising, they must be distinguished by the differences in their aims or objectives (pp.11-15). The college's opinion that, types of advertising must be distinguished according to the aims or objectives of the advertisement is fully supported by the researcher because, the major aim of every advertisement is to introduce something to the public by convincing them to patronise it. It is therefore imperative that the objective(s) of the advertisement is considered before developing a particular type of advertisement.

It is also worth mentioning that the opinion of CIC (2014) that, types of advertisements must be derived from the aims and objectives of the advertisement is vehemently supported by Bovee, and Arens (1989). However, they classified types of advertising into four broad categories: classification by target audience, classification by geographical area covered, classification by medium and classification by function or purpose (pp.12-18).

The analysis of Bovee, and Arens (1989) classification of advertising reveals to the researcher that, their views on types of advertising is broader than CIC (2014) since they have extended it to geographical area covered, target audience and medium

of disseminating the advertising message. According to them, even though the objectives of some advertisements is to promote the sale of a particular product, promote the corporate identity or image of an organisation, to solicit for public vote, promote the activities of a charity organisation or to inform, educate or warn the general public, some types of advertisements are directed towards specific target audience. They emphasised that, this type of advertisement always appeals to the audience that belongs to a particular target group. For instance, a television commercial for a new laundry detergent might offer little relevance to a teenager. Similarly, a house keeper with three small children may have very little interest in an advertisement for denture cream. (p.12). The authors further classified this type of advertising into consumer advertising and business advertising and explained consumer advertising as any advertisement that is targeted at people who will purchase the product or service for his/her own personal use or at people who will purchase the product for someone else's use. They also explained business advertising as advertisements that are targeted at people who purchase products or services on behalf of corporate organisations or businesses (pp. 11-14). The researcher upon scrutinising the opinions of Bovee, and Arens (1989) and CIC (2014) on classification of advertising by geographical area is convinced that their classifications are laudable.

With regards to classification of advertising by medium, Bovee, and Arens (1989) argued that, since different non-personal communication media such as print and electronic media are used by advertisers to disseminate information about their products, services and ideas, the media through which the advertising campaign is placed can also be classified as a type of advertisement. This position of Bovee, and Arens (1989) is shared by Uttara (2011) who mentioned in his feature published on Buzzle.com (2012) that, Print Advertising, Outdoor advertising, Broadcast

Advertising and Internet advertising are types of advertising. From the point of view of the researcher, the opinions of the above authors are justified because, since advertising messages are always conveyed by specific medium as a vehicle, the medium can be used to classify it as a type of advertisement.

Bovee, and Arens (1989) upon justifying their classification of advertisements by function stated that, some advertisers produce their advertisements to base on certain objectives and mention that some advertisements are designed to promote or introduce particular products, services, an idea, personality or an event to the public. The authors further classified this type of advertising as product, non-product, commercial, non-commercial, direct-action and indirect-action advertising (pp. 17-18). It must be pointed out that this type of classification is also made by CIC, (2014) as a type of advertising.

A thorough assessment of Bovee, and Arens (1989) attempt to classify types of advertising by the function of the advertisement is reasonable because, every advertisement must have an objective and it is the objective that will guide the advertiser and the advertising agent to plan and develop appropriate advertisement and select the media that can effectively place the message to achieve the goal of the advertisement. The researcher also thinks that direct-action advertising can provide opportunity for consumers to have detailed information about a particular product or service. Again, the researcher is of the opinion that in contemporary advertising most advertisers integrate direct-action and indirect-action advertising in a single advertisement by providing telephone numbers and website addresses of the manufacturer to seek further information and clarification about the product.

The researcher will also like to state that, Jethwaney, and Jain (2006) also agree with CIC (2014) concept of types of advertising and Bovee, and Arens (1989) opinion that, types of advertising must be derived from four major classifications. They extended the concept of types of advertising beyond those four classifications. The opinion of Jethwaney, and Jain (2006) on what constitute types of advertising has been placed at appendix „Y“.

Assessment of the various types of advertising espoused by the above authors reveal to the researcher that, it will be very difficult for advertising professionals and the academia to develop standardised list of types of advertising that will be universally accepted. This is because, the nature and scope of advertising is so broad that different authors approach it from their own perspectives. However, it could be observed that most of them try to use the classification approach to derive their concepts of types of advertising and in all instances, they seem to linger around four broad classifications: classification by target audience, classification by geographical area covered, classification by medium and classification by function or purpose. The researcher has also observed that some of them go beyond the four classifications.

Based on the complexities characterising the development of standardised types of advertising by authors, professionals and academia, the researcher would agree that the different types of advertisements derived by the authors are justified. However, he would like to re-organise the classification by medium to make it simpler. Below is the researcher’s classification: Indoor advertising, outdoor advertising, broadcast advertising, Internet advertising, and direct mail advertising. Based on the purpose of this study, the subsequent reviews will be focused on electronic advertising.

2.2.2. Concept and scope of electronic Advertising

Unlike print advertising that uses only one medium to generate and disseminate a message, electronic advertising uses multiple communication elements to generate and disseminate its message. This presupposes that electronic advertising has a wider scope that cannot be compared to other types of advertising. In order to bring clarity into the concept and scope of electronic advertising, many individuals and organisations have articulated their opinions on the subject.

Philip (2015) described the concept of electronic advertising as, advertising that uses the Internet and other forms of digital media to help a business promote and sell goods and services. Philip (2015) claim that electronic advertisements are disseminated through Internet technologies is also mentioned by Businessdictionary.com (2015) which explained the concept of electronic advertising as advertisements that uses broadcast or storage media that take advantage of electronic technology. Apart from Internet media, the author also extended the scope of electronic advertising media to include digital broadcast media such as radio and television which have also been stated by Businessdictionary.com (2015) as a means of placing and disseminating electronic advertisements. To throw more light on the scope of electronic advertising media, Businessdictionary.com (2015) cited television, radio, Internet, fax, CD-ROMs, DVD, and any other medium that requires electricity or digital encoding of information as examples of electronic advertising media. The dictionary further affirmed that, the term electronic media is used in contrast with print advertising media. The dictionary emphasised this distinction because; the concept of electronic media it espoused confirms that electronic advertising uses electronic media to disseminate advertising campaigns. It therefore means that unlike print advertising that uses one communication element such as still

graphic images to generate the advertising message, electronic advertising uses multiple communication elements to generate the advertising message. Philip (2015) further stated some characteristics of electronic advertising as; they are often published on the Internet, provide a hyperlink that redirects to a company's site and can include animated movements in the advertisements.

A thorough reflection on the concept of electronic advertising espoused by the above authors revealed that, the scope of these types of advertising is very broad because it transcends beyond the use of single communication element and media to generate and discriminate advertising message. Due to the broader scope of the electronic media, it is possible that it has evolved through various stages. The ensuing sub-topic traced the historical development of the traditional electronic media and advertising from global perspective.

2.2.3. History of Radio Broadcasting (Global Perspective)

According to Spike (2016), inventors from all over the world contributed to the creation and development of radio. Early theories about radio were proven by later experiments and became a reality when devices were produced. As the public became more interested, radio became an organised profit-making industry. Technology continued to develop and radio was improved, adapted and spread throughout the world. Spike (2016) further stated that, from the 17th Century to date, inventors from around the world contributed to the creation and development of radio technology. In some cases, inventors in different countries invented the same devices because there was no quick way to communicate the development and success of these devices. Eventually, these led to rivalries, claims, counterclaims and patent suits. The author claimed that, radio technology started in 1864 when James Clerk Maxwell, a Scottish

mathematician and Physicist, theorised that, when electricity passes through a wire, it gives off invisible waves under certain conditions. This claim by Spike (2016) was also buttressed by wikipedia.org (2016) which reported that, in 1864 James Clerk Maxwell showed in theoretical and mathematical form that electromagnetic waves could propagate through free space. Subsequently, a young German named Heinrich Hertz proved this theory in 1887 and 1888.

Spike (2016) trace of antecedent of radio technology to James Clerk Maxwell's theory seems to be obscured since it is limited in literature. However, many writers often trace the etymology of radio technology to the scientific proof made by Heinrich Hertz of James Clerk Maxwell's theory. Notable among them are Feldman, Watson-Watt, Robert and Zworykin, (2009) who claimed that, German physicist Heinrich Hertz, Anglo-American inventor David Edward Hughes, the British Physicist Sir Oliver Joseph Lodge, and others, are some early researchers of radio technology.

Professor Popov, a Russian scientist experimented with wireless transmission in 1885 but the Italian inventor Guglielmo Marconi successfully transmitted wireless signals in his radiotelegraphy experiments which began in 1885 and continued through 1899. Marconi's wireless transmissions were first sent across distances of two miles on his father's Italian estate, and then increased to eight miles or more. He transmitted across the English Channel and then the Atlantic Ocean (Spike, 2016). Even though the development of radio technology is attributed to different personalities, the Italian electrical engineer and inventor Guglielmo Marconi is generally credited with being the inventor of radio.

Starting in 1895 Guglielmo Marconi developed an improved coherer and connected it to a rudimentary form of antenna, with its lower end grounded. He also developed improved spark oscillators, connected to crude antennas. The transmitter was modulated with an ordinary telegraph key. The coherer at the receiver actuated a telegraphic instrument through a relay, which functioned as a crude amplifier. In 1896 he transmitted signals for a distance exceeding 1.6 km (more than 1 mi), and from 1886 to 1887 he applied for his first British patent protection for his radio apparatus and established the Wireless Telegraph and Signal Company in 1897. In 1897 he transmitted signals from shore to a ship at sea 29 km (18 mi) away and the R.F. Matthews was the first ship to request emergency assistance using a wireless apparatus (Marconi's system) in 1899 (Spike, 2016).

Transition.fcc.gov (2016) confirmed Guglielmo Marconi invention and reported that, prior to this technological breakthrough, oceangoing ships relied on carrier pigeons and flags for their communications. The website further reported that, Guglielmo Marconi was the first person to send transatlantic signal from Ireland to Canada in 1901. The limitation of radio technology to maritime communication was also buttressed on Techwholesale.com (2016) which reported that, prior to the 1920s the radio was primarily used to contact ships that were out at sea. Radio communications were typically achieved by the use of Morse code messages. This was of great benefit to vessels in the water, particularly during emergency situations.

In 1899, Guglielmo Marconi established commercial communication between England and France that operated in all types of weather; early in 1901 he sent signals 322 km (200 mi), and later in the same year succeeded in sending a single letter across the Atlantic Ocean. In 1902 messages were regularly sent across the Atlantic, and by 1905 many ships were using radio for communications with shore stations. For

his pioneer work in the field of wireless telegraphy, Marconi won a Nobel Prize in physics in 1909 and shared it with a German physicist Karl Ferdinand Braun (Feldman, Watson-Watt, Robert & Zworykin, 2009).

Transition.fcc.gov (2016) further claimed that, apart from the application of radio technology in marine communication, the technology was also applied in other fields. In 1910, for instance, Frederick Baldwin and John McCurdy were the first to trail an aerial behind their bi-plane to demonstrate radio's uses for aviation and in the same year Robert Loraine another pilot demonstrated wireless transmission from a plane. In 1921, Detroit police commissioner William Rutledge was the first public safety official to use radio equipped vehicles in 1921 with radio antennas running across the roof of the vehicles. Techwholesale.com (2016) for instance reported that, during the World War I the importance of the radio became apparent and its usefulness increased significantly. During the war, the military used it almost exclusively and it became an invaluable tool in sending and receiving messages to the armed forces.

In 1902, Amateur (today known as "ham") radio was introduced to U.S. A. via a Scientific American article on "How to Construct an Efficient Wireless Telegraphy Apparatus at Small Cost" (Transition.fcc.gov, 2016). Also, in the 1920s, following World War I, radios began to increase in popularity amongst civilians. Across America and Europe, broadcasting stations such as KDKA in Pittsburgh, Pennsylvania and England's British Broadcasting Company (BBC) began to surface. In 1920 the Westinghouse Company applied for and received a commercial radio license which allowed for the creation of KDKA. KDKA would then become the first radio station officially licensed by the government. It was Westinghouse which also began advertising the sale of radios to the public. Home-built radio receivers were a

solution for some and began to create a problem for the manufacturers who were selling them. As a result, the Radio Corporation Agreements (RCA) was sanctioned by the government. Under RCA, certain companies could make receivers, while other companies were approved to make transmitters. Only one company, AT&T, was able to toll and chain broadcast (Techwholesale.com, 2016).

It was further reported on Techwholesale.com (2016) that, in Britain, radio broadcasts began in 1922 with the British Broadcasting Company, in London. The broadcasts quickly spread across the UK but failed to usurp newspapers until 1926 when the newspapers went on strike. At this point the radio and the BBC became the leading source of information for the public. In both the U.S. and the U.K. it also became a source of entertainment in which gathering in front of the radio as a family became a common occurrence in many households. As radio communication continued to gain more popularity FM radio stations began to overtake the original AM stations, and new forms of music, such as rock and roll, began to emerge (Techwholesale.com, 2016).

Cellular phones, including Personal Communication Service devices, may seem like one of the newest land mobile services, but the idea of a mobile radio telephone has been around for quite a while. In the early 1920s both the Marconi's company and the Bell Laboratories were testing car-based telephone systems. Bell Labs believes its 1924 system was actually the first two-way, voice-based radio telephone. Other predecessors to today's cell phones included the radio telephones used by the military during both World Wars (Transition.fcc.gov, 2016).

The science behind cell phones, as we know them today, was clearly known by 1945 as evidenced by a Saturday Evening Post article, "Phone Me by Air," which

quoted FCC Commissioner E.K. Jett on frequency reuse for “small zone systems.” He said, “In each zone, the frequencies will provide from 70 to 100 different channels, half of which may be used simultaneously in the same area without overlapping” (Transition.fcc.gov, 2016).

In 1946, Bell initiated America’s first commercial mobile radio telephone system. Bell, as well as Ericsson, Nokia, and Motorola then went on to develop cell phone technologies throughout the 1950s and 1960s. The FCC approved a major allocation of spectrum for mobile radio systems in 1970. In 1973, Motorola’s Martin Cooper was credited with the invention of the first personal, handheld cellular radio telephone. Clockwise from top right—a WWI mobile military phone, of the type Edwin Armstrong used to develop his ground-breaking inventions; Marconi’s 1922 car phone system with receivers, amplifiers, and speakers mounted on the running boards; Martin Cooper with his 1973 cellular telephone; older and newer generations of mobile radio telephones; and Bell Labs’ 1924 test of a mobile radio telephone (Transition.fcc.gov, 2016).

Mobile radio technology and usage developed rapidly in the United States that in 1982 the FCC made a decision on the spectrum for cellular systems. A year later Ameritech Mobile Communications (Chicago) and Cellular One (Washington, D.C.) became the first operational commercial cellular providers in the United States. Personal communications for people on-the-go, not just those in vehicles, evolved further in the 1990s and continues growing today (Transition.fcc.gov, 2016).

After a though reflection on the historicity of radio and mobile telephone communication from the global perspective, the researcher would conclude that, radio communication has transcended across many fields since its invention. For instance,

in the 1900s sending a wireless message meant you were aboard a ship sending a telegram to the home office to let them know when you would arrive. In the 1920s, listening to the wireless message meant you could hear the Navy's time and weather reports, USDA's crop and market news, as well as concerts, lectures, and sermons. In the 1980s, talking on your wireless unit meant you had a cellular or PCS telephone and in the 21st Century, using wireless likely means taking a picture using your digital 3G-enabled cell/PCS phone and sending it along with a text message, to a friend's Internet email address.

Dovetailing into the conclusions of the researcher, it was also reported on Techwholesale.com (2016) that, today radio has become much more than Tesla or Marconi could have ever imagined. Traditional radios and radio broadcasting have steadily become a thing of the past. Instead it has steadily evolved with more satellite radio and Internet radio stations. Radios are found not only in homes, but they are also a staple in vehicles. In addition to music, radio talk shows have also become a popular option for many. On the two-way radios front, digital two-way radios allow for one-to-one communication that is typically encrypted.

2.2.4. History of Radio Advertising (Global Perspective)

Even though radio technology has been used for different purposes since its invention, it has played significant roles in the field of advertising. Voices.com (2016) stated that, radio advertising has been a part of radio broadcasting since the beginning of the 20th Century, when radio became a recognised medium of communication. Voices.com (2016) again reported that, in those times, announcements that were aired to raise public awareness about business activities or products were essentially considered commercials, but these were not paid commercials because most radio

stations were owned by businessmen who used their stations to promote their own businesses. The website further reported that, many people believe that the earliest radio commercial was the WEAF “toll broadcasting” programme developed by AT&T which was introduced in August, 1922 in the United States. This commercial radio broadcasting programme offered businesses the opportunity to advertise their products and services by sponsoring radio programs. Real estate Company Queensboro Corporation from New York became the first sponsor, and it paid a total of \$100.00 for a 10-minute advertisement to promote the sale of Long Island apartments. It claimed that this marked the beginning of paid radio advertisement. Wikipedia.org (2016) however reported that, KDKA Pittsburgh was the first radio station to receive a commercial license from the government in the United States on November 2, 1920. This reportage was confirmed by Bovee, and Arens (1989) who also reported that, the first Radio advertising medium started on November, 2 1920 in Pittsburgh, Pennsylvania, USA. The Encyclopaedia further claimed that, Frank Conrad, a KDKA engineer may have been the first to broadcast a radio advertisement on his own experimental station in 1919 when he thanked a Pittsburgh music store on the air for supplying him with phonograph records, although that was for trade, not cash. A reflection on Wikipedia.org (2016) reportage and Bovee, and Arens (1989) reportage suggest to the researcher that, even though Frank Conrad might have experimented radio advertising broadcast in 1919, it was 1920 that he was able to secure a commercial license to broadcast his radio commercial.

The opinion of voices.com (2016) that, many people believe that the earliest radio commercial was the WEAF “toll broadcasting” program developed by AT&T which was introduced in August, 1922 in the United States was confirmed by Wikipedia.org (2016) which claimed that, in February 1922, AT&T announced it

would begin selling "toll broadcasting" to advertisers, in which businesses would underwrite or finance a broadcast, in exchange for being mentioned on the radio. It was also reported on Techwholesale.com (2016) that, subsequent to the announcement by AT&T, the company proceeded to release the first radio advertisement in 1923.

Wikipedia.org (2016) further stated that, WEAJ of New York (now WFAN) is credited with airing the first paid radio commercial, on August 28, 1922, in the United States. Wikipedia.org (2016) however conceded that, it appears other radio stations may actually have sold advertising before WEAJ in the United States around that time. Highlighting on how commercial radio advertising evolved in the United States, Wikipedia.org (2016) further reported that, as early as May 1920, an amateur radio broadcaster leased out his "station" in exchange for \$35 per week for twice-weekly broadcasts. And, in Seattle, Washington, Remick's Music Store purchased a large advertisement in the local newspaper advertising radio station KFC, in exchange for sponsorship of a weekly program, in March 1922. Additionally, on April 4, 1922, a car dealer, Alvin T. Fuller, purchased time on WGI of Medford Hillside, Massachusetts, in exchange for mentions.

Voices.com (2016) again reported that, by 1930 radio commercials had gained more popularity in the United States that, almost 90% of all the radio stations in the country were broadcasting commercials, and they were able to generate enough revenue to support their operational costs. Due to the increase in demand for radio advertisements, radio stations began to pre-record commercials instead of presenting them live. This created lots of career opportunities for Americans who possessed voice talent as well as those who were skilled in writing radio commercial scripts.

Even though the antecedent of radio advertising can be traced from the 1920s, the researcher believes that the art has experienced significant development till date due to rapid technological development that took place in Europe and America after World War II. Typical example is the information age and the digital revolution which brought improvements in all form of electronic communication. In other to avoid monotony in radio advertising and intrigue audience with fascinating radio commercials, advertisers have developed variety of radio commercials through years of practice.

2.2.5. History of Television Broadcasting (Global Perspective)

On like radio that transmits only sound, television transmits information through sound and pictures. Antonoff (2008) in an attempt to explain television described it as, a system of sending and receiving pictures and sound by means of electronic signals transmitted through wires and optical fibres or by electromagnetic radiation. He explained further that, television signals are usually broadcast from a central source, a television station, to reception devices such as television sets in homes or relay stations such as those used by cable television service providers. Television has a variety of applications in society, business, and science. The most common use of television is as a source of information and entertainment for viewers in their homes (Antonoff, 2008).

Marc (2009) reported that, the invention of television occurred as a result of intensive basic collaborative research by American and European technologist and all the researchers relied on earlier scientific principles discovered in the 17th Century. Antonoff (2008) reported that, in 1873 the Scottish scientist James Clerk Maxwell predicted the existence of the electromagnetic waves that make it possible to transmit

ordinary television broadcasts. Also in 1873, the English scientist Willoughby Smith and his assistant Joseph May noticed that, the electrical conductivity of the element selenium changes when light falls on it. This property, known as photoconductivity, is used in the vidicon television camera tube. In 1888, the German physicist Wilhelm Hallwachs noticed that, certain substances emit electrons when exposed to light. This effect, called photoemission, was applied to the image-orthicon television camera tube. In 1884, a German inventor called Paul Nipkow invented a mechanical system, known as the rotating disk or Nipkow disk, in which he successfully used to transmit an image.

Marc (2009) also buttressed the report of Antonoff (2008) and reported that, the disk was further improved by Charles Francis Jenkins, who made a telecast of a short film to U.S. government officials in Washington, D.C. He further reported that, in 1925, another Scottish scientist called John Logie Baird also improved upon the rotating disk and used it to broadcast a televised image in 1926 to an audience at the Royal Academy of Science in London. Antonoff (2008) reported again that, in 1928, Herbert Ives, an engineer working for AT&T, offered what was perhaps the most spectacular demonstration of mechanical television to that point, transmitting colour images of a bouquet of roses and an American flag to two audiences simultaneously in New York City and Washington, D.C. However, the proven capability of the electronic tube system that had been developed for radio turned financial and scientific attention toward that technology and away from research on the rotating disk.

Antonoff (2008) also reported that, cathode rays, or beams of electrons in evacuated glass tubes, were first noted by the British chemist and physicist Sir William Crookes in 1878. By 1908, Campbell-Swinton and a Russian, Boris Rosing,

had independently suggested that, a cathode-ray tube (CRT) be used to reproduce the television picture on a phosphor-coated screen. The CRT was developed for use in television during the 1930s by the American electrical engineer Allen B. DuMont. DuMont's method of picture reproduction is essentially the same as the one used today. Although several methods of changing light into electric current were discovered, it took some time before the methods were applied to the construction of a television system. The main problem was that the currents produced were weak and no effective method of amplifying them was known (Antonoff, 2008). A study of the historical account of the above authors about evolution of television technology revealed to the researcher that the construction of a true television system occurred in the 1920s.

Marc (2008) reported that, the earliest U.S.A. patent for an all-electronic television system was granted in 1927 to a young Philo T. Farnsworth, who transmitted a picture of a U.S. dollar sign using his so-called image dissector tube in the laboratories of the Philadelphia Storage Battery Company (Philco). Meanwhile, the three radio technology Powerhouses-General Electric, Westinghouse, and RCA-were cooperating closely with each other. General Electric and Westinghouse owned substantial shares of RCA stock, and the companies shared a collection of radio patents valuable to the development of television. In 1930, they consolidated their television research efforts at an RCA facility in New Jersey under the direction of Russian immigrant scientist Vladimir Zworykin. Historians usually credit Farnsworth, Zworykin, or both with the invention of television.

The invention of electric television was also buttressed by Antonoff (2008). He reported that, simultaneous to the development of a mechanical scanning method, an electronic method of scanning was conceived in 1908 by the English inventor A.

A. Campbell-Swinton. He proposed using a screen to collect a charge whose pattern would correspond to the scene, and an electron gun to neutralise this charge and create a varying electric current. He claimed that, it was this concept which was used by the Russian-born American physicist Vladimir Kosma Zworykin in his iconoscope camera tube of the 1920s. A similar arrangement was later used in the image-orthicon tube.

Antonoff (2008) reported further that, an American inventor and engineer Philo Taylor Farnsworth also devised an electronic television system in the 1920s. He called his television camera, which converted each element of an image into an electrical signal, an image dissector. Farnsworth continued to improve his system in the 1930s, but his project lost its financial backing at the beginning of World War II (1939-1945). Many aspects of Farnsworth's image dissector were also used in Zworykin's more successful iconoscope camera. The first home television receiver was demonstrated in Schenectady, New York, on January 13, 1928, by the American inventor Ernst F. W. Alexanderson. The images on the 76-mm (3-in) screen were poor and unsteady, but the set could be used in the home. A number of these receivers were built by the General Electric Company and distributed in Schenectady. On May 10, 1928, station WGY began regular broadcasting to this area (Antonoff, 2008).

Antonoff (2008) again reported that, it was realised as early as 1904 that, colour television was possible using the three primary colours of light: red, green, and blue. In 1928, Baird demonstrated colour television using a Nipkow disk in which three sets of openings scanned the scene. A fairly refined colour television system was introduced in New York City in 1940 by the Hungarian-born American inventor Peter Goldmark. In 1951, public broadcasting of colour television was begun using Goldmark's system. However, the system was incompatible with monochrome

television, and the experiment was dropped at the end of the year. Compatible colour television was perfected in 1953, and public broadcasting in colour was revived a year later (Antonoff, 2008).

Other developments that improved the quality of television were larger screens and better technology for broadcasting and transmitting television signals. Early television screens were either 18 or 25 cm (7 or 10 in) diagonally across. Television screens now come in a range of sizes. Those that use built-in cathode-ray tubes (CRTs) measure as large as 89 or 100 cm (35 or 40 in) diagonally. Projection televisions (PTVs), first introduced in the 1970s, now come with screens as large as 2 m (7 ft.) diagonally. The most common are rear-projection sets in which three CRTs beam their combined light indirectly to a screen via an assembly of lenses and mirrors. Another type of PTV is the front-projection set, which is set up like a motion picture projector to project light across a room to a separate screen that can be as large as a wall if a home allows. Newer types of PTVs use liquid-crystal display (LCD) technology or an array of micro mirrors, also known as a digital light processor (DLP), instead of cathode-ray tubes. Manufacturers have also developed very small, portable television sets with screens that are 7.6 cm (3 in) diagonally across (Antonoff, 2008).

The first public broadcasting of television programmes took place in London in 1936. Broadcasts from two competing firms were shown. Marconi-EMI produced a 405-line frame at 25 frames per second, and Baird Television produced a 240-line picture at 25 frames per second. In early 1937, the Marconi system, clearly superior, was chosen as the standard. In 1941 the United States adopted a 525-line, 30-image-per-second standard (Antonoff, 2008). The author reported further that,

the first regular television broadcasts began in the United States in 1939, but after two years they were suspended until shortly after the end of World War II.

A television broadcasting boom began just after the Second World War in 1946, and the industry grew rapidly. The development of colour television had always lagged a few steps behind that of black-and-white (monochrome) television. At first, this was because colour television was technically more complex. Later, however, the growth of colour television was delayed because it had to be compatible with monochrome. That is, colour television would have to use the same channels as monochrome television and be receivable in black and white on monochrome sets (Antonoff, 2008).

Even though monochrome and colour television were heavily patronised after World War II, engineers continued to research on how to improve on the quality of television technology and this gradually lead to the development of digital television (Antonoff, 2008). The author described digital television as a system that uses technology that records, transmits, and decodes a signal in digital form. That is, as a series of ones and zeros. He explained further that, it produces much clearer picture and sound quality than analogue systems. It also permits additional features to be embedded in signals including programme and consumer information as well as interactivities. Early digital equipment included digital television receivers that converted analogue signals into digital code. The analogue signal was first sampled and stored as a digital code, then processed, and finally retrieved. ATSC digital tuners designed to decode purely digital signals are now standard on new televisions.

Antonoff (2008) claimed that, there are three types of broadcast digital television (DTV), each with progressively better picture and sound quality: standard-

definition TV (SDTV), enhanced-definition TV (EDTV), and high-definition TV (HDTV). The high-definition television (HDTV) system was developed in the 1980s. It uses 1,080 lines and a wide-screen format, providing a significantly clearer picture than the traditional 525-line and 625-line television screens. Each line in HDTV also contains more information than normal formats. HDTV is transmitted using digital technology. Because it takes a huge amount of coded information to represent a visual image, engineers believe HDTV will need about 30 million bits (ones and zeros of the digital code) each second-data-compression techniques have been developed to reduce the number of bits that need to be transmitted. With these techniques, digital systems need to continuously transmit codes only for a scene in which images are changing; the systems can compress the recurring codes for images that remain the same (such as the background) into a single code. Digital technology is being developed that will offer sharper pictures on wider screens, and HDTV with cinema-quality images.

Antonoff (2008) further reported that, a fully digital system was demonstrated in the United States in the 1990s. A common world standard for digital television, the MPEG-2, was agreed on in April 1993 at a meeting of engineers representing manufacturers and broadcasters from 18 countries. Because HDTV receivers initially cost much more than regular television sets, and broadcasts of HDTV and regular television are incompatible, the transition from one format to the next could take many years. The method endorsed by the U.S. Congress and the FCC to ease this transition is to give existing television networks a second band of frequencies on which to broadcast, allowing networks to broadcast in both formats at the same time. The Congress of the United States mandated that by February 2009, all over-the-air television broadcasting become digital, and stressed that viewers with analogue

televisions will need special converter boxes to watch over-the-air broadcasts. Even in the era of digital television, inventions in television technology continued to emerge. Antonoff (2008) reported that, the analogue television set has been replaced with a new flat and thinner screen called the flat panel display some of which are a few centimetres thick. The author further reported that, even the largest flat panel display televisions are thin enough to be hung on the wall like a painting.

As online computer systems become more popular, televisions and computers are increasingly integrated. Such technologies combine the capabilities of personal computers, television, DVD players, and in some cases telephones, and greatly expand the kinds of services that can be provided. For example, computer-like hard drives in set-top recorders automatically store a TV program as it is being received so that the consumer can pause live TV, replay a scene, or skip ahead. For programs that consumers want to record for future viewing, a hard drive makes it possible to store a number of shows. Some set-top devices offer Internet access through a dial-up modem or broadband connection. Others allow the consumer to browse the World Wide Web on their TV screen. When a device has both a hard drive and a broadband connection, consumers may be able to download a specific program, opening the way for true video on demand (Antonoff, 2008).

Personal computers have also taken on television-like functions. Webcasting includes the broadcasting of video content over the World Wide Web. Television programs and other types of video media can be viewed from Web sites. Streaming allows a live video signal to be played as it is sent over the Internet in small packets of data. Archived programs can be viewed on-demand or downloaded to a computer. Small, handheld portable media devices with video capability can also play television programs or other video as downloaded podcasts. Some devices can also receive

television broadcasts and wireless Internet. Consumers may eventually need only one main system or device, known as an information appliance, which they could use for entertainment, communication, shopping, and banking in the convenience of their home (Antonoff, 2008).

Examination of the above literature on the evolution of television indicates that the technology started in Europe and America in the 17th Century and has gone through series of metamorphosis to its current digital status.

2.2.6. History of Television Advertising (Global Perspective)

Just as radio was used as an effective medium to broadcast advertisements, television has also been applied massively in the advertising industry across the globe. A television advertisement which is also called television commercial is a span of television programming produced and paid for by an organisation, which conveys a message, typically to market a product or service (wikipedia.org, 2016). The encyclopaedia stated further that, television advertisements are identified with certain characteristics. For example, many television advertisements feature songs or melodies ("jingles or catch-phrases ") or slogans designed to be striking and memorable, which may remain in the minds of television viewers long after the span of the advertising campaign. These jingles may take on lives of their own, spawning gags that appear in films, television shows, magazines, comics, or literature. Humour is another effective tool used by advertising agencies in their creative marketing campaigns. Many psychological studies have attempted to demonstrate the effects of humour and their relationship to empowering advertising persuasion.

Another element often used in television commercials is animation. The animated pictures can vary from hand-drawn traditional animation to computer

animation. By using animated characters, an advertisement may have a certain appeal that is difficult to achieve with actors or mere product displays. Animation also protects the advertisement from changes in fashion that would date it. For this reason, an animated advertisement (or a series of such advertisements) can be very long-running, several decades in many instances (wikipedia.org, 2016).

The encyclopaedia further reported that, the first official, paid television advertisement was broadcast in the United States on July 1, 1941, over New York station WNBT (which subsequently became WNBC) before a baseball game between the Brooklyn Dodgers and Philadelphia Phillies. The announcement for Bulova watches, for which the company paid anywhere from \$4.00 to \$9.00, displayed a WNBT test pattern modified to look like a clock with the hands showing the time. The Bulova logo, with the phrase "Bulova Watch Time", appeared in the lower right-hand quadrant of the test pattern while the second hand swept around the dial for one minute. The wikipedia.org (2016) report about the date TV advertising started in USA is also buttressed by Hannah and A J on slideshare.net (2016).

The encyclopaedia reported again that, the first TV advertisement broadcast in the UK went to air on ITV on 22 September 1955, advertising Gibbs SR toothpaste. This reportage was also buttressed by adsforlater.wordpress.com (2016) which also reported that in Britain, television advertisement started in 1955 and featured a brand of toothpaste. wikipedia.org (2016) reported again that, the first TV ad broadcast in Asia was made for an electronic company called Seikosha which later became Seiko. It was aired on Nippon Television in Tokyo on August 28, 1953. The commercial displayed a clock with the current time.

Analysis of the above reportage revealed to the researcher that the Americans spearheaded the art of television advertisement in the world. It is therefore possible that their effort might have inspired other proactive people in Europe and Asia to intensify their research in television advertising or adopt the technology.

A post on adsforlater.wordpress.com (2016) in an attempt to describe how television advertising developed reported that, the early forms of television advertisements were slow and highly informative. Due to the lack of experience in the art, television adverts were essentially moving newspaper advertisements. This approach was used because the producers of the advertisements wanted to conform to a medium they were familiar with. The post further opined that, the nature of the early advertisements created uncertainty among the public and this reflected on the products. To improve the quality of the advertisements and public confidants in the advertisements and the products, the concept of celebrity endorsement (Television and radio presenters and famous sports players or musicians) was utilised. Even so the advertisements were largely poor due to lack of experience. Initially, the producers consistently portrayed the scientific content of the products with the aim of swaying the viewer into buying their product.

The development of television advertising was also influenced heavily by print media and radio. The use of presenters helped to invoke the audience's feeling and this was achieved when the presenter literally tells them why they should use the product. Even though the use of presenters improved the quality of advertisements at the time, the presenters would frequently shout, rather than simply talking in an early attempt to engage audience's attention (Doscher, 2000). This approach might have created discomfort in listening to the narrative aspect of the advertisement. Doscher (2000) further reported that, the early advertisements showed white middle class people in

white middle class situations. For instance, in one of such advertisements, a prestigious wedding ring was carefully placed on the hand of a woman. This indicates the social stance that companies took when advertising their products. Because the early television was sponsored by certain companies and brands most segments of the broadcast were driven by the advertisers and audiences were given a kraft hour.

This occurred at a time when advertisers were beginning to realise the true power of television, many advertisers moved from radio (the previous most popular medium) over to television. The sponsorship of television stations by brands was also confirmed on adage.com (2017) which reported that, as with radio, early TV programming was advertiser-sponsored. Advertising agencies produced TV shows with networks providing little more than facilities airtime and occasional guidance. Programming typically promoted the name of the sponsor and not the star: "Hallmark Hall of Fame," "Texaco Star Theatre," "Colgate Comedy Hour," "Goodyear TV Playhouse" and "Kraft Television Theatre" are typical examples.

Television advertising remained relatively stable up until the 1960's, where it began to be used for political campaigns. Prior to that, the brands advertised were habitually conformist, non-sensational and conventional. The use of entertainment in advertising also emerged in the advertising industry when catchy jingles were incorporated into political campaigns especially in America and Europe in the 1960s Doscher (2000) and Stauber (2006). This reportage by Doscher (2000) and Stauber (2006) were also buttressed by wikipedia.org. (2016). The Encyclopaedia reported that, prior to the 1970s, music in television advertisements was generally limited to jingles and incidental music; on some occasions lyrics to a popular song would be changed to create a theme song or a jingle for a particular product. An example of this is found on the recent popular Gocompare.com advert that utilises "Over There", the

1917 song popular with United States soldiers in both world wars and written by George M. Cohan during World War I. In 1971, the converse occurred when a song written for a Coca-Cola advertisement was re-recorded as the pop single "I'd Like to Teach the World to Sing" by the New Seekers, and became a hit. Numerous other examples are also in advertisement produced in the 1960s to date.

Assessment of the above literature on the development of television advertising suggests that the art has gone through various stages of development from crude moving still pictures with voice over till when music and jingles, video images and animation characters were incorporated into television commercials. The researcher will therefore infer that the emergence of the industrial revolution might have had significant influence on the development of the art across the globe. For example, development of powerful video cameras, photo editing and video editing software, and two-dimensional and three-dimensional animation software and television production equipment cannot be under estimated in the development process. The dynamism in television broadcasting has attracted many people to develop interest in television viewing. CIC (2012 p.36) for instance said that, "Television has become the most popular entertainment medium in many countries across the world and estimates indicate that, in some countries, 90% of families own a television set and 30% of families own more than one television set. To reach this large audience, advertisers spend over 100 billion US dollars each year on Television advertising". Radio and Television advertising are driven by various technologies which need to be explored. The ensuing sub-topic reviews various technologies that are applied in Radio and Television advertising.

2.2.7. Television and Radio advertising Technologies

Many researchers have defined the term „technology“ from many perspectives (Reddy and Zhoa, 1990). Kumar, Kumar, and Persaud (1999) opined that, technology consists of two primary components: (1) a physical component which comprises of items such as products, tooling, equipment, blueprints, techniques, and processes; and (2) the informational component which consists of know-how in management, marketing, production, quality control, reliability, skilled labour and functional areas. Sahal (1981) also viewed technology as „configuration“, observing that the transfer object (the technology) relies on a subjectively determined but specifiable set of processes and products. Dunning (1994) therefore claims that, current studies on technology transfer have connected technology directly with knowledge and more attention are given to the process of research and development. Assessment of these definitions reveals to the researcher that there are two basic components that can be identified in the above definitions: (1) „knowledge“ or technique; and (2) „doing things“.

Lan, and Young (1996) also think that, technology is always connected with obtaining certain result, resolving certain problems, completing certain tasks, using particular skills, employing knowledge and exploiting assets. The concept of technology does not only relate to the technology that embodies in the product but it is also associated with the knowledge or information of it use, application and the process in developing the product (Lovell, 1998; Bozeman, 2000). Apparently, the application of technology in radio and television advertising combines both physical and information components identified by Kumar et al (1999). The ensuing subtopics will review technologies types applied in radio and television advertising.

2.2.7.1.Types of Radio Commercials

Several practitioners, academicians and organisations have shared their opinion on various types of radio advertisement used in the advertising industry. In an attempt to define the scope of Radio advertising, Bovee, and Arens (1989) classified them into four basic types: *musical, slice of life, straight announcement, and personality*. The authors also referred to the musical radio commercial as jingles. Upon describing musical advertisements, they stressed that, they were the best and worse advertising messages produced, but however admonished that, if they are well done they can bring enormous success well beyond an average non-musical commercial. On the other hand, when done poorly, they can waste the advertising budget. The authors pointed out that, musical commercials have several variations. The entire advertising message may be sung; jingles may be interspersed throughout the copy (text) or orchestra may play symphonic arrangements. The authors hinted that, many producers use a technique known as „musical logotype“ to plan and produce musical commercials. With this technique, consistent musical themes are used for the background or as a close to the commercial. After several repetitions of the advertiser’s theme, listeners begin to associate the jingle with the product being advertised. The authors again indicated three main sources of music for musical commercials: purchasing a tune from a copy write owner, using a free melody from the public domain or contracting a composer to write an original tune.

Assessment of the features of musical commercials put forward by Bovee, and Arens (1989) reveal to the researcher that, if an existing song is used as background element or an ending song for the advertisement, it would be advisable that the song would be popular or hit song among the target market, or if a new song is created for the commercial, the lyrics must be carefully planned to resonate the product. Also, the

rhythm accompanying the lyrics must be well harmonised and synchronised effectively with the narration and the lyrics.

Upon describing *slice of life commercials*, Bovee, and Arens (1989) pointed out that, they are situational commercials in which professional actors discuss a problem and propose the product as the solution. They are often dramatised on radio by the actors with or without humour and the story are often relevant to the product and simply told. After a careful study of the features of this type of commercial, the researcher could liken it to TV dramatisation commercials except that in the case of slice commercials, the image of the product is not shown graphically to the audience. This presupposes that the script must be well planned and acted so that it can catch the attention of the audience to listen to the story.

The *Straight announcement* commercial is an advertising message delivered by one person on radio. The script can be read alone with or without musical background or designed as integrated commercial where the radio presenter delivers the advertising message whilst presenting a show or tailored to a given programme (Bovee and Arens, 1989). The authors pointed out that the Straight announcement is easy to write as compared to other radio commercials as such it is applicable for any products and situations use in Radio advertising. The authors however conceded that, it is sometimes difficult to get and hold the attention of listeners, but stressed that if that is achieved, the aural opportunity to educate the listener about the product is almost unbeatable.

Upon explaining *Personality commercial* Bovee, and Arens (1989) described it as a type of radio commercial in which the advertiser briefs a disc jockey or a host of a show or programme tells audience about the features of the product or the profile

of the company that manufactured the product or gives a short note highlighting the selling points of the product. While the programme or show is going on, the host presents the advertising message in his or her own style. A reflection of on this type of advertisement shows that the advertiser surrenders the faith of the advertisement to the presenter and that the effectiveness of the advertisement will depend on the creativity, experience and skills of the presenter. It is therefore advisable that the advertiser identifies a personality in the media who epitomises the qualities of a good radio presenter who can present the advertising message to catch and sustain the interest of audience in the message and persuade them to develop interest for the product.

CIC (2012) also classified Radio advertising into five main types- *straight announcements, personality advertisement, dramatisation, testimonial and jingle*. After a thorough review of each of the types of radio advertisements stated by CIC (2012), the researcher realised that, the straight announcement, personality advertisement, and jingle have the same concept as those stated by Bovee, and Arens (1989) but, the college referred to the musical commercial suggested by Bovee, and Arens (1989) as jingle advertisement. Also, the college's concept of dramatisation commercial can be likened to the slice of life commercial given by Bovee, and Arens (1989). Upon explaining its concept of testimonial commercial, the college described it as a type of commercial in which a celebrity or satisfied customer talks about the product, its features and the benefits he or she has gained from it. CIC (2012) stressed that, voice, music and sound effects are the most significant elements required in Radio advertising. Even though Bovee, and Arens (1989) share this view with the college, the authors think that, the skills and experience of the actors and presenters of radio commercial must also be considered very well.

An analysis of the concepts of types of radio commercials espoused by Bovee, and Arens (1989) and CIC (2012), point out to the researcher the following key elements that characterise all forms of Radio advertising-voice, music, sound effects and personality. The researcher can also infer that in Radio advertising, advertising messages are either read verbatim by an announcer, presented extempore or dramatised. They are also disseminated through international, national and local radio networks.

2.3.7.2. Radio commercials production Processes

Upon sharing their experiences on how to produce radio advertisements, Bovee, and Arens (1989) suggested two different but overlapping processes. One described how to produce live radio commercials and the other described the processes of producing recorded radio commercials. In respect of live commercials, they explained that, it involves producing a well-timed script and recording the preferred music and sound effects. They stressed that, preferably, a live commercial script should run about 100-120 words per minute. When the script and the recordings are completed, they are given to the selected radio station which appoints a presenter to deliver the advertisement. The authors pointed out that, in order for the advertisement to be effective, the radio presenter or announcer must deliver the message at a normal conversational pace and be consistent in his/her delivery. They further pointed out that, the producer must make sure there is uniformity in the delivery of the advertisement (p. 367). In the case of recorded radio commercials, the authors said that, “The commercial is either developed by a radio producer of a selected advertising agency or a hired freelance radio producer” (p. 367). The authors therefore described the production process as follows:

A budget consisting of a quotation for the project is prepared and submitted to the client (advertiser) for approval. When the budget is approved, the agency selects a radio and casting director and the casting director subsequently selects casts or professional actors for specific roles depending on the type of commercial to be produced. The authors pointed out that, for slice of life commercials, a cast is constituted, but for a live commercial, a presenter with the right voice is found. Also, if the script calls for music, the producer will decide to use an existing music or hire a music composer to compose music for the advertisement. The producer can also hire a music director, musicians or singers and all the professionals are selected through their auditioning tapes (Bovee & Arens, 1989).

When the right music is obtained, sound effects may also be created or taken from pre-recorded sources. However, this will depend on the demands of the script. After that the cast rehearse their portions of the script under the supervision of the director until he/she is satisfied. All the recorded elements of the commercial (music, sound effects and vocals) are mixed to harmonise and synchronise through rigorous editing until a final recording called master tape is obtained. The master tape is recorded or duplicated into several dubs onto a ¼ inch magnetic tape and sent to radio stations for placement (Bovee & Arens, 1989). To enhance understanding of the production processes of radio commercials, the authors illustrated their narratives with the model in figure 2. 2.

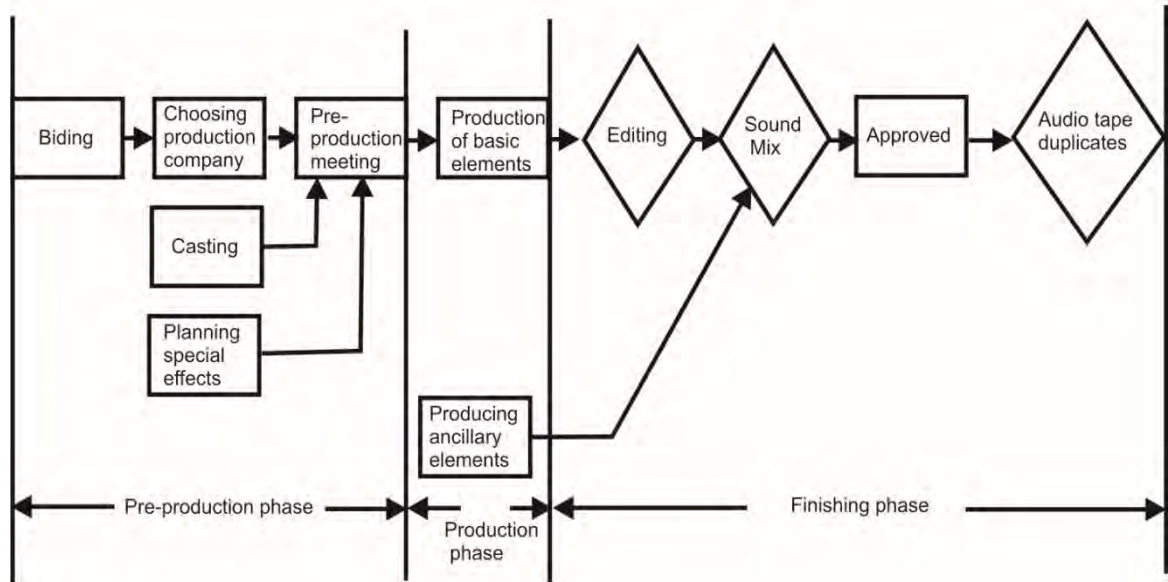


Figure 2. 2. The process of producing a Radio commercial (Source: Bovee & Arens, 1989)

Assessment of the various processes of producing radio commercials described by Bovee, and Arens (1989) reveal to the researcher that, their processes are comprehensive in comparison with other authors. For instance, CIC (2002) in an attempt to describe processes of producing radio commercials focused on strategies of creating catchy copy/script for a radio commercial. The College opined that, to obtain effective script, it should be crafted based on a well-planned fact sheet which highlights the following vital information about the product- name and type of product, prospective customers, selling points and benefits of the product. The college emphasised that, the copy must be created based on the following objectives- to attract favourable attention to the product, arouse audience interest in the product, create a desire of the product in audience, provide credibility for the product and elicit prompt action in audience to patronise the product. Again, on like Bovee, and Arens (1989) who did not give detailed information about the duration of radio commercials in their model, CIC (2012) emphasised on the need to consider the length of advertisement during the planning and copywriting stage and this will depend on the budget of the advertiser to purchase air time.

CIC (2012) hinted that, conventionally, length of radio commercials are usually 10 seconds long, 20 seconds long, 30 seconds long or 60 seconds long. The college further pointed out that usually, the number of words in the copy determines the length of the commercial and gave the following examples as framework for planning the length of a radio commercial: About 20 words of copy will go into 10 seconds commercial, about 40 words of copy will go into 20 seconds commercial, about 65 words of copy will go into 30 seconds commercial and about 130 words of copy will go into 60 seconds commercial (p. 93). The researcher also realised from the reviews that, all the Radio advertising elements mentioned by Bovee, and Arens (1989) were also emphasised by CIC (2012). The researcher therefore concluded from the reviews that, live radio commercials are easy and less expensive to produce than recorded radio commercials. And also, effective copywriting, harmonisation and synchronisation of all the recorded elements of a Radio advertisement help to produce good radio commercials.

2.2.7.3. Types of Television Commercials

Television commercials are dynamic advertisements that incorporate multiple communication elements to generate and disseminate an advertising message. CIC (2012) mentioned audio, video, graphics, light and animation as the dominant elements of television commercials. It is obvious that these elements mentioned by CIC (2012) are versatile and dynamic for that matter it is important that they are carefully and professionally combined to create a synergy that will enhance the quality of the commercial.

In an attempt to define the scope of television advertising, CIC (2012) initially grouped it into two broad Types-Network advertising and local advertising. The

college explained network advertising as television commercial that is broadcast by a network and carried at the same time by all the stations affiliated to that network. Local advertising on the other hand, is a television commercial broadcast by individual television stations which might be placed on either local or network programmes carried by the station. To give further clarity to the scope of television advertising, the college stated various forms of television commercials that are broadcast by television network or individual television stations. These include- presentations, demonstration, slide commercial, testimonial, dramatisation, musical and animated commercials. With *presentation commercials*, an announcer or an actor/actress handles, shows off and talks about the product. The *demonstration commercial* shows how a product works, what it can do and how it can benefit the customer. In respect of *slide commercials*, a still photograph or an illustration of a product is shown on the screen while an unseen “off-camera” or “offstage” announcer talks about it. Also, with *testimonial commercials*, a celebrity or a satisfied customer talks about the product, its features and what benefits he or she has gained from it.

In respect of *dramatisation commercials*, a product story is enacted in actions and words. This type might be made in a series; each episode will tell a story related to the product, but end with an intriguing “what happens next” scene to encourage viewers to look out for, and watch, the next episode. The *musical commercial* features a song about the product, whilst movement on screen is coordinated with its words and rhythm. The *animated commercial* also comes with animated characters in place of human beings and/or living animals or plants; Commercials with both cartoon characters and real characters are often produced (CIC, 2012 pp. 95-96). Most of the types of television commercials mentioned by (CIC, 2012) are buttressed by Bovee,

and Arens (1989) who also attempted to classify television commercials into six. These include straight announcements, dramatisation, testimonial, slice of life (Problem solution), life style and animation.

Bovee, and Arens (1989) explained that, with *straight announcements*, an announcer delivers a sales message directly into a camera or screen while a slide or film is shown on screen. He stressed that, this commercial can be very effective if the script is well written and the announcer is very articulate in the delivery. He pointed out that, this type of commercial is the oldest type of television commercial and very cheap and easy to produce because it requires the use of little equipment. Because of its nature, it is often used by non-profit organisations and local political organisations and it is mostly placed at late hours. Assessment of the features of this type of television commercial revealed to the researcher that it is the same as the slide commercial mentioned by CIC (2012).

Bovee, and Arens (1989) described dramatisation commercial as a commercial that convinces audience better and faster than an oral message. They suggested that, the product could be demonstrated in use, in competition and before and after use. The vivid way in which the usage and benefits of the product is shown to the audience in this advertisement helps the viewer to project how the performance of the product will be if he or she owns it. The researcher can therefore suggest that the theme of the demonstration should be clear, simple, graphic and interesting so that it can catch the eye of the audience. This type of television commercial is also stated by CIC (2012) in his grouping of types of television commercials.

Upon describing *testimonial* commercials, Bovee, and Arens (1989) stated that, it uses beneficiary users and sometimes celebrities to give their personal

testimony about the benefits of using the product. They explained further that, the sincerity in which the testimonies are presented coupled with the trust and confidants some audience have in some famous people in society makes them believe the testimonies and develop interest for the product or service. Bovee, and Arens (1989) concept of testimonial commercial is not different from the one mentioned by CIC (2012) because, both use beneficiary users and celebrities to endorse the product or service.

The *slice of life commercial* is a little play that portrays a real life situation. It usually starts with just plain folks before the characters discover the solution to their problem. The situation is usually tense, often dealing with something of a personal nature-bad breath, loose dentures, dandruff etc. A relative or co-worker drops the hint, the product is tried and the next scene shows the result- a happier, cleaner more fragrant person off with new date or able to bite into an apple. Such commercials are often irritating to viewers and hated by copywriters, but their message still break through and sell. The key to effective slice of life advertisements is simplicity. The advertisement should concentrate on one product benefit and make it memorable. Often a mnemonic device is used to dramatise the product benefit (Bovee & Arens, 1989).

Believability is also difficult to achieve in slice of life commercials so the actors must be highly credible to put the fantasy across. For that reason, most local advertisers do not use this type of advertising since creating that believability takes very professional talent and money (Bovee & Arens, 1989). Assessment of this type of advertisement reveals certain features that are similar to dramatisation. However, there is a slight difference between them. Dramatisation often tries to leave the

audience in suspense so as to arouse their curiosity to watch the next episode of the drama whilst with slice of life, the conversation unfolds systematically to the end.

Bovee, and Arens (1989) in describing the features of *lifestyle commercial* stated that, it aims at presenting the user(s) of the product but not the product. For this reason, the advertiser plans the advertising message to focus on the type of persons who use or patronise the brand, product or service rather than focusing on the advantages of the specific brand or product. The authors cited an example that, Levi (A jeans producing company) targeted its 501 jeans messages to young, contemporary men working, walking and paying in a variety of different occupations and pastimes with a bluesy, modern musical theme. They also indicated that, beer and soft drink advertisers frequently target their messages to active, outdoorsy, young people. The researcher believes that because this type of commercial places emphasis on the users of the brand or product, the advertiser must be strategic in choosing the personalities and the theme of the advertisement. Factors such as class preference for a particular product, service, an activity or event and prevailing cultural dynamics in the particular targeted market where the advertising message would be disseminated must be considered. For example, in Ghana, there are different types of songs that are preferred by different people. Hip life and dancehall songs are preferred by the youth while highlife songs are preferred by the older generation. Base on this background information, an advertiser who intends to use the lifestyle technique will plan the advertising message and the presentation to focus on how the group of people would enjoy the songs in an appealing mood and setting.

Bovee. and Arens (1989) in an attempt to describe *animated commercials* emphasised that, animated cartoons and puppet characters are used to demonstrate difficult advertising messages to target market such as children. The researcher

believes that the funny, simple and colourful nature of the characters arouses curiosity in the children to concentrate and follow the advertising message and this enhances their interest in the advertisement and understanding of the concept the message intends to communicate. The authors reported that, the animation has a long history in the global television commercials. They stated that in 1977 Levi spent a quarter of a million dollars to produce a single TV animated commercial which a columnist Harry Wayne called it “a milestone in television advertising in advertising age”. The animated TV commercial is also mentioned by CIC (2012) as one of the types of TV commercial in his grouping of television commercials.

Most of the types of TV commercials mentioned by Bovee, and Arens (1989) and CIC (2012) have also been suggested by tvcommercialworld.com (2013). In an attempt to discuss types of TV commercials, the managers of the website highlighted on the following eleven different types of TV commercials that are produced across the world:

Testimonial advertising: This type of TV ad is basically an expert or customer making a testimony on how amazing and incredible your products are and why they never ever would buy from someone else than you.

Go with the stream: If your product is for “normal people” it’s clever to tell your potential customers that it’s normal to buy your product and that everyone does it. Group pressure at its best.

Celebrity piggy back: There are two reasons to use celebrities in TV ads. The first one is trust, because if your company is big enough to use someone famous you must be doing something right. The second reason is most people want to live in an illusion, an illusion of having the perfect life. Nothing reflects a perfect life better than the

idols you see on TV and hence everyone will want to own/use the same things as them.

Patented or unique: If your product does something unique, has a patent or special formula it is possible to focus strongly on this. It really does not matter if your product really has a unique formula; your goal is to make your product almost synonym with a specific problem or use. You commonly see this in commercials for makeup, toothpaste or cleaning detergents.

Informative: Infomercials are mainly used in commercials for companies with moral reasons not to stand out too much. Instead you highlight the facts in and around your business.

Hate: The strongest human emotion that is the main motivator for people to act. It can be provoked by strong factual messages or offensive visual imagery.

Associations: Perfume is one of the hardest products to advertise via TV; the medium unable to deliver smells. Instead the experience of the perfume gets visualised instead.

Sitcom series: If the company is big enough and puts enough time and effort in their TV ads, a good way is to create a series of commercials with the same actors. It becomes almost like a sitcom and the stars of the commercial become new mascots for the company/product. It is a great way to build trust in your brand.

Appeal to vanity: Make your product or company seem exclusive and expensive. These types of ads are generally very visually clean with very little dialogue. Common products are cars or watches.

Parody or comedy: Anything that gets people's emotions flowing will be noticed and remembered.

Sex: Nothing gets the heart beating like something sexy. It is also a very good way to profile a product to a specific gender. If your product is for the ladies, introducing a handsome guy in your commercial is the way to go.

Upon discussing TV commercials, Joyce shared on slideshare.net (2016) five types of TV advertisements that are often used as Political, Promotional/Product placement, Infomercial, Television Commercial Donut, Promos/Network Promotional and Sponsoring. Joyce explained further that political TV commercials reach out to citizens of a particular region/area to capture their vote bank. She admonished that such advertisements have to be very influential to the audience as they have to persuade the audience to be on their side. Promotional/Product placement advertisements are used by marketers to increase their sales and services and it is best done by showing their products and their uses. Also, Infomercial advertisements tend to be a lot longer than a typical television commercial, usually around the length of a regular program (30 minutes). They are also known as teleshopping or paid programming. Audiences can view them at odd hours of the day e.g. early morning. It is a commercial advertising that gives complete information about a particular product. The television commercial donut is a type of cheap TV advertising which does not ensure customer attraction but it has all the necessary elements to make a finished commercial, however, it does not show the actual product. Promos/Network Promotional Advertisements are shown on local and national television that is on very often and finally, the sponsoring advertisements come on directly before or after the breaks of the specific programme that is being sponsored. The company on the advert has supported the program in order to advertise alongside the programme.

A reflection on the review of types of TV commercials stated by the above authors revealed to the researcher that, application of the following strategies and

techniques in the planning, production and presentation of television commercials can enhance the effectiveness of TV commercials:

- ❖ The qualities, capabilities and benefits of the product or service must visually be demonstrated in the commercial.
- ❖ Show the problem the audience is likely to face without the product and suggest a better way to solve the problem with the product advertised.
- ❖ Symbolise the problem by using symbols or exaggerated graphics to bring the problem to life.
- ❖ Symbolise the benefit by using symbols to focus on the product's benefit.
- ❖ Point out the superiority of the product in comparison with other competing products.
- ❖ Use a relevant story narrative to exemplify the products benefits.
- ❖ Give true testimony about the product by using real people to tell other real people about the product.
- ❖ Use celebrities or famous characters to consistently keep the brand in memory.
- ❖ Create associated user imagery in the advertisement by showcasing the types of people the brand wants to associate with.
- ❖ Indicate the unique personality property of the product by: highlighting the feature(s) that makes the product stand out.
- ❖ Leverage on well-known movies, TV, or other advertisements that infuse humour in the advertisement.

2.2.7.4. Television advertising production Processes

Bovee, and Arens (1989) proposed the following as the chronological processes of creating and developing TV commercials: Background research, creative strategy, concept development, pre-production, production, media buying and

placement, and post-placement evaluation. The authors further gave brief descriptions of each of the processes.

2.2.7.4.1. Background Research

This is the first activity in the production process. It is done by a marketing department in an advertising agency or a marketing consultant hired by the advertiser. It involves conducting background research about the company, organisation or product through market survey and analysing the results to obtain relevant facts that can be used to take important decisions about the product. This activity will help the agent to obtain information such as customer preference, the nature of the target group, the nature and structure of the target market, competitors, prevailing market prices, etc. This information is supplied to the creative production team for consideration into the planning, production and placement process (Bovee & Arens, 1989).

2.2.7.4.2. Creative Strategy

This involves identifying the major issues that emerged from the research findings and develop a strategy to tackle it in the advertisement. This strategy is developed to achieve the major objectives of the advertisement (Bovee & Arens, 1989).

2.2.7.4.3. Concept Development

This starts with extensive brainstorming activity undertaken by the creative team. The team uses the results of the research and the creative strategy as the bases for brainstorming. At this stage the team considers the type of TV advertisement that will be appropriate to achieve the objectives of the advertisement, who and what

should constitute the cast-celebrities or fictitious characters, gentle or humorous characters etc., mood or period of the advertisement, costume, stage props, lighting effects, copy write issues, etc. Finally, the team writes a detailed „brief“ for the advertisement which will be used to write the script (Bovee & Arens, 1989).

2.2.7.4.4. Script or Copy Writing

This involves developing the textual content of the advertisement. It could be a voice over, a dialogue, selection of audio elements-music, sound effects etc. The script is developed in a systematic order to develop a story to the end and the story is presented in series. The script is always divided into two portions or columns- the right side is labelled AUDIO and lists the spoken words (text or copy), sound effects and music. The left side is labelled VIDEO which states the camera actions, scenes and stage directions. When the script is completed, the copy write and the art director prepare a storyboard or picture board (Bovee & Arens, 1989).

2.2.7.4.5. Storyboarding

A typical storyboard is a sheet printed with a series of 8 to 20 blank television screens (frames). The scenes from the video are sketched into the frames by the art director, and the audio, plus instructions for the video are typed underneath. Due to space limitations, many abbreviations are used (Bovee & Arens, 1989). Table 2. 1 indicate some common abbreviations used in storyboarding:

Table 2. 1:

Common abbreviations used in commercial TV scripts and storyboards and their meanings
(Source: Source: Bovee and Arens 1989 p. 341)

ABB.	MEANING
CU	Close-up. Very close shot of person or object
ECU	Extreme close-up. A more extreme version of the above sometimes designated as BCU(Big close-up) or TCU (Tight close-up)
MCU	Medium close-up. Emphasizes the subject but includes other objects nearby
MS	Medium shot. Wide-range shot of subject but not whole set
FS	Full shot. Entire set or object
LS	Long shot. Full view of scene to give effect or distance
DOLLY	Move camera towards or away from subject. Dolly in (DI), Dolly out (DO), or dolly back (DU)
PAN	Scan from one side to the other
ZOOM	Move rapidly in or out from the subject without blurring
SUPER	Superimpose one image on another-as showing lettering over a scene
DISS	Dissolve (Also DSS). Fade out one scene while fading in another
CUT	Instant change of one picture to another
WIPE	Gradually erase picture from scene. (Many varied effects are possible)
VO	Voice over. An off-screen voice, usually the announcers
SFX	Sound effects
DAU	Down and under. Sound effects fade as voice comes on
UAO	Up and over. Voice fades as sound effects come on.

Alternatively, a picture board can also be developed. The picture board is also a type of storyboard consisting of a number of TV screens (frames) into which shots of pictures showing various stages of how the story unfolds are pasted. Usually, 2 or 3 different scripts (Concepts) are written and story boards are prepared for each concept. Upon planning the storyboard, the art director arranges actors, scenery, props, lighting and camera angles. This is done to maximize impact, beauty and emotionalism. The advantages of storyboarding are that it helps the advertising agency and the client to visualise the complexities of the commercial, estimate the cost, discover any weakness in the concept and present it to management for approval and guide the actual shooting. It must be noted that the storyboard is just a graphical impression of how the final commercial would be like so, it is just an approximation.

Actual production sometimes results in many changes in lighting, camera angles, focal point and emphasis (Bovee & Arens, 1989).

2.2.7.4.6. Pre-testing of Concept

Before the storyboard is used for the final production, the creative team uses the copy writers and the artists as actors to shoot and tape the commercial or an „animatic“ may be shot. Animatic is a film strip composed of the sketches in the storyboard accompanied by the audio portion of the commercial synchronised on tape (Bovee & Arens, 1989). The authors further claimed that, after years of thorough research, advertising professionals have developed the following as the guiding principles for writing effective TV scripts which they refer to as checklist for creating effective TV commercials:

- ❖ The opening should be relevant and not bored. It should permit a smooth transition to the balance of the commercial.
- ❖ The situation should lend itself naturally to the sales story-without the use of extraneous, distracting gimmicks.
- ❖ The situation should be high in human interest.
- ❖ The viewer should be able to identify with the situation.
- ❖ The number of elements should be held to a minimum.
- ❖ The sequence of ideas should be kept simple.
- ❖ The words should be short, realistic and conversational, not “ad talk”.
- ❖ Words should not be wasted describing what is being seen.
- ❖ The words should interpret the picture and prepare the viewer for the next seen
- ❖ Audio and video should synchronise.

- ❖ The audio copy should be concise without wasted words. For demonstration commercials, fewer than two words per second are effective.
- ❖ Five or six seconds should be allowed for the average scene, with none less than three seconds.
- ❖ Enough movement should be provided to avoid static scenes.
- ❖ Scenes should offer variety without “jumping”.
- ❖ The commercial should look fresh and new.
- ❖ Any presenter should be properly handled- identified, compatible, authoritative, pleasing and non-distracting.
- ❖ The general video treatment should be interesting.

2.2.7.4.7. Pre-production

When the client approves of the concept and the script, the auditions done earlier are taped and reviewed by the director, agency and client. The agency makes casting recommendations for the advert which is approved by the client. A production meeting is held to cover all the details of shooting, casting and acting, set design, lighting, sound, direction etc. It is at this stage that all the necessary changes are made to the storyboards (Bovee & Arens, 1989).

2.2.7.4.8. Production

This is the stage when actual shooting of the commercial takes place. When more than one concept is to be produced, the crew shoots them one after another. When the first shoot is completed, the director and agency producer meet to screen the film (Known as “Dailies”) to select the best takes which are then edited into a rough cut, and special effects are added. The editing also includes removing noises in the “Vacuum” and crickets and monster sounds in “Cabin”, as well as the background

music. After editing, a graphic effect of the corporate or product logo is inserted; the sound tracks and graphical texts are also inserted and the sound quality of the voice over and the music are perfected. The director and agency producer make sure that all the elements of the commercial are perfectly synchronised. The same process is followed to produce the other concepts. When the commercial is done, a master tape is made and shown to the client for approval and duplicate tapes called “Dubs” are made for media placement (Bovee & Arens, 1989).

2.2.7.4.9. Media Buying and Placement

This involves identifying the appropriate television station or network that can best air the commercial to reach the target audience or market efficiently. It also includes negotiating on the terms and cost of placement of the commercial. It must be noted that all these activities are done by the agency or agent on behalf of the client free of charge. However, the client pays for the cost of air-time to the TV network and the network pays 15% of its charge to the advertising agent or agency or the media buying organisation (Bovee & Arens, 1989).

2.2.7.4.10. Post-placement Evaluation

The research department of the agency monitors the advertisement during and after airing to assess its effectiveness in the market (Bovee & Arens, 1989).

A comparison of Bovee, and Arens (1989) processes of producing TV commercials with the one proposed by CIC (2012) reveals to the researcher that they are synonymous. This is because, the college emphasised on the importance of taking a “creative brief” from the client or account executive and conducting a background research before the copy or script is prepared and developed to a story or picture

board. The college further gave detailed requirements of the script development and story board preparation which were similar to the one described by Bovee, and Arens (1989) however, it pointed out that the script should carry a “key visual” -a scene which encapsulates the entire message in one neat package and emphasised that the copywriter must collaborate with the director to make sure that the pictures and words in the TV commercial work together to sell the product. CIC (2012) also admonished that, during the shooting of the commercial, sometimes “cue cards”- a card on which lines of text for a particular actor or narrator have been written which is held off-camera and shown to the actor so that the audience will not see it can be used. The college also said that, “alternatively, an autocue also called teleprompter or telescript can be used” (p.99). The college described the autocue as an electronic visual display device which prompt the person speaking on television with an electronic visual text of a script.

2.2.7.4.11. Radio and TV advertising production equipment and Techniques

Developments in Radio and TV commercial production equipment and techniques have gone through systematic development due to continuous improvements in technology. Gillette (1997) opined that, analogue and digital recording tapes and playback machines were the preferred choice in recording sound elements from 1960s to 1990s. He reported that Compact Disc technology emerged in the 1980s and these provided quality sound than analogue and digital tape recording formats. The author further pointed out that, the advent of computer-based sound editing programmes have provided radio commercials producers with digital recording, editing and playback capabilities. He mentioned examples of sound system equipment used in radio commercial production as tape recorders, microphones,

mixers, tape decks, CD players, computers, graphic equalizers, power amplifiers, speakers, computers and acoustic sound booth. He also mentioned sound editing computer programmes (software) as part of the sound system technology.

It is obvious from Gillette (1997) literature that, from 1960s to 1990s analogue and digital audio recording formats dominated radio commercial production and due to the inefficiencies of these technologies the quality of output of radio commercials were a bit low, however, the emergence of the computer recording and editing programmes in the 1990s have improved the quality of output of radio commercials. Sharing their experiences on video production technologies, Millerson, and Owens (2008) also mentioned different types of equipment used to produce TV commercials. For instance, they intimated that, Video cameras are available in a wide variety of shapes, sizes and brands that suit all kinds of different situations. They range from units that fit in a pocket to cameras that are so heavy that they can take a couple of people to lift them. They further shared that, most often videographers use these cameras for single-camera productions and multi-camera productions depending on the kind of shooting required. They further explained Single-camera production, as a production technique in which one camera is used to shoot a segment or an entire show and Multi-camera production technique as a production technique in which a production switcher (vision mixer) links two, three, or more cameras and their outputs are selected or blended as required by the director.

Millerson, and Owens (2008) admonished that selecting appropriate cameras, camera accessories (lenses, mounds, flash, microphones, etc.) and camera settings such as aperture opening, shutter speed, temperature and audio levels, proper positioning and handling of video cameras are important factors to consider before and during shooting. To secure the stability of a camera during shooting, they

recommended the use of different types of camera mounds such as monopods, tripods, jib arms, truck, pedestal, clamps, Car rig, Steadicam, Glidecam, Fig Rig etc. They also hinted of variety of shots such as long, medium, close, and extreme close shots used in video coverage. The authors“ further emphasised that, creative use of light in video coverage is a significant factor in achieving good results in TV commercials production because, lights can influence the eye of the viewer, change the mood and period of a film and even the mood and appearance of cast. They therefore admonished that before selecting light to shoot a film, factors such as intensity, quality, contrast, direction and colour temperature of the light must be considered. They stated examples of lights used in videography as Ellipsoidal, Flood, Fresnel, LED panel, Scoop, Spotlights, and Soft and hard lights etc. and examples of lighting accessories as Grip clamps, Barn doors, Gels etc. and most of these equipment have been buttressed by Gillette (1997).

Millerson, and Owens (2008) also emphasised the importance of backgrounds treatments in video production. They suggested the use of real backgrounds and Chroma-key or Virtual set as some techniques used in background treatments. They also admonished on the importance of graphic elements in video productions and posed the following questions as important factors to consider in achieving effectiveness in graphic elements: How does this graphic help the audience understand the subject or story better? What is the purpose or goal of the graphic? Would words, illustrations, photographs, or video imagery work best to communicate to this audience? Sharing their knowledge and skills in video editing, Millerson, and Owens (2008) acknowledged that, video editing techniques have evolved from physically splicing and cutting of segments of videotape together in the 1060s to 1980s to linear editing or dubbing in which a master tape was copied unto another

tape in a sequential order. They lamented that, these editing processes were slow, time-consuming and frustrating because, it is inefficient for multiple generating of tapes or copies. The authors further acknowledged that, although some segments of the television industry and TV commercial production agencies are still using linear editing, the majority of programming today is edited on a non-linear editor. Explaining the concept of non-linear editing, used currently, the authors stated that, non-linear editing is the process whereby the recorded video is digitised (copied) onto a computer. Then the footage is arranged or rearranged, special effects are added, and the audio and graphics adjusted using editing software. They however, agreed that Non-linear editing is more efficient than linear editing.

Analysing of the views of Millerson, and Owens (2008) and Gillette (1997) on the technology of TV commercial production, the researcher could induce from the literature review that TV equipment for covering commercials have evolved from analogue technology to the era of digital revolution which brought fast and efficient digital technologies such as the use of powerful video cameras, lighting equipment, film recording equipment and editing equipment and method. The researcher can therefore infer that these digital technologies are better than analogue technologies and that due to rapid development in digital technology, the production and airing of TV commercials will continue to develop.

2.2.8. Radio and Television advertising placement and pricing Systems

Different authors have reported on various principles and methods that are applied in pricing of radio and television commercials. This sub-topic reviews literature on placement and pricing of the two types of broadcast advertisements stated above.

2.2.8.1. Television Advertising placement and pricing Systems

Tuckwell (1992) made a comprehensive documentation of the advertising industry in Canada. In his book, he identified three types of TV advertising airtime that could be bought in Canada as network advertising, selective-spot advertising and local advertising airtimes. Commenting on types of TV advertising spots, CIC (2012) also mentioned two types of TV airtime used in the broadcast media as network and local advertising spots (p. 36) and these spots commensurate with two of the methods mentioned by Tuckwell (1992). The three types of TV airtimes stated by Tuckwell (1992) have also been mentioned by Bovee, and Arens (1989) who claimed that, they are also used in USA. They however, mentioned another called syndicated or spot announcement which was not stated by Tuckwell (19) and CIC (2012).

Sharing his experience on strategies for placing and pricing TV commercials in Canada, Tuckwell (1992) stated the following factors that determine TV advertising placement and pricing in Canada: supply and demand, nature of the advertising purchase, types of programmes and dayparts. The author explained the above factors as follows:

Supply and demand: Advertising costs are based on basic economic principles such as availability of supply and demand exerted on that supply by competing advertisers. Under this condition, prospective advertisers outline their advertising needs and indicate the ratio of prime-time to fringe-time required. Based on the economic factors, the media house prepares the rate and the rates are negotiated between the media buying agent and the media selling representative of the media house.

The nature of advertising time purchased: The type of TV station and length of time purchased affects placement rate. For instance, TV commercials placed on network

TV stations are often high because it attracts high demand from advertisers, for this reason, airtime on such networks are booked well in advance.

Type of programme: The nature of the programme on which the commercial is placed also determines the rate of placement because; it determines the size and reach of potential audience. The author hinted that, in Canada, network and selective-spot advertising are placed on a programme that is scheduled for the entire year. However, certain programmes may be designated for special buyers within the year. The networks always seek for sponsors (advertisers) who would be committed to sponsor the programmes for the entire year and such advertisers are given special discounts.

Dayparts (Time of day): Most network shows are scheduled during prime-time because audiences viewing rate peak at that time as such placement rates are high at prime-times. Even though the rates always vary, this variation is determined by the popularity of the viewing rate of the programme on which the advertisement is placed. Programmes aired on prime-time include programmes that appeal to adult audience (Late evening) and those that appeal to family audience (early evening). The author further cited an example that, in Canada, viewership is lower among adult population, but high among kids returning home from school in early fringe-time. Because of this, early fringe-time rates are lower than prime-time rates. He also reported that programme content in this period usually comprises comedy, music videos, talk shows and local programming. The author again said that, “in Canada, viewership drops off significantly at late fringe-times and advertising rates are adjusted accordingly” (p.365).

Apart from the above factors that determine TV advertising rates in Canada, the author also stated that the length of TV commercial is used as a yardstick to

determine the rate of placing TV advertisements. He reported that most networks and local TV stations in Canada and USA base their advertisement placement rate on 30 second unit. Lengthy commercials such as 60, 90 and 120 seconds are usually sold at two, three, and four times the 30 seconds rate. Currently, some advertisers prefer split 30 seconds strategy. This strategy allows the TV station to air the commercial for 15 seconds at the start and 15 seconds at the end of a commercial cluster. He reported that, the rate for 15 seconds commercial vary among network and local stations. On average, the rates for 15 second commercials range from 65% to 70% of the 30 seconds rate. Split 30 seconds 130% of the 30-second rate. The 30 seconds unit reported by Tuckwell (1992) is also buttressed by CIC (2012) but stated that, nowadays, the standard time units for calculating TV commercial rates in UK are 10, 20, 30 and 60 seconds spots. The College emphasised that the 20 seconds spot is becoming increasingly popular in UK. The College further reported that, the move to reduce TV commercial units lower was due to the rising cost of placing TV commercials in UK and also research findings indicate that shorter commercials are more cost effective than longer commercials.

Giving further insight into the pricing systems of TV commercial placement in Canada, the author reported that, various discount packages are provided to TV advertisers in Canada by TV stations which include discounts based on amount of time purchased (These are frequency discount, volume discount and continuity discount), seasonal discounts and other forms of discounts such as plan package discount, run of schedule discount (ROS) and free exemption rates. Apparently, these discount packages are also mentioned by Bovee, and Arens (1989) and CIC (2012) respectively.

To throw more light on the practicality of preparing TV commercial rates in Canada, Tuckwell (1992) said that “in Canada, TV advertising rates are prepared on a Rate card” (p.371). He further said that, “TV advertising placement rates are calculated based on the concept of „Gross Rating Points“ (GRPs)” (p.372). The GRPs is determined by the percentage of reach or coverage of the commercial of targeted households in a particular market and the number of times the commercial should be aired. In other words, GRPs measures the level of weight of a commercial in a market in terms of reach and frequency variables. He quoted the formula for calculating GRPs as: $GRPs = \text{Reach} \times \text{frequency}$. For example, if a commercial message reaches 20% of target households in a market, and the commercial is scheduled to be aired five times in a week. The GRPs (weight) would be 100. Thus, reach 20 \times frequency 5=100. A thorough scrutiny of the reportage of the above authors revealed to the researcher that there are commonalities in placing and pricing of TV commercials in America and Europe. Being the pioneers of TV technology and TV advertising, their systems would be duplicated by other continents across the world including Africa.

2.2.8.2. Radio Advertising placement and pricing Systems

Tuckwell (1992) reported that, in Canada, radio signals are transmitted by electric waves in two different ways: Amplitude moderation (AM) and Frequency moderation (FM) and pointed out that radio commercial rates are determined by the following factors: Day-parts, utilisation of reach plans, availability of discounts offered by individual stations, the length of the commercial, the type of advertiser (national or local) and the season in which the advertisement is placed. He further reported that, listenership rates of radio stations is not constant in Canada, but fluctuate in different seasons within a year and these fluctuations affect the reach of

advertisements placed on that particular commercial. He therefore claimed that generally, radio commercial placement rates fluctuate in the following seasons:

Time period	Rate
May-August (summer) and December	- Higher
September-October	
March- April	- Mid-range
January-February	- Lower

The author also reported that radio commercial rates determined by day-parts are fixed based on the following classifications:

Classification	Time
Breakfast	- 6:00 am -10:00am
Midday	-10:00 am - 4:00pm
Drive time	- 4:00pm - 7:00 pm
Evening	- 7:00 - Midnight
Night Time:	Midnight - 6:00 am

These day-parts were also confirmed by Bovee, and Arens (1989) but emphasised that in USA, the heaviest radio use occurs in drive time (6:00-10:00am-3:00-7:00pm) during the week (Monday to Friday). The author also buttressed the reportage made by Tuckwell (1992) that radio advertising rates fluctuate among the day parts. Bovee, and Arens (1989) further claimed that apart from day-parts other equally important variables are used to calculate radio commercial rates. These

include average quarter-hour, Gross Rating Points and cumulative audience. They explained the variables as follows:

Average quarter-hour: This is the method of identifying the average number of people who are listening to a specific station in a larger market during any 15-minute period of any given day-part. For example, if station „A“ has an average quarter-hour listenership of 4,200, meaning that any day, during any 15-minute period between 6:00 am and midnight, it is probable those 4,200 persons over age 12 are tuned in to the station. The authors further explained that, the concept of average quarter-hour can be used to calculate the percentage share of a station’s listenership in the market. For example, if the total average quarter-listening audience for all stations in an area is 48,900, therefore the average quarter-hour of station „A“ could be expressed as an average quarter-hour „share“ of 8.6: $42 \div 489 = 8.6\%$.

Gross Rating Points: If station „A“ was located in a city of 100,000 people, its average quarter average-hour audience could be expressed as an average quarter-hour rating of 4.2: 4,200 divided by 100,000=4.2%. To determine the Gross Rating Points of a radio schedule, multiply the average quarter-hour rating by the number of spots. For example, 4.2 (Rating point) \times 12(Number of spots) =50.4 GRPs. The GRPs can also be determined by multiplying the average quarter-hour audience by the number of spots and divide by the population. For example, 4,200 (Average quarter audience) \times 12(Number of spots) =50,400(Gross impressions). Therefore: $50,400 \div 100,000 = 50.4$ GRPs.

Cumulative audience: This is the total number of different people listening to a radio station for at least one 15 minutes segment over the course of a given week, day or day-part. A high cumulative audience figure means a lot of different people are tuning

in to the station for at least 15 minutes and a high average quarter-hour figure usually means that people are listening and staying in tune.

Tuckwell (1992) again reported that in Canada, radio stations also give different types of discounts to advertisers for purchasing airtime on their airwaves. These incentives are often given to advertisers who buy large volume of airtime. He gave examples of such discounts as frequency discounts, volume discounts, continuity discounts, package discounts, combination rates, ROS and premium rates. A comparison of the TV and radio pricing systems described by the above authors prove to the researcher that similar methods are used to determine the rates of both commercials in America and Europe and also the same form of discounts are given for those placing both types of advertisements. To indicate the practicality of calculating the rate of radio airtime, Tuckwell (1992) used the following spot buying information to illustrate an example:

30-second spots

10 breakfast spots per week

15 drive spots per week

12 week schedule

Based on the length of the schedule (12 weeks), the advertiser does not qualify for a continuity discount. Therefore, the first calculation is to determine the total number of spots in the schedule, to see if the advertiser qualifies for a volume discount.

Total number of spots = spots per week × number per weeks

Breakfast = 10 per week × 12 weeks =120

Drive = 15 per week × 12 weeks =180

Total spots = 300

Based on the total number of spots (300), the rate charged will be from grid 5. In this case, the 30-second rate is \$55 for breakfast, and \$48 for drive time. The cost calculations are as follows:

Total costs =Number of spots × earned rate

Breakfast =120 spots × \$55=6 600

Drive = 180 spots× \$48= 8 640

Total cost = 15 40

Just like Tuckwell (1992) and Bovee, and Arens (1989) reports that, radio and TV rates are calculated in seconds spots, CIC (2012) also stated that in UK radio and TV advertising rates are calculated in seconds. The researcher could therefore infer that, the second unit is used universally to calculate TV and radio advertising rates.

2.2.9. History of Radio and Television broadcasting in Ghana

According to Public Agenda (2005) the British introduced radio in Ghana in the 1930s and used it as a propaganda tool to secure the loyalty and support of the colonies during World War two. During this period, radio became an important vehicle for providing information on the African soldiers fighting on the side of the allies. Due to radio's integrative role, leaders of the newly independent African countries retained ownership in the hands of the state and continued to use it as a top-down communication channel. Ansah (1985) subsequently opined that one

achievement of radio in Ghana has been the forging of a common sense of national identity. Cantrill, and Allport (1935) upon acknowledging the integrative role of radio stated that, when a million people hear the same subject matter, the same arguments and appeals, the same music and humour, when their attention is held in the same way and at the same time to the same stimuli, it is psychologically inevitable that they should acquire in some degree common interests, common tastes and common attitudes.

This statement of Cantrill, and Allport (1935) confirmed the opinion of Ansah (1985) that, introduction of radio in the Gold coast helped to foster the sense of nationality in the people at the time. Pressreference.com (2017) also reiterated the introduction of radio broadcasting in the Gold Coast by the colonial administration by reporting that, radio was introduced into the Gold Coast in 1935 when the colonial governor Sir. Anold Hdson, set up a small wired relay station, ZOY, to transmit BBC programmes to some three hundred colonial residents and privileged native elites. The service was subsequently extended to Kumasi, Sekondi, Koforidua, and Cape Coast. British radio not only provided information and entertainment but also a means of countering the anticolonial campaigns of the nationalist press. This reportage on Pressreference.com (2017) seems to be supported by Ansah (1984) who stated during the Golden Jubilee Anniversary Lectures of GBC in 1984 that, when the Colonial Secretary wanted to justify to the Colonial Office in Britain in 1937, his reasons for proposing the installation of a short-wave Transmitter in Accra which could be used to extend Wireless Relay Broadcast services to other towns in the Gold Coast, he said that,

The gold Coast, as you are aware, has made very considerable progress in the sphere of education and the problem of the educated portion of the population

is one which has exercised the minds of successive Governors for some time past. The illiterate African suffers not at all from *ennui*; he is blessed, like Napoleon, with the power of going to sleep at any moment that his mind is not occupied with some specific task. He has no hobbies where-with to occupy his mind and, when conversation fails, he sleeps. This is not so with the educated community. Education has brought with it a restlessness of mind which can only be satisfied, in moment of leisure, by reading or conversation. Reading is denied a majority of educated Africans by considerations of expense and the absence of a vernacular literature, and in this circumstances they tend to engage in discussions which, for want of better subjects, turn all too frequently to agitations and anti-governmental, not to say communistic, activities. Broadcasting, however, provides a valuable and cheap antidote to these proclivities; music, talks, lectures, plays fill the minds of the listeners to the exclusion of more mischievous pabulum. It is for this reason that I have caused as many schools as possible to be connected to the wire-broadcasting system and in a short time not less than 150, or one third of the assisted schools, will be so connected. Of value of this measure I am convinced, not only because it gives the educated community food for thought but also because through the medium of the broadcast programmes Government is able to control to a large extent the type of mental stimulus which that community receives (Pp. 3-4).

It was stated further on Pressreference.com (2017) that, in 1954, Gold Coast Broadcasting System was established, later becoming Ghana Broadcast Corporation (GBC) after independence in 1957. During that period GBC provided two domestic radio services, Radio 1 and Radio 2, broadcasting from Accra. Radio 1 was devoted to local-language programmes, broadcasting in Akan, Ga, Ewe, Nzema, Dagbani, Hausa, and English whilst Radio 2 transmitted in English. Both stations operated for 15 and one-fifth hours on weekdays and 17 and half hours on weekends.

The wireless Radio 3 had been discontinued due to scarce resources. In 1986, GBC began broadcasting in VHF-FM in the Accra-Tema metropolitan area, assisted

by the German government. Expanding FM service, GBC opened new FM stations in the regions and districts of Ghana in the late 1980s and early 1990s. Radio GAR operates in Accra, Garden City Radio in Kumasi, Twin City FM in Sekondi-Takoradi, Radio Central in Cape Coast, Radio Savannah in Tamale and Volta Star Radio in Ho (Pressreference.com, 2017).

GBC (1985) also reported that, in 1985, the German government and a German organisation donated an FM transmitter and studio equipment to GBC and they used it to set-up an FM station in Accra. Initially, it started as a purely music station and used to be referred to as „Radio Free Music“. It also broadcasted news and advertisements as well. As the listenership of the station increased its operations turned from playing music to entertain the people of Accra and the Greater Accra region to a more public and commercial broadcasting station. From 18th April, 1995, the FM service became known as Radio GAR and since then, the programmes of the station have been revamped to enhance their music output to their listenership and also to include special personality programmes and chart shows. The station is recorded to be the first public FM station to be established in Ghana.

Wikipedia.org (2017) also confirmed the reportage of Pressreference.com (2017) by acknowledging that, Colonial Governor Sir. Arnold Hodson introduced the first radio channel in the Gold Coast named Radio ZOY, in 1935 and its main use was to spread propaganda to gain support of the colonies. Radio broadcasting continued to be monopolised by successive governments in Ghana until the framers of the 1992 constitution inserted clauses in the constitution that set the pace to break the monopoly of radio broadcasting by the state. The clause intimated that,

There shall be no impediments to the establishment of private press or media; and in particular, there shall be no law requiring any person to obtain a license as a prerequisite to the establishment or operation of a newspaper, journal or other media for mass communication or information (1992 constitution of Ghana Article 162(3)).

Though the constitution made provision for the ownership of private radio and television stations in Ghana it was not until 1993 that intellectuals began to talk openly about the need for the government to free the airwaves (Ansah, 1984). Despite the massive support for the privatisation of broadcasting in Ghana, the PNDC government then was reluctant to loosen its grip on the electronic media until May 1994, when residents of Accra woke up to the sound of a pirate FM station called 'Radio Eye'. After 24 hours of operating the security agencies shut down the station and arrested Dr. Charles Wereko Brobby and his team of technicians (Kwame, 2000).

Prior to the establishment of Radio Eye, many people had agitated for the need to privatise our airwaves. Public Agenda (2005) reported that, during a three-day international seminar on broadcasting in Africa held in Accra in 1993, many of the participants pointed at the immense contribution private radio made to the developmental efforts of countries in Asia and Latin America and recommended that African governments should use the national frequencies to stimulate development. Safo (1993) also buttressed this idea by reporting in his dissertation that a study on the "Implications of Privatisation of Radio and Television" in Ghana, found that 90% of a sample of 100 experts welcomed the idea of privatisation. The respondents who objected were mostly employees from the state controlled Ghana Broadcasting Corporation, arising from their apprehension for competition.

The desire for the privatisation of Ghana's airwaves made many people see the confiscation of Radio Eye and apprehension of Dr. Charles Wereko Brobby popularly called „Tazan“ as undemocratic and unconstitutional which eventually sparked bloody riots in Accra. Continuous advocacy for the liberalisation of Ghana's airwaves led to the repeal of the seditious criminal libel law in 2001 by President John Agyekum Kufour. Subsequently, many private individuals were granted licenses to establish radio stations across the country and this broke the monopoly of GBC.

Pressreference.com (2017) reported that, the first FM license was granted to Radio Univers, a small college station at the University of Ghana, Legon, in 1995 through the Frequency Registration and Control Board. In the same year Joy FM was also granted license. These pioneer licensed private radio stations in Ghana have also been buttressed by Public Agenda (2005) which reiterated that, in July 1995, Joy FM was given the license to operate in Accra. Subsequent to that many private radio stations were granted licenses and this has led to proliferation of radio stations across the country broadcasting in English and local languages. Summary statistics of registered FM stations in Ghana as at third quarter, 2016 provided by National Communications Authority has been placed at appendix „W“.

Analysis of the statistics revealed that, out of the 452 radio stations licensed in Ghana as at 2016, 354 are in full operation and majority of them totalling 326 are commercial radios. This statistic proves that from 1995 to date radio stations have proliferated in Ghana and this was made possible due to the free press laws inserted into the 1992 constitution of Ghana which subsequently led to the repeal of the criminal libel laws in the constitution by His Excellency John Agyekum Kufour, Former President of the Republic of Ghana in 2001. This clearly shows that, even though commercial radio was started in Ghana early by GBC it was not massive due

to the limited radio stations in Ghana at that time. The era of free press has initiated a boom in commercial radio broadcasting in Ghana.

Television broadcasting has also developed in Ghana alongside radio broadcasting. According to His Excellency Dr Kwame Nkrumah, the first president of the Republic of Ghana, the idea of building a Television Service in Ghana was conceived in 1959. According to him, when his government conceived the idea of establishing an indigenous Television Service for Ghana, they set up a Television Commission consisting of two experienced officers lent by the Canadian Broadcasting Corporation to make recommendations on the establishment of television in Ghana. The report of this Commission was published in December, 1959, and accepted by the Government (Nkrumah, 1965). Through the support of many overseas partners, the TV station was subsequently established and inaugurated on July 13th 1965 in Accra.

The establishment of the TV station was assisted by many overseas partners such as Marconi Company, Friedrich Ebert Foundation (a private organisation in the Federal Republic of Germany), Sanyo Company in Japan, Canadian government and others. GBC staff who assisted in the establishment of the station include Mr Cecil Forde, Board Chairman of GBC, Mrs Shirley Du Bois, Director of Television, Mr Alex Quarmyne, Deputy Director of TV, Mr Opong, Chief Engineer, Mr Dentu, Assistant Chief Engineer, Miss Genoveva Marais, Head of production, Mr Shang-Simp-son, Head of News, Mr. Wilcox Amartey, Acting Head of Film, Mr Francis Adansi, Acting Head of Designs and others, and all these great personalities were acknowledged by His Excellency Dr Kwame Nkrumah during the inauguration on the 13th of July 1965.

At the inauguration His Excellency Dr Kwame Nkrumah reiterated that, the basic purpose behind Ghana's Television was to use it to supplement our educational programme and foster a lively interest in the world around us. It was not to be used for cheap entertainment nor commercialism. Its paramount objective was to educate Ghanaians in the broadest and purest sense. It was also to assist in the socialist transformation of Ghana. The content of their programmes were to be geared towards the needs and aspirations of Ghana and Africa, and promote, and preserve Ghanaian and African identity and cultural values (Nkrumah, 1965).

The establishment of TV in Ghana in 1965 is also reported by Pressreference.com (2017) who reiterated that, television was established in Ghana in 1965 by the Nkrumah government in collaboration with Sanyo of Japan. The website further reported that, Sanyo supported the establishment of TV station in Ghana so that it could set-up its TV assembly plant in Tema to produce Television sets to supply the public. Despite Sanyo's commercial ambitions, Nkrumah however insisted that GTV should not be commercialised but be used to educate citizens for national development rather than merely entertain or generate profit. Since its establishment, GTV have been broadcasting from its central unit in Accra to other transmitters across the regions which subsequently transmit to other parts of the country and beyond. From 1965 to 1984, TV broadcasting in Ghana was mainly black and white. In 1985, Ghana Broadcasting Corporation acquired microwave transmitters and other equipment which facilitated the migration from black and white to colour transmission. The equipment also helped GBC to expand its television broadcast to cover the whole county.

GBC continued to monopolise TV broadcasting in Ghana until the 1992 constitution of Ghana permitted the privatisation of airwaves in Ghana. In 1996

Ghana Broadcasting Corporation and Media Number One, an advertising company, partnered to launch Metropolitan Entertainment Television (Metro TV) in Accra. Metro TV therefore was the first commercial private station providing entertainment programs for people living in Ghana's capital and surrounding cities. Again, in 1996, Ghana government sold its film corporation, the GAMA Films Corporation, to one of the largest media investment groups in Malaysia, Media Prima Berhad. The Malaysian investors stripped the film industry down and established TV3 Network Limited, launching the very first privately owned free-to-air television station in 1997 (Osei-Hwere, 2008).

The inception of Metro TV and TV3 set the pace for subsequent private television stations to acquire their broadcast licenses. In Accra for instance, TV Africa, another free-to-air station was granted license. Other cable network operating stations such as Cable Gold and TV Agoro, and Multi-choice were also licensed to operate as terrestrial MMDS/cable pay TV broadcasting service. Other pay-per-view stations were also granted licenses to offer television broadcast services outside Accra. Some of these stations include Crystal TV, Fontonfrom TV and Skyy TV. Crystal TV and Fontonfrom TV operate in Kumasi in the Ashanti Region of Ghana while Skyy TV operates in Sekondi-Takoradi Metropolis. The continuous liberalisation of TV broadcasting in Ghana subsequently led to the proliferation of different types of television broadcasting companies across Ghana. Summary statistics of registered TV stations in Ghana as at 2016 has been placed at appendix „X“.

A study of the statistics indicates that, out of 54 licensed Television broadcasting stations in Ghana as at 2016, 29 are in operation. It is obvious that from the inception of private television broadcasting in Ghana in 1996 to 2016 is a period of 21 years and within this period only 29 television stations have been operating in

Ghana. Based on this data, the researcher even though acknowledges the proliferation of television broadcasting stations across Ghana, is of the opinion that the number of Television stations operated in Ghana as at 2016 was not sufficient especially at the district levels comparing the advertising role of these media to the rate of population growth and economic development in Ghana.

Even though the traditional electronic media (Radio and Television) have contributed significantly in many ways to the socio-economic, educational, and cultural development of every country across the world, the advertising function of these media have been bedevilled with numerous challenges that affects its rapid development especially in developing countries including Ghana. The ensuing sub-topic therefore reviews some of the important challenges that confront Radio and Television advertising practice.

2.2.10. Challenges of Radio and Television Advertising

Commercialisation of Radio and Television broadcasting has been a major challenge across the world. Because of the core functions of the traditional media: Provision of public education and entertainment, many governments and individuals have mix-feelings about their commercialisation. This school of thought opined that commercialisation of traditional media could derail them from their core functions and focus on commercial services (Historians.org, 2017).

In the early part of the 20th Century, most countries in the British Empire including Gold Coast were prevented from commercialising radio broadcasting. This state monopoly continued until most of the countries gained their independence from the British. Archival records in Ghana titled Commercial advertising over the Gold Coast (1946) indicated that, in 1946 the British Governor rejected a petition some of

the Chief Secretaries of West Africa sent to him to allow them commercialise their relay broadcasting services in their respective countries. This position was also held by the first president of Ghana His Excellency Dr. Kwame Nkrumah and reiterated during the inauguration of Ghana television in Accra in 1965 (GBC 75th Anniversary Commemorative Magazine, 2010).

It is obvious that state monopoly of the traditional media affected the commencement of commercial broadcasting in many countries especially in the commonwealth and in countries that have experienced military rules. Such colonial and dictatorship governments would always want to use the state media to propagate their political ideologies and agenda and suppress the free expressions of their perceived oppositions in the country. This view of the researcher is confirmed by the reasons why the first presidents of Ghana refused to allow the liberalisation of Ghana's airwaves during his regime. Again, the resistance of the PNDC government to allow for privatisation of electronic broadcasting in Ghana as reported by (Kwame, 2000) is also evidence of one of the challenges that impeded the rapid development of commercial Radio and Television broadcasting in Ghana.

Traditional broadcast advertising has also been bedevilled with the challenge of Saturation of consumer market in the advanced countries since 1920s. The introduction of commercial radio broadcasting in America in the 1920s subsequently created a proliferation of commercial radio stations in America that were more than the advertising market. This resulted in saturation of the advertising market. The situation was so alarming that a US advertiser called E. E. Calkins lamented in the 1920s that, in the USA, products had been so heavily advertised in that they might be "scratching gravel from the bottom of consumer demand and finally said that

“advertising is almost at the point where it must find new worlds to conquer” (Bradshaw 1927: p.492).

Ring (1993) also reported that, advertising effectiveness is another challenge that advertising agencies and advertisers have been battling with. This therefore compelled advertising agencies to improve upon their creativity and produced meaningful and persuasive contents rendered to portray high aesthetic value. This situation demanded improvements in technology and skills so as to be competitive in the industry. The challenge to improve the technology and content of traditional TV advertising as necessity to improve their competitiveness in the modern advertising industry as opined by Ring (1993) seems to be agreed by PricewaterhouseCoopers LLP (2004) project report which was commissioned by Office of Communications (Ofcom) to make Economic Analysis of the TV Advertising Market in UK. The report revealed that, the major current trend in TV broadcasting is the rise in multi-channel viewing, and the resulting intensification in competition with traditional commercial broadcasters.

The report also revealed that, there is a difference in price elasticity between traditional commercial TV channels and multi-channel commercial TV channels in UK. As much as the price elasticity of the multi-channel commercial TV channels was high, that of the traditional commercial TV channels was low. This means that roughly the same amount of money continues to chase a smaller number of advertising opportunities. This indicates that any change in audiences has a proportionally greater impact on multi-channel advertising revenues than traditional channel advertising revenues. This finding revealed to the researcher that it is imperative for the traditional commercial TV channels to upgrade their infrastructure to multi-channel status so as to bridge the gap to mitigate the challenge of differentials

in price elasticity since the true economic price of TV advertising is measured by the cost per advertising impact as suggested by PricewaterhouseCoopers LLP (2004) report.

The report further indicated that, there is evidence of competition between the two types of advertising, suggesting that they are both part of a single advertising market. The researchers found that growing audiences for multichannel TV push down the price of advertising impacts on traditional channels, suggesting that multi-channel channels are placing increasing competitive pressure on the traditional channels. The report again revealed that, „audience fragmentation“ is another challenge that was confronting the traditional commercial Television channels in UK. It indicated that, there was a massive shift of viewership from the traditional commercial Television channels towards the multi-channel commercial TV channels and this resulted in the reduction of advertising revenue of the traditional commercial Television channels. The report therefore suggested that this impact can be offset by increased availability of programmes offering clearly-defined audience types sought by advertisers.

It is also obvious that demand for beautiful advertisements increased the cost of production which ultimately affected the cost of advertising therefore putting financial burden on advertising agencies and advertisers. Based on the demand for aesthetically valued advertising, the researcher is of the opinion that another important ramification of the challenge of art advertising is that advertising agents or agencies who are not proactive to learn and adopt modern technology will eventually become obsolete and redundant in the industry. Bradshaw (1927) and Reeves (1961) are some of the people who in the 1950s taught that, brand advertising appealed to consumers most than art advertising.

Another challenge confronting broadcast advertising is competition in community broadcast advertising. Muswede, (2009) reported in his Thesis that, in South Africa, community radio stations face challenges of competition in commercial advertising. He stated that, the community radio face challenges with regard to sharing the advertising cake to include the market targeted by community broadcasters. Because of their very nature and the size of their audiences, community radio broadcasters normally find the playing fields uneven in the race for advertising revenue. This certainly may have something to do with the small audiences attracted by community stations. But it may also have to do with a perception that community radio is "poor radio for poor people" (Mtimde, 2000 p.2). Muswede (2009) stated further that, documentation at Bosch (2007 p.2) and Motwako Media Group, (2007 p.7) revealed that, in South Africa for instance, community radio only attracted approximately R7m out of a total gross radio advertising spend of about R795m in 1999.

Radiocentre Ltd. (2017) also reported that, there are 340 licensed commercial radio stations in the UK twice as many as 20 years ago. It is a highly competitive market, generating over £575m in revenues each year. The number of people listening to broadcast radio is as high as ever-48 million (89%) of adults listen every week and 34 million (63%) are commercial radio listeners. The centre further stated that, despite these revealing statistics, the media face a number of challenges which include: increasing competition for people's time; the continuing growth of online advertising; the mighty market share of the BBC (54%); out-dated regulation; and the costs and opportunities of growing digital radio.

Diversification of services via analogue and digital technologies, broadcast and online, is leading to the rise of ever more specialist scheduled, streamed and pure

on-demand services, competing for advertising revenues and audiences. These competing factors have affected the market share of the radio stations which has reduced the levels of their commercial revenues significantly (Radiocentre Ltd., 2017). To manage these challenges, it is imperative for the commercial radio stations to employ effective strategies that can improve their competitiveness in the local and international market by improving upon their digital radio infrastructure and service and creativity on air and online and affiliate with BBC where necessary (Radiocentre Ltd., 2017). The centre further suggested that, in order to help radio commercial to grow in UK, government must review the existing broadcasting legislation to make it more dynamic and flexible. The challenge of digital radio broadcasting was also a major problem that confronted commercial radio broadcasting in Australia for years; however, commercial radio broadcasting houses in Australia were proactive and invested heavily in digital radio broadcasting to ensure that they have a digital future and that they remain relevant to their audiences into the future (Digitalradioplus.com.au., 2017). Even though the concept of digital radio has started emerging in Ghana, its growth has been slow compared to the advanced countries. It is therefore imperative that GBC and independent private radio stations in Ghana hasten up their efforts to digitalise their services so that they can be competitive in the local and international market.

Just like radio broadcasting, Television broadcasting also faces many challenges across the world. It is envisaged that, due to the rapidity of developments in innovations and technology, consumer preference is also changing rapidly. This situation has already affected the patronage of television services across the world. A research conducted by Berman, Duffy, and Shipnuck (2006) revealed many challenges that are confronting television broadcasting across the world. The result

revealed that, the television industry is confronting unparalleled levels of complexity, dynamic change and pressure to innovate. To help meet the challenges, the researchers proposed that players in the television industry must segment their operations, experiment with modern technologies and innovate, mobilise adequate resources, reorganise and open up their operations to meet international standards.

Digitalisation of television broadcasting is also another challenge that has confronted most television broadcasting stations across the world, especially in developing countries. In USA this challenge emerged when digital television technology and other online media were introduced (Gluck & Sales, 2008). The authors again pointed out that, the primary problem facing traditional television broadcasters in USA is their inability to guarantee advertisers large audiences with desirable demographics. They substantiated this observation with the following statistics. In 2000, the traditional television broadcasters had a 54 share of prime time viewers. For instance, in 2005 it was 43.5, and in 2007, the commercial Television network stations had 25 million fewer people watching compared to the same period in 2006.

The past decade has been turbulent for the advertising industry. There have been massive technological upheavals, which have undermined the economic and cultural structure of the media and advertising industries as both content and distribution become digitised. Today, consumers produce their own forms of content and are able to distribute it widely through the Internet. The demand for this type of content has no analogue offline; it generates its own demand. Professionally produced content that was previously available only on a single platform is now available online, on portable media devices such as iPods, and portable communications

devices such as cell phones, as well as on TV. Media has fragmented in terms of audience, consumer time and attention, and the content itself (Gluck & Sales, 2008).

The seismic shift in audience consumption patterns towards digital media has resulted in turmoil for content owners and distributors, which has in turn affected the advertising industry. Traditional advertising agencies are in crisis mode as they struggle to remain relevant to advertisers. Marketers are competing in an ever more cluttered media environment. And ultimately, consumers are bombarded with marketing messages on every device, every platform and in every facet of their daily lives (Gluck & Sales, 2008).

Upon elaborate discussions of the crisis facing the Television advertising industry in USA and beyond, the authors finally limited the causes of these challenges to three major reasons: There are more entertainment and media options for audiences; more widely available digital tools that empower audiences to take a more active role in media consumption and changing advertising metrics models. In an attempt to justify their observation, the authors further reported that, Cable and satellite television, the Internet and mobile platforms have opened up a wide range of possibilities that were difficult to imagine just 10 years ago.

One major challenge the authors identified in the USA advertising industry was the control of audience over their Television viewing preference. They reported that in America, 22% of American homes now possess digital video recorders (DVRs), which enable viewers not only to time-shift viewing, but also to easily fast-forward through commercials. They prefer to view programming on their own schedules, rather than the “appointment” viewing that traditional Television programmers have long offered. The authors therefore admitted that one consequence

of audiences becoming more empowered, and seeking content on multiple platforms, is a re-evaluation of the measurement standards used as the currency to price media (Gluck & Sales, 2008).

Having recognised the enormity of the crises facing the television broadcasting and advertising industry in the USA, Television advertisers have developed strategies to respond to the crisis. They have struggled to transform themselves to invent new formats, and to find consumers on new platforms, they have cut costs and created new revenue streams. As further strategies to curtail these challenges in the changes in the media environment, the advertising industry has continued to consolidate, acquiring more specialist shops that focus exclusively on digital media. The industry has also become more deeply embedded in the production of content, not unlike the early days of sponsored television.

In the TV industry, cost-cutting is most evident in the increased use of unscripted or „reality“ programming. When this strategy was introduced, the amount of reality programming in prime time grew 350% in just five years, from about four hours in 2000 to 18 hours in 2005. The broadcast networks planned 27 hours of reality programming for the first quarter of 2008. As of 2006, reality programs cost around \$875,000 to \$1 million per hour versus three times as much for a scripted hour, and \$1.2 million for a half-hour sitcom. The authors finally reported that with a plethora of new platforms to exploit in USA, the TV industry, and broadcasters in particular, have experimented with several new methods of increasing revenue (Gluck & Sales, 2008).

A thorough analysis of the challenges of traditional electronic advertising reviewed above revealed that, from 1920s till date the Television and Radio

advertising industry have evolved through numerous challenges in different cultures across the world. The fluidity, attractive and entertaining nature of the media sparked a culture of advertising that appealed most to corporate and individual businesses which lead to market saturation for commercials in the developed countries therefore creating a keen competition in the global electronic advertising industry which have compelled the players in the industry to develop innovative strategies that will secure their survival and improve their competitiveness. It is obvious from the literature on the challenges of Radio and Television advertising that these challenges have tremendous impacts on holistic development of electronic advertising in many cultures including Ghana. This revelation further affirms the necessity of this research. Despite the numerous challenges that have characterised Radio and Television advertising in different cultures across the world including Ghana, the art has also had significant impacts on many facets of many countries including Ghana. The ensuing sub-topic reviews the impacts of Radio and Television advertising on national development.

2.2.11. Impacts of Radio and Television advertising on national Development

Being the oldest broadcast media in the world, Radio and Television broadcasting might have impacted tremendously on the various facets of economies of many countries including Ghana. Even though, these broadcasting media have wider roles to play, one important role they play in all cultures across the world is advertising. Bughin, and Spittaels (2012) upon sharing their opinion on the impacts of advertising admitted that, advertising spend can boost the economy of a country. Some economists have argued that advertising contributes to growth by promoting competition, boosting consumption, and increasing consumer awareness about

products. However, others maintain that advertising does not benefit the economy because it tends to increase prices, encourage nonessential investment, and help leading companies retain their market position. Even though these claims are true statistical data provided by Bughin, and Spittaels (2012) showed that advertising has fuelled, on average, about 15% of growth in GDP for the major G20 economies over the past decade-and in some years, the contribution was as high as 20%. They attributed this impact on the economic growth to the introduction of digital media to the advertising mix which helped companies to increase their revenues, market share, and profit margins to a greater degree than traditional advertising alone. (Notably, digital media produced its effect by enhancing the impact of print and broadcast advertisements such as Radio and Television rather than by replacing them.) Digital media also changed advertising's effect at the macroeconomic level, provided that companies channelled the additional revenue that it generated into job creation.

A research conducted by Deloitte LLP in 2012 for the advertising Association of United Kingdom revealed the tremendous impacts of traditional and other digital advertising has on the UK economy. The major findings the report highlighted are that, advertising helps consumers compare products and prices, connects companies and consumers and informs choices. Advertising helps firms bring innovative products and services to the market. Through its role in building brands it helps protect those innovations, stimulate investment and build export markets. The report also revealed that advertising is at the centre of a virtuous circle of innovation, competition and market expansion in the UK economy and explained further that, advertising creates and sustains relationships between consumers and companies. It informs consumers about existing products and innovations, helping the best ideas, products and brands to succeed. Advertising helps companies communicate their

prices and products, allowing people to make informed choices about who they buy from and at what price. Advertising speeds up the communication of product designs and innovations, enabling faster return on investment. It helps companies with the best ideas, succeed and fund research and development. It also offers firms the opportunity to differentiate their products to consumers, increasing the range of choice available and establishing brands through which manufacturers are made accountable and which people can therefore trust.

Again, the report revealed that, television and radio and other digital and online advertising services promote innovation and differentiation in the UK economy. In this sense higher returns create incentives for firms to invest in innovation. The report further intimated that, a 2009 study for example, found that, firms which were able to differentiate their products increased the return on their innovations, particularly where those innovations were pioneering (Deloitte LLP, 2012). The following examples further illustrate that these issues affect all markets from the most high-tech to the most cost-conscious. In other words, advertising can support innovation to back new product launches and support differentiation through brand. Advertising also drives price competition which in turn helps new entrants to penetrate markets. The report also revealed that advertising encourages market growth by communicating information about product attributes, price and availability, advertising helps to match buyers and sellers more efficiently, and reduce costs. This can expand some existing markets and build new market sectors. The report also stated that, advertising funds media and the creative industries. It further explained that the UK's creative industries are rightly world renowned, but without advertising many firms in these industries would simply cease to exist. The revenue generated by selling advertising supports the UK's commercial broadcasters, print media and other

channels. It also contributes to the business models and revenues of a wide range of other creative sectors identified by the Department of Culture, Media and Sport (DCMS), including software, publishing, the performing arts and the UK independent production sector. It further intimated that advertising spend contributes 29% of all UK TV revenues, the other principal sources of funding being the BBC license fee and commercial subscriptions. These revenues fund major free-to-air and subscription channels, contributing to a diverse range of quality programming. In turn, these broadcasters (alongside the BBC) sustain UK industries such as the independent production sector. In 2011, this sector generated £2.4 billion, with nearly £300 million revenues in exports of UK programmes and formats. As with the television sector, UK magazine and newspaper businesses would also be unrecognizable without advertising. Advertising supports local communities by funding local radio and Television media, notably over 500 local commercial and community radio stations (Deloitte LLP, 2012).

The report also revealed that, advertising spend supports a wide range of employment in the UK in that it creates and supports jobs in the media and creative industries, as well as the wider economy. The report again stated that, advertising supports exports in the sense that it facilitates greater brand recognition in overseas markets supports market entry and helps to build larger market shares. It stated further that a report conducted in 2003 found a strong positive link between the level of brand recognition and financial performance of that brand in export markets. The evidence on the quantitative impact of advertising on exports is much more limited. The Office for National Statistics (ONS) has estimated that the export of advertising services exceeds £2 billion per year. This estimate captures only the export of government-defined „advertising services“ and not the broader role that advertising plays in

supporting the export of other products. Again, it also provides valuable social contributions to the UK economy. In other words, it is used extensively by the government, the voluntary sector and private sector corporations to encourage positive behavioural change, resulting in substantial social benefits. Such benefits can often be shown to have real economic value (Deloitte LLP, 2012).

In 2003–2004, there were over 4 million incidents of theft in the UK, making it the largest single type of crime. Along with the emotional distress to victims, theft also has a financial cost—an estimated £9.5 billion per year. In response, the government launched the „Don’t advertise your stuff to thieves“ campaign to raise awareness and encourage behavioural change. A media release by Free TV Australia Limited in 2013 also reported how ten of the world’s most forward-thinking industry professionals discussed how TV advertising is rising to meet new marketing challenges, providing advertisers with innovative and effective ways to engage audiences. The discussions revealed that all the industrial professionals agreed that they used television commercial to drive their businesses. They agreed that TV commercials have increased their sales and helped them to double their returns on investment. The discussants also intimated that, TV commercials had been fundamental in building affinity with their brands in the hearts and minds of consumers. They unanimously agreed that when they take TV commercials off the air their brands go down, and when they put it back on the air their brands go up (Deloitte LLP, 2012).

An assessment of the Deloitte LLP (2012) report and the 2013 media release of Free TV Australia Limited indicate to the researcher that, there is overwhelming recognition of the impacts of electronic advertising on economic and social growth on nations because it helps to bring innovation in advertising, increase the market share

of businesses, increase the sales of businesses to realise maximum returns on their investments. It also helps businesses to increase their productivity and exports and when businesses gain more profits they increase their employment and pay taxes to their country to help national development. The review also revealed to the researcher that, effective electronic brings about social change and development in countries because the advertising campaigns lunched on social vices, road safety, diseases, sanitation and other equally important social life of people help to educate and conscientise the public to improve their attitudes and social lives.

Even though the above literature discussed the numerous impacts of traditional electronic advertising on business and economic developments in the advanced countries, there are few research works that provide evidence of the impact of Radio and Television advertising in the Ghanaian economy. A research conducted by Ayimey, Awunyo-Vitor and Gadawusu (2013) on the influence of radio advertising on the sale of herbal products in Ghana revealed a tremendous impacts of traditional electronic advertising on marketing of herbal medicine in Ghana. The findings of the report indicated that majority of herbal products retailers in the HO Municipality advertised their products on Radio whiles a few of them used Television commercials. Their reasons for preferring Radio commercial most was that it was easily accessible to their target audience and in their municipality it was possible to use radio to communicate timely and relevant information to their audience. In addition, the retailers admitted that radio advertisement attracts buyers to their shops because they believe that a lot of people listen to radio and so through that, they hear of their products and come to buy. The result also indicated that there was a positive influence of advertising expenditure on sales increase of the herbal product dealers in the municipality.

These findings proved to the researcher that local Radio commercials are the backbone of most manufacturing, service and retail businesses across Ghana because, all the regional capitals in Ghana have many radio stations than Television stations. This induction of the researcher is supported by the statistics of distribution of registered radio and television stations in Ghana in 2016 provided by the National Media Commission of Ghana. It can also be induced from the research findings that because Radio commercials increase the visibility of businesses at the municipal and districts levels in Ghana, it helps to increase the patronage of goods and services of such businesses which subsequently increase their sales. This helps them to break even and maximize their profit and pay taxes to government for national development.

Another research conducted by Preko (2012) on the Effect of Sales Promotion on TV Advertising Revenue in Television Africa Accra, indicated that, majority of the respondents agreed that sales promotion through Television commercials contribute a greater part of the stations revenue. The respondents further admitted that Television commercials facilitate sales promotion in Ghana because it is a very effective medium since it appeals to both the eye and ear. The product can be demonstrated and explained on the television. They intimated that Sales promotion through Television commercials has become an integral part of the marketing strategies of many retailers, institutions and successful deployment and implementation of sales promotion tactics at the right time can lead to substantive growth in sales transactions and sales revenues of businesses in Ghana (Preko, 2012).

The researcher can induce from (Preko, 2012) findings that since television commercials contribute a greater percentage of Television Africa's revenue, similar situation will pertain in all other television stations across Ghana. This means that,

manufacturers, service companies, retailers and other non-profit making organisations in Ghana such as NGOs and religious organisation use television commercials immensely to advertise their goods, services and activities. Since commercial advertising helps businesses to increase their sales they will make more profit and pay taxes to government. They can also use their profits to expand their businesses and employ new staff who will also pay taxes to government. The researcher can therefore conclude that radio and television commercials help to facilitate national development in all countries including Ghana through creation of employment, sustainability and growth of businesses, increment in national revenue for infrastructure, social and economic development.



CHAPTER THREE

METHODOLOGY

3.0. Overview

This chapter describes the methodology the researcher adopted to conduct the study. It consists of the following components: philosophical assumptions of qualitative research, research design, population, data collection instruments, data collection procedure, ethical issues and trustworthiness of the study, methods of data analysis and limitations of the study.

3.1. Philosophical assumptions of the research Design

Conventionally, every academic research, especially research degrees must be underpinned by certain philosophical assumptions. For this reason, it is imperative that the researcher clearly articulates the philosophical assumptions around which his/her study revolves. Often, these assumptions are informed by the researcher's ontological, epistemological and axiological positions on the problem being studied, and it is these philosophical underpinnings that enable the researcher to ask critical questions about the problem which leads him or her to find appropriate answers and solutions to solve the problem. Holden, and Lynch (2004) and Proctor (2005) opined that, Philosophical perspectives are the bases on which all academic researchers are grounded. This presupposes that ignoring philosophical positions can affect the quality of a scholarly research. Blaikie (2010) also agreed that, social researchers explicitly or implicitly work within the context of a set of philosophical ideas and ontological and epistemological assumptions.

Fundamentally, philosophical positions of researchers allow them to define incisively, the 'why' for the research contrary to merely choosing the 'how' (Holden & Lynch, 2004). Emphasising on the importance of philosophy in scientific research, Easterby-Smith, Thorpe, and Lowe (2002) pointed out that, philosophical position helps to explicate the research design in regards to its general approach and exposes the researcher to the research design that would work best or differently. In the opinion of Kusi (2012), it is the philosophical position of the researcher that informs the selection of appropriate research paradigm, research approach, type of research design, data collection instrument, data collection procedure, method of data analysis and even, the researcher's theoretical or conceptual framework for the study.

Gray (2004) claimed that, there are three main philosophical assumptions that inform all types of scientific research: Ontology, epistemology and axiology. Ontology is concerned with the nature and reality of things in the social world (Cohen, Manion & Morrison, 2007; Gray, 2004). Epistemology deals with the quest to find knowledge or the nature of reality. In other words, epistemology seeks to find out what constitute knowledge and whether it is possible to know and understand and re-present knowledge, reality or truth (Gray, 2004). Axiology also deals with the theory of values and ethical stance of the researcher conducting the study (McGivern, 2006).

In the opinion of Heron (1996), our values are the guiding reason of all human action. He further argued that, researchers demonstrate axiological skills by being able to articulate their values as a basis for making judgments about what research they are conducting and how they go about doing it. After all, at all stages in the research process you will be demonstrating your values. Kusi (2012) also suggested that, there are two ontological assumptions about social reality researchers can align

themselves with: (a) that social reality is external, independent, and objectively real and cannot be socially constructed. (b) That social reality is internal, dependent, and subjectively real and can be constructed based on humans' social experience. Kusi (2012) explained further that, the former ontological assumption relates to the realists' philosophical belief which argues that social reality has external existence and it is independent of the researcher for that matter the reality of this truth or knowledge can only be accessed through an objective scientific approach.

Gray (2004) claimed that, there are three epistemological positions on the ontology of reality, knowledge or truth. In other words, how reality, knowledge or truth can be found or established: objectivist epistemology, subjectivist epistemology and constructivist epistemology. The objectivist epistemologists' argued that, reality exists independently of the knower and therefore researchers aim to discover such truth through a scientific approach. The subjectivist epistemologists also believe that, researchers have the ability to construct knowledge, but argued that meaning is imposed on the actors by the objects and the constructivist epistemologists also hold the position that, meaning is constructed not discovered so subjects construct their own meaning in different ways, even in relation to the same phenomenon.

A careful study of the objectives and research questions of the study suggested to the researcher that, the ontological and epistemological orientations of the study was rooted in subjectivist epistemology and constructivist epistemology. The adaptation of these philosophical assumptions were justified because the work was a historical study which demanded the researcher to use flexible qualitative methods to seek the subjective opinions and personal experiences of professionals in the local electronic advertising industry on the systematic developments that have characterised the practice of electronic advertising in Ghana from inception to date. It also

demanded the researcher to retrieve and analyse archival records on electronic advertising in Ghana. Facts inherent in these pure qualitative data were not independent of the personal opinions and experiences of the respondents and the researcher. Again, facts from the narratives of seasoned electronic advertising professionals and field observations of practicing electronic advertising personnel and agencies in the study area, and findings from archival records, were carefully organised to create a synergy that could logically construct the history of the art in Ghana and these approaches are in line with the constructive epistemology philosophies stated by Gray (2004).

It was also clear that the ontological and epistemological assumptions underpinning the study situated the study mainly in the domain of interpretivism research paradigm. The term paradigm, in scholarly research, refers to a loose collection of logically related assumptions, concepts or propositions that orient thinking and research (Henn, Weinstein & Foard, 2006). These paradigms are informed by the ontological and epistemological positions of researchers. Kusi (2012) stated that, even though many research paradigms are available, the most common ones identified in research literature are the positivist, Interpretivism/Constructive and Critical paradigms.

The interpretivist paradigm can also be called “anti-positivist” paradigm because it was developed as a reaction to positivism. It is also sometimes referred to as constructivism because it emphasises the ability of the individual to construct meaning (Amarantunga, Baldry, Sarshar & Newton 2002; Blaikie, 2010 & Easterby-Smith et al., 2002). The interpretivist paradigm was heavily influenced by hermeneutics and phenomenology. Hermeneutics is the study of meaning and interpretation in historical texts. This meaning-making cyclical process is the basis on

which the interpretivist paradigm was established (Ernest, 1994). Another strong influence is the philosophical movement, phenomenology. A phenomenologist advocates the „need to consider human beings“ subjective interpretations, their perceptions of the world (their life-worlds) as our starting point in understanding social phenomena” (Ernest, 1994, p. 25). Therefore, the ontological assumptions of interpretivism are that, social reality is seen by multiple people and these multiple people interpret events differently leaving multiple perspectives of an incident.

Interpretivism’s main tenet is that research can never be objectively observed from the outside rather it must be observed from inside through the direct experience of the people. Furthermore, uniform causal links that can be established in the study of natural science cannot be made in the world of the classroom where teachers and learners construct meaning. Therefore, the role of the scientist in the interpretivist paradigm is to, “understand, explain, and demystify social reality through the eyes of different participants” (Cohen, Manion, & Morrison, 2007, p. 19). Researchers in this paradigm seek to understand rather than explain.

In the opinion of the researcher, situating the study in the interpretivism paradigm was appropriate because the study was a historical research which sought to find pieces of information about how a particular art (Radio and Television advertising) had evolved over some period in a particular culture and Since this information were fragmented it was logical that they were gathered in bits and put together to construct the history. Again, the nature of the information was such that it was based on the personal experiences, perspectives and knowledge of certain individuals who had been associated with the art in the study environment for a long time and the personal observations of the researcher of the art in the study environment.

Finally, the researcher would like to reiterate that it was his ontological and epistemological positions towards the study that made him situate the study in the interpretivism paradigm which subsequently influenced the development of the theoretical framework and conceptual map, the research design and the entire research methodology and the style of data analysis, presentation and discussions.

3.2. Research Design

A research design is a plan, structure and strategy of investigation so conceived as to obtain answers to research questions or problem. Kerliner (1986) cited in (Kumar, 1999). Malhotra and Birks (2007) also opined that, Research design is a blueprint, plan or framework for conducting research. It has the ability to put together claims made about what constitutes knowledge, a strategy of inquiry and specific methods and essentially aims to structure the research to answer research problems as accurately and explicitly as possible (Creswell, 2003; Guy, Edgley, Arafat, & Allen, 1987; Churchill, & Iacobucci, 2009).

Based on the ontological and epistemological stance of the researcher towards the study, and the nature of the research problem, objectives and research questions of the study, the researcher adopted a qualitative research approach for the study. This research approach was adopted because it has numerous inherent characteristics that commensurate with the philosophical assumptions and the research methodology of the study. For instance, qualitative research allows the researcher to gather data from the natural setting of the study and recognises the researcher as the key instrument in the research process. The approach also permits the collection of verbal and visual data and uses inductive approach to analyse the data. It also recognises primary data emanating from respondents' opinions, perceptions, experiences and subjective

interpretations and constructions of the researcher, and archival and documentary records as very viable. Furthermore, the qualitative research approach also allows the researcher to use flexible scientific data collection instruments and procedures to collect and analyse data (Fraenkel, & Wallen 2009). Since the aim of this study is to gather pieces of fragmented documented local information on Radio and Television broadcasting and advertising from archival sources and seek the subjective opinions and experiences of local Radio and Television broadcasting and advertising production and placement personnel to reconstruct the history, researcher therefore emphasised that the adaptation of the qualitative research approach was justified because all the major components of the study such as the research questions, the philosophical assumptions and theoretical framework, the research methodology and the method of data presentation and analysis, discussions of findings and conclusions drawn are in tandem with the nature of qualitative research approach.

Even though there are a number of research designs that can be adopted for a scholarly research, the researcher based on the principles of qualitative research approach and retrospective-prospective study design postulated by (Kumar, 1999) to constructed a kind of hybrid qualitative historical study design which he called „Retrospective-present design“ and adopted it for the study. Retrospective study designs investigate a phenomenon, situation, problem, issue or event that has happened in the past. They are usually conducted either on the bases of the data available for that period or on the bases of respondents“ recall of the situation (Kumar, 1999).

Since the study was a historical study that sought to investigate past events and happenings in Radio and Television advertising in Ghana from 1935 to 2017, it partly fell in the domain of retrospective study design. It was also obvious from the

reference period of the study that, the scope extended to investigate current events in Radio and Television advertising in Ghana, for this reason, the researcher's construction of the Retrospective-present design for the study is justified because, it could meet the demands of the reference period of the study.

Again, the study was a purely historical research; however, it employed descriptive and explanatory methods in the process of reconstructing the history. These methods were adopted because historical research generates descriptions, and sometimes attempts to explain conditions, situations, and events that have occurred in the past, occurring presently and project into the future (sacmeq.org & unesco.org/iiep, 2005). Examination of the objectives, research questions, study problem, scope and the framework of the research design further proved that the study commensurate with the characteristics of a historical research.

3.3. Population of the Study

In scientific research three main types of population are considered: target population, accessible population and sample population. Target population refers to all elements or objects directly related to the study that are found within the geographical scope of the study while accessible population are elements or individuals within the target population that will be practically accessible or convenient to be used for the study (Fraenkel, & Wallen 2009). The sample population is also the selection of elements, objects or individuals from the accessible population that possess the information sought by the researcher and about which inferences are made (Malhotra, 2007). The target population for the study therefore consisted of all retired Radio and Television broadcasters who were associated with advertising when they were in active service and located in and outside Accra

metropolis, Radio and TV advertising production and marketing/sales personnel in active service in broadcasting and advertising agencies in the Accra metropolis and Radio and Television advertising lectures teaching in advertising faculties or departments in tertiary institutions in Accra metropolis.

3.4. Sample population and sampling Procedure

In order to obtain credible sample population that would be representative of the target population, it was imperative that the target population was reduced to specific elements or individuals from whom the data was sought (Neumann, 2006). The researcher therefore categorised the local electronic advertising organisations into production agencies, placement houses and training institutions in the Accra metropolis and selected respondents from each category. The categorisation was done according to the functions of the organisations and institutions. To enable the researcher, obtain appropriate respondents from each category, the researcher also classified the advertising personnel according to their specific duties in their organisations or institutions. Categorisation of study population in qualitative research is also recommended by Cohen, Manion and Morrison (2000) and Yin (2009). Table 3.1. indicates how the electronic advertising companies and institutions were categorised:

Table 3. 1:

Categorisation of organisations for the Study (Source: Fieldwork, 2017)

No.	Categories	Organisations
1	Electronic advertng placement companies	TV and Radio broadcasting companies
2	Electronic advertising production companies	Multimedia advertising agencies
3	Television and Radio advertising training institutions	NAFTI and GIJ

Categorisation of electronic advertising personnel:

- ❖ Marketing/sales personnel
- ❖ Radio and Television advertising production personnel
- ❖ Retired Radio and Television broadcasters
- ❖ HOD/ lecturers of advertising and PR department of GIJ
- ❖ Film production lecturers of NAFTI

To obtain the sample population for the study, the researcher used one non-random sampling method (Purposive sampling) to select the electronic advertising companies and training institutions. These organisations were selected based on their level of technological development, scope of operations and longevity of operation in the local industry. Appropriate respondents were also selected purposively from each category of electronic advertising personnel. The purposive sampling technique was used because it gives a researcher the opportunity to use his personal judgment, knowledge in the study area or base on expert's information to select the study organisations and pull from experienced and knowledgeable professional respondents who will be relevant for the study (Fraenkel, & Wallen 2009; Kumar, 1999; Goetz, & Le Compte, 1984).

The retired Radio and Television broadcasters were identified and located through the staff of the broadcasting houses or departments in which they worked prior to retirement. The criteria for selecting electronic advertising placement, production, and training personnel in active service and the retired broadcasters were based on the expertise and the work schedule of the personnel and the number of years they have worked/practiced one type or different types of electronic advertising in

Ghana. Tables 3.2 and 3.3 respectively show the distribution of the sample population used for the study:

Table 3. 2:

Number of electronic advertising companies and training institutions used for the Study (Source: Fieldwork, 2017)

Category of electronic advertising companies and training institutions	Number selected
Television advertising placement companies	4
Radio advertising placement companies	5
Radio and TV Advertising production companies	3
Advertising training institutions	2
Total= 14	

Table 3. 3:

Selection of respondents for the Study (Source: Fieldwork, 2017)

Categories of respondents	Number selected
Creative directors/production manager of multimedia advertising production companies	4
Multimedia advertising Production personnel	6
Marketing/sales managers of TV stations	3
Marketing/sales managers of Radio stations	4
Retired Radio and Television broadcaster/advertising lecturer of GIJ	
Experienced video production lecturers of NAFTI	1
	1
Total Sample population for the Study = 19	

3.5. Data collection Instruments

The researcher used unstructured interview guides, observation schedules and documentation to collect data for the study. In other to ensure credibility of the respondents in the study, the researcher used the unstructured interview guide to seek the biographical information of the respondents. The same instrument was also used to seek information about the personal experiences, knowledge, views and opinions of

the retired Radio and Television broadcasters, Radio and TV advertising production personnel in active service and experienced lecturers of Radio and Television advertising in NAFTI and GIJ respectively. These instruments were adopted because, the nature of the study required detailed information about Radio and Television advertising technologies that have evolved in a particular culture over a long period and since some of these information might not have been documented, the researcher thought it would be appropriate to use casual and informal conversational style to interview the practitioners with pre-conceived focused questions based on the objectives and research questions of the study.

The unstructured observation schedule was used to study the activities of the production personnel at their offices as well as the past and current technologies and products of the study companies. The unstructured observation method was used because; it provided opportunity for the researcher to undertake short term attachments in some of the study organisations as overt participant Creswell (2008) cited in (Kusi, 2012). The documentation technique was also used to retrieve relevant historical information from the libraries of the study companies and relevant private and public libraries. Again, this instrument was used because of the retrospective nature of the study design.

3.6. Data collection Procedure

To enable the researcher, answer the research questions to achieve the objectives of the study, two main types of qualitative data were sought: (1) primary data and (2) secondary data. The primary data consisted of textual and visual data. The textual data was based on the opinions, views, experiences and narrations shared by respondents during interview sessions, notes taken on the field and information

retrieved from archival documents. The visual data consisted of photographs taken during field study.

The secondary data also included published archival documents that were retrieved from the study organisations and institutions on the field and other publications of local and international associations, institutions, individual authors, etc. Such data were sought from books, newsletters, catalogues, magazines, newspapers, journals, manuals and credible sources on the Internet etc. and used mainly for literature review and to supplement and triangulate the main data collected for analysis. These types of qualitative data were sought and used for the study because they were in tandem with the philosophical assumptions of the researcher towards the study and principles of interpretivism research paradigm and qualitative research approaches which formed the bases for the study. To gain access into the study organisations for data collection, the researcher collected introductory letter from the Music Department of University of Education, Winneba to seek permission into the study organisations.

To gather appropriate data to answer research question one (1), the researcher visited various departments of Ghana Broadcasting Corporation (GBC), Accra and Public Records and Archives Administration Department (PRAAD), Accra respectively several times, the advertising training institutions and the multimedia advertising production agencies to observe old and modern Radio and TV production and broadcasting equipment and technology, retrieved archival documents and interviewed relevant respondents . The interviews sought the biographical information of the respondents, their organisational profile and knowledge and experiences in the history of electronic advertising in Ghana and recorded the information using electronic recording devices such as Smart phone, small tape recorder, digital still

camera, as well as field notes. The interviews also sought information about their personal knowledge, observations and opinions on factors that have contributed to the development of electronic advertising in Ghana within the period scope of the study.

The researcher also identified one accessible retired Radio and TV broadcaster who was involved in electronic advertising in GBC and interviewed him. Some of the questions posed to him focused on identification of iconic individuals and organisations that have contributed to the introduction and development of Radio and Television advertising in Ghana, factors that influenced the introduction and development of Radio and Television advertising in Ghana and narration of old processes and methods used to produce Radio and Television commercials during his working period. The respondents in active service were also asked to share their knowledge on iconic individuals and organisations that contributed to the introduction and development of Radio and Television advertising in Ghana and factors that influenced the introduction and development of the art in Ghana.

To gather data to answer research question two (2), the researcher did short term attachments ranging from three to five days in all the selected TV and Radio stations and the advertising production companies in the Accra metropolis. During the attachment period, the researcher visited all relevant sections and departments in the companies to observe their old and modern equipment and technology, took field notes and photographs. The researcher used unstructured interview guide to personally interview the production managers and production personnel respondents on their biographical information, organisational profile and operations and recorded electronically. He also used unstructured observational approach to study their activities in their offices and took field notes and photographs. The observation

sought information about different types of electronic advertising strategies, processes, methods and technologies they use in their organisations.

During the observation, the researcher adopted the non-participant-observation strategy. The researcher also used unstructured interview approach to probe further into the activities and responses of the respondents to seek for further clarifications and in-depth explanations. The interview also sought their knowledge and opinions on the history of the art within the period of the study and all the responses were recorded electronically.

To seek answers for research questions three (3) and four (4) respectively, the researcher used unstructured interview approach to seek the knowledge and opinion of all the categories of respondents during the interview sessions on the field and in their homes and offices on various challenges that have confronted the development of Radio and Television advertising over the years and the impacts these challenges have on the development of the arts in Ghana and Ghana as a whole and recorded the responses electronically. Samples of the interview guides and the field observation guide have been placed at appendices „N“ and „O“ respectively.

3.7. Ethical issues and trustworthiness of the Study

In scholarly research, the quality of the findings, conclusions and recommendations are measured by the validity, reliability or trustworthiness of the respondents, data collection instruments, data collection procedure and methods and procedure of data analysis. Shenton (2004) claimed that, validity and reliability are the major variables used to measure the credibility of quantitative research works however; in qualitative research, trustworthiness is used. Several writers on research methods, such as Silverman (2001), Pitts (1994) and others have demonstrated how

qualitative researchers can incorporate measures that deal with validity and reliability in their studies so as to ensure trustworthiness. One of the most popular criteria for judging the quality of a qualitative study located within the interpretive-qualitative framework is the trustworthy criteria propounded by Guba (1981). In this study, the researcher discussed issues of trustworthiness based on Guba's criteria of ensuring trustworthiness in qualitative research.

According to Guba (1981) qualitative researchers can use the following four criteria to ensure the trustworthiness of their study: credibility or authenticity, transferability or fitness, dependability or consistency and confirmability. Credibility ensures internal validity, transferability ensures external validity/generalisability, dependability ensures reliability and confirmability ensures the objectivity of the study. Guba (1981) Suggests that, to achieve credibility in qualitative research, the researcher must ensure the following: adoption of well-established research methods, development of an early familiarity with the culture of participating organisations, the use of appropriate sampling technique, triangulation, tactics to help ensure honesty in informants, iterative questioning, negative case analysis, frequent debriefing sessions, peer scrutiny of the research project, the researcher's "reflective commentary, background, qualifications and experience of the researcher, member checks, thick description of the phenomenon under scrutiny and examination of previous research findings.

To ensure that well-established research methods were used for the study, the researcher based on his ontological and epistemological positions of the study and the principles of interpretivism research paradigm, qualitative research approach, retrospective-present research design, case study, observation, unstructured interviews, document analysis, purposive sampling and thematic, descriptive

qualitative, narrative and inductive analysis to conduct the study. To familiarise himself with the culture of the study organisations, the researcher collected introductory letter from the Music Education Department of University of Education, Winneba to seek permission into the study organisations. Upon approval, the researcher visited all the electronic advertising production companies that were used for the study and GBC more than four times to observe the equipment and activities of the technical production departments, interacted and interviewed the personnel. The frequent visits enabled the researcher to establish good rapport with the staff which boosted their confidence in him and the study and opened up to respond to his questions. Likewise, the researcher also visited the marketing/sales departments of all the TV and some of the Radio broadcasting stations that constituted the case study.

In order to verify and confirm the correctness and consistencies in the responses of respondents, the researcher used different instruments (unstructured observation and interview guide) to seek the same information from different respondents and study organisations. In respect of the background history of Radio and TV broadcasting and Radio and TV advertising in Ghana, different archival texts were studied and compared with each other as well as the responses of respondents. Also, most of the questions relating to production equipment and processes of Radio and TV commercials, types of Radio and TV commercials produced by the study organisations, advertising placement and pricing systems of the media houses and challenges and impact of Radio and TV advertising were repeated for the respondents. These forms of triangulation helped to confirm the authenticity, correctness and consistency of the data.

To get honest and credible respondents for the study, the researcher briefed the officers of the study organisations who received the introductory letter to understand

the aims and objectives of the study. Based on that they forwarded the letter to the appropriate departments, units and sections where they directed the researcher to specific personnel who would be relevant for the study. Before the researcher observed and interviewed the respondents, he introduced himself and briefed them thoroughly about the aims and objectives of the study. After that he assured them of maximum confidentiality and anonymity he would accord to their identity and responses and sought their consent whether they wanted to be part of the study or not through an informed consent form. It was only those who consented to be part of the study who were used.

In order to be sure of the correctness or otherwise of certain information provided by a respondent during the interview sessions; the researcher rephrased the particular question to probe further. Apart from using probing questions, the researcher also compared similar responses provided by other respondents and information obtained from archival documents and literature review. However, where inconsistent information provided by a respondent or retrieved from an archival document was correct it was reported as such.

To improve the quality of the study, the researcher frequently briefed his supervisors, course mates and superior friends in the academia about any new idea or thought that emerged from the study to seek their ideas and contributions. Most of the drafts were given to academic friends to read, comment and make inputs. All the relevant comments and contributions were considered before the final draft was put together.

To achieve good outcome of the study, the researcher did not rigidly stick to all the initial ideas developed in the thesis proposal, but continuously reflected on the

work at various stages. This reflective commentary helped the researcher to discard or refine inappropriate initial ideas and added new ones that were more effective and practical that could improve the quality of the outcome of the research.

Another factor that contributed to the credibility of the research was the biographies of the researcher and the respondents as well as the profiles of the study organisations. Based on the academic qualifications of the researcher in communication design, advertising and public relations, education and arts and culture, and academic publications in communication design and 20 years of private practice and teaching of graphic design, the researcher has built extensive knowledge and experience in the local advertising industry which helped him in the identification of the research gap for the study and selection of the study organisations and respondents for the study. These experiences also helped the researcher to use appropriate qualitative research methods and procedures to gather relevant data, analyse and discuss the findings.

The academic backgrounds and years of professional practice in the local Radio and Television broadcasting and electronic advertising production and placement industry indicated in the biographical data of the respondents which is placed at appendix „V“, and the profile of the study organisations used for the study further confirm the credibility of the respondents and the study organisations used for the study.

To ensure member checking in the data collection and management, the researcher used strategic questioning to probe into doubtful responses from some respondents during and after the interview sessions to get the accurate information. During transcription, the researcher called some respondents on mobile phone to

further clarify certain aspects of their responses that were not clear to the researcher and even gave the transcribed data to them to read through to confirm if their words match with what they actually intended in the interview dialogue.

To get deeper meaning of the facts that emerged from the transcriptions, the researcher read through the facts severally, reflected upon them and scrutinised them thoroughly to develop relevant emerging main and subordinate themes which were used to analyse and discuss the findings of the study. Even though much research works has not been done on the subject under study, the researcher could relate and justify most of the findings and conclusions that emerged from the data analysis and discussions to similar findings of studies conducted in Ghana and abroad reviewed in the chapter two.

The issue of transferability of qualitative research findings have been in contention between qualitative and quantitative researchers. Whiles quantitative researchers' belief that the results of every scientific research conducted in a particular environment must be transferrable to different environment, qualitative researchers' belief that it is not compulsory that every scientific research finding must be transferrable. Merriam (1998) opined that, the external validity of a research is determined by the extent to which the findings of one study can be applied to other situations. Merriam's opinion is contestable because, in qualitative research, findings are specific to a small number of particular environments and individuals, it is therefore impossible to fully demonstrate that the findings and conclusions are applicable to other situations and populations. Stake (1994) and Denscombe (1998) on the other hand, thought that, although findings of qualitative research works are context and environment specific, it is also an example within a broader group and, as a result, the prospect of transferability should not be immediately rejected. However,

such an attempt can be pursued with caution. Bassey (1981) therefore suggested that, if a reader or practitioner believes that his or her situation is similar to that described by a particular qualitative research work, then he or she may relate the findings to his or her position. Researchers such as Firestone (1993) and Lincoln and Guba (1985) share the opinion of Bassey (1992) but suggest that, it is the responsibility of the researcher to ensure that sufficient contextual information about the fieldwork sites is provided to enable the reader to make such a transfer. They maintain that, since the researcher knows only the “sending context”, he or she cannot make transferability inferences.

Even though the researcher cannot emphatically state in this research that the findings can be transferred to every situation and environment in Ghana, the pattern of development and practice of Radio and TV broadcasting and advertising in Ghana which have been discussed in the delimitation and chapter four (4) as well as the number and status of study organisations and respondents used for the study, the type of data collection instruments used, the nature of questions posed and the methods of data collection procedures used, can inform readers to decide whether the findings are transferrable to other situations and environments in Ghana.

To ensure the dependability or consistency of the responses, the researcher replicated most of the questions for all the categories of respondents for all the objectives and research questions of the study. Since the technology of electronic advertising in Ghana is exotic, majority of the responses indicated that there was high level of consistency in all the research questions posed because, big media houses and advertising production companies in the local industry that are proactive import modern technologies first before being copied by the small ones. However, the few inconsistent responses were highlighted. Apart from replication of the questions, the

replicated questions were also triangulated with different instruments (interviews, observation and document study) and most of the findings were still consistent.

To ensure the confirmability of the research findings, the researcher exhibited high sense of objectivity in the transcriptions of the responses of the respondents, expansion of field notes and description of the processes and equipment observed on the field by quoting verbatim and paraphrasing the voices of the respondents and giving vivid descriptions of processes and equipment observed. The researcher also tried to avoid biasness in interpreting the views, opinions and narrations of the respondents during data analysis, discussion of findings and drawing conclusions to the findings.

To further ensure the credibility of the respondents and their responses as well as their protection, anonymity, privacy, confidentiality and willingness to contribute in the study, the researcher prepared respondents informed consent form and gave it to them to sign before commencement of interviews. According to Creswell (2008) it is important for every researcher to provide targeted participants with an informed consent form to sign before they participate in the study. The content of the informed consent form introduced the researcher to the respondent and demanded the respondent's relevant basic biographical information except his/her name. It also provided brief background information on the study and an assurance from the researcher in respect of how the respondent's confidentiality, anonymity, protection and privacy will be ensured in the study. Samples of all relevant documents that confirm the trustworthiness of the study have been placed at appendices „N“, „O“, „P“, „Q“, „R“, „S respectively and appendix „V“.

3.8. Methods of data Analysis

The raw data obtained from recorded responses of the interviews was transcribed manually and the observation field notes were also expanded and read thoroughly for better understanding. The photographs taken on the field were edited electronically and relevant ones sifted out. The advertising products retrieved from the field were also evaluated to compare the elements, techniques and technologies used in the old and the new and the other archival documents retrieved from the study organisations and libraries were assessed and relevant information extracted. The raw data were processed to reduce the volume and removed irrelevant information. The transcribed data was coded and categorised into broad and subordinate themes according to the objectives and research questions of the study and presented and analysed qualitatively (Kusi, 2012). Upon analysing the data under each theme, the researcher identified consistencies and few inconsistencies in the data and highlighted them appropriately.

3.9. Limitations of the Study

Even though the researcher employed effective theoretical principles, frameworks, plans, strategies, methods and processes to execute the study, certain bottlenecks that were beyond his control affected the outcome of the study. For instance, as much as most of the study organisations and respondents co-operated with the researcher during data collection, few were reluctant to give out some information that could enhance the outcome of the study. Also, challenges in accessing the locations of retired Radio and TV broadcasters did not allow the researcher to use the two respondents proposed to be used for the study. However, other equally longed-served Radio and TV broadcasting technicians and marketing

personnel in active service could provide relevant historical information acquired from their seniors who have retired and the comprehensive institutional knowledge accumulated through interactions and reading. Apparently, this information might have helped to improve the quality of the outcome of the study.



CHAPTER FOUR

RESULTS AND DISCUSSIONS

4. Overview

This chapter consists of presentation and analysis of the data obtained from transcriptions of the interviews conducted on the field, the observations made as well as the field notes taken during data collection. It also includes the presentation and analysis of archival and business documents obtained from the study organisations. The findings that emerged from the transcriptions, expansion of the field notes and the documentary study were also discussed qualitatively based on the objectives and research questions of the study.

The researcher manually transcribed all the responses obtained from the unstructured interviews and expanded the field notes taken from the unstructured observations. The archival and business documents obtained from the study organisations were also examined thoroughly. Relevant photographs retrieved from the study organisations and those taken personally during the field study were sifted and edited electronically. The transcribed data, the expanded field notes and the archival and business information were coded to generate relevant main and subordinate themes which guided the researcher to reconstruct the history in a coherent and logical sequence. The relevant photographs were also inserted at appropriate positions to give visual impressions of some aspects the events.

In order to reduce the volume of the transcribed data, most of the narratives given by the respondents were paraphrased during the presentation and analysis of the data. However, in some instances relevant statements made by respondents were

quoted verbatim to indicate the voices of the respondents in the analysis. After the data analysis, the major findings that emerged from the analysis were discussed comprehensively with reference to relevant literature in chapter two (2) to reflect the objectives and research questions of the study. Even though the thematic analysis approach dominated the data analysis, qualitative descriptive method, narrative and inductive analysis were also employed where necessary. The data was presented, analysed and discussed under the following major and subordinate themes in this order:

1. Biographical data of Respondents
2. Background history of Radio and Television broadcasting and Radio and Television advertising in Ghana from 1935-2017.
 - a) Background History of Radio broadcasting in Ghana
 - b) Background History of Television advertising in Ghana
3. Development of Radio and Television advertising technologies in Ghana from 1967-2017
 - a) Development of Radio commercials in Ghana
 - b) Development of Television commercials in Ghana
 - c) Development of Radio commercials production materials and equipment in Ghana
 - d) Development of Television commercials production materials and equipment in Ghana.
4. Radio and Television advertising placements and pricing systems used in Ghana.
5. Challenges of Radio and Television advertising in Ghana.
6. Impacts of Radio and Television advertising on Ghana's development.

4.1. Biographical data of Respondents

To ensure anonymity and confidentiality of the identity and responses of the respondents, the researcher did not use the actual names of the respondents in the analysis but represented each of them with pseudonyms. All relevant biographical information about the respondents has been placed at appendix „V“ to inform readers about their relevance and credibility in the study.

4.2. Background history of Radio and Television broadcasting and Radio and Television advertising in Ghana from 1935 - 2017.

Data for this main theme was obtained from archival documents of the study organisations and Public Records and Archives Administration Department (PRAAD) and most of them were pieces of primary and secondary data retrieved from transcripts, brochures and magazines which were put together to reconstruct the history. Some of the primary data were also obtained from interviews conducted on the field with some seasoned staff in active service and some retired staff of GBC as well as the field observations made. The researcher's reconstruction of the history was informed by his ontological and epistemological perspectives of the study and inspirations obtained from the theoretical framework of the study which culminated into the adaptation of interpretivism paradigm and qualitative research approach for the study.

This finding responded to *objective one* and *research question one* of the study which aimed at tracing the background history of Radio and Television Broadcasting and Advertising in Ghana and the roles iconic personalities and organisations played in the development of Radio and Television Broadcasting and Advertising in the Gold

Coast and Ghana respectively, and the factors that contributed to the development of Radio and Television broadcasting and advertising in Ghana.

The researcher believes that the antecedent of the current booming Radio and Television advertising industry in Ghana has its roots from the introduction of Radio and Television Broadcasting in the Gold Coast and Ghana respectively. It is therefore imperative that the background history of the broadcasting media which were used as vehicles to emerge Radio and Television Advertising in Ghana are briefly traced in the study so that it will give a clear picture to readers about the important roles individuals and organisations played in the development of Radio and Television advertising in Ghana, the factors that necessitated the introduction of the media and its commercialisation in the Gold Coast and Ghana respectively, and the chronology of events that characterised the evolution of the media and Radio and Television advertising in the Gold Coast and Ghana respectively.

4.2.1. Background history of Radio broadcasting in Gold Coast and Ghana from 1935-2017.

A study of archival document titled, broadcasting in the Gold Coast-establishment of by the United African Company Limited (1930) indicated that, the idea of introducing Radio Broadcasting Service in the Gold Coast was initiated by a private international company called United Africa Company Limited (UAC). The document revealed that, in 1934, the company applied to the British Governor through the Colonial Secretary to seek for license to install and operate private wireless Radio Broadcasting Services in the Gold Coast. The company pursued this ambition vigorously but the Colonial Secretary rejected the request on the grounds that the British Government had plans to establish government Radio Broadcasting Stations in

Accra and other towns in Ghana. The proposal rejection letter was signed by H. Brooks, Postmaster General on 25th August, 1934. In the UAC's proposal, they stated the following reasons for applying to operate a private Radio Broadcasting Service in The Gold Coast:

British Broadcasting Corporation (B.B.C.) had been established and broadcasted programmes that could be received in the British colonies including the Gold Coast. Wireless Communication apparatus had been developed in the Gold Coast which could help render efficient Wireless Broadcast Services to the public.

Apparently, UAC intended to set-up a central wireless broadcasting apparatus which could be connected to loud speakers through a landline channel to be provided by the Post Office. The loud speakers would be owned by individual subscribers across the Gold Coast. The proposal further detailed that, the Post Office would receive rent fee for the landlines and licenses fees from the subscribers of loud speakers. The operating company (UAC) would be reimbursed for its service with fees from its subscribers which would cover the cost of operating the Relay Broadcast Service to loud speaker users.

Another archival document, titled Broadcasting Services in Accra (1935) reported that, on 20th May 1935, Sir. Anold Hodson, the Colonial Secretary popularly called the „Sunshine Governor“ wrote a letter to the Empire Service Director of B. B. C. to inform him about the intention of the Secretary of State of British Colonies to open new Radio Broadcast Service in Accra which would be launched in London for the Gold Coast community and Accra as well. The service was expected to be opened towards July, 1935. The date for the establishment of GBC „Radio One“ was also stated by Mr. Q who is one of the retired Radio and TV presenters of GBC as 1935.

Mr. Q said that, “It was Sir. Anold Hodson, the then Colonial Secretary, of the Gold Coast, who was referred to as the „Sunshine Governor“ who established it”.

The source document: Broadcasting Services in Accra (1935) reported that, Anold Hodson also informed the Empire Service Director about his plans to erect other Radio Broadcast stations at Cape Coast, Takoradi and Kumasi. Anold Hodson’s application was finally approved by the Governor on 31st May, 1935 and communicated to the Broadcast Officer, Broadcasting Department in Accra. GBC (1985) revealed that, Governor Sir. Anold Hodson sought the assistance of a B. B. C. electrical engineer called Mr. F. A. W. Byron and together with other B. B. C. technicians a wireless relay broadcasting service was set-up in Accra. The station was called Accra Broadcasting service and code-named Station ZOY.

The Gold Coast gazette (1935) reported that, a general notice was published in the newspaper in 1935 to inform the public of the official opening of the Accra Broadcasting Service. The opening ceremony was scheduled to take place in London and it was performed by the Right Honourable, the Secretary of State for the British colonies which was followed by a short address by His Excellency, the Governor, Sir. Anold Hodson. The inauguration speeches were broadcast in the home national programme from 4:00pm to 4:15pm GMT on 31st July, 1935. The speeches were also radiated in the Empire Service transmission at 6:45pm and 9:45 pm GMT by electrical recordings.

After the opening of the Accra Broadcasting Service, loud speakers were installed in offices of state organisations, ministries and homes of public officers who could receive news bulletins direct from B. B. C. at a fee. However, such bulletins could not be relayed to the general public through any means without permission from

B. B. C. since this practice was against B.B. C.'s Copyright law. Figures 4.1, 4. 2 and 4. 3 respectively indicate the portraits of Sir. Anold Hodson and Mr. F. A. W. Byron who are accredited as the brain behind the establishment of station ZOY in Accra and the building that housed Station ZOY:



Figure 4.1. Sir. Anold Hodson (The Sunshine Governor), Colonial Secretary of Gold Coast (1935)
(Source: GBC Reference Library, Accra, 2017.)



Figure 4.2. Mr. F. A. W. Byron, BBC Engineer (1935)
(Source: GBC Reference Library, Accra, 2017.)



Figure 4.3. Station ZOY, The Bungalow of the first Broadcasting House in Accra (1935)

(Source: GBC Reference Library, Accra, 2017.)

The archival document titled Broadcasting service in Accra (1935) also reported that, Mr S. A. Lamptey (Head Teacher of Presbyterian Boys School, Accra) on 25th July 1935, wrote a letter to the Colonial Secretary to request for the installation of loud speakers in his school. In September the same year, the Colonial Secretary approved of his application. Subsequently, head teachers of some public schools in Accra also wrote letters to the Colonial Secretary to make the same demand. The reasons for their demands were that; it would enable the students to listen to news bulletins from B. B. C. for educational purposes. The approval permitted schools in Accra to be installed with loud speakers to receive free broadcast service. However, the head teachers of such schools who had loud speakers installed in their bungalows for personal use would have to pay a fee for the broadcast service. All subscribers were charged 30/- (shillings) every six months.

It was also documented in the same archival document, Broadcasting Services in Accra (1935) that, subscribers were invading the service fees so the Broadcast Officer petitioned the Colonial Secretary to review the payment structure. On 1st March 1936, the Colonial Secretary reviewed the payment structure by allowing monthly payment of the same amount. In June 1936, the Acting Director of Education applied to the Colonial Secretary to install Radio Broadcast Relay services in all government assisted schools in Accra and Cape Coast which was approved. The installations were subsequently done and the broadcast programme was extended to 1:00pm on 17th August 1936. The details of the extension are:

Morning broadcast services-11:00 am – approximately 11:15am daily except Sundays

Sunday broadcast service- 12 mid-day – approximately 1:15pm

These changes in broadcast services were published in almost all the newspapers in the Gold Coast. In a lecture delivered during the Golden Jubilee Anniversary of GBC, Ansah (1985) stated that, the enthusiasm that characterised the use of Broadcasting Services among the public pushed many chiefs across the Gold Coast to travel to Accra to request for Radio services to be extended to their towns and villages. In response to these passionate requests, re-diffusion stations were opened in Cape Coast, Sekondi, Kumasi and Koforidua. Subsequently, pressure on the Governor from the local leaders to extend radio broadcasting services to other parts of the Gold Coast intensified, so in 1937, Governor Anold Hodson approached the Colonial Officer with proposals for the installation of a short-wave transmitter in Accra to enable him undertake wireless broadcasting and thus, expand the services beyond the limited capabilities of the re-diffusion system. The Colonial Officer wanted further details from Governor Anold Hodson including information about the

financial viability of the project which Governor Anold Hodson replied to the satisfaction of the Colonial Officer. Following Governor Anold Hodson's proposal, a small transmitter (1.3 KW) was installed in Accra in 1939. This culminated into a bigger Broadcasting house with short-wave transmitters that could do wireless broadcasting. Later in 1940, a 5 KW transmitter broadcasting on high frequency was installed at the station.

GBC (1985) documented that, the station housed the first transmitters which carried programmes to other parts of the Gold Coast and to neighbouring countries in the West African territories. Since then, the station has gone through numerous structural changes under successive governments to its present status. Figure 4.4 is a photograph of aerial view of the current national Broadcasting house in Accra:



Figure 4.4: Aerial view of the current Broadcasting House as at 1985
(Source: GBC Reference Library, Accra, 2017.)

The archival document titled *Wired Broadcasting Service in Ghana* (1965) also reported that, subsequently, more powerful transmitters were installed in the station. The wired service was so popular that by the time of the outbreak of the 2nd

World War in 1939, sixteen stations had been opened in some large towns in the Gold Coast. These were Accra, Cape Coast, Sekondi-Takoradi, Koforidua, Kumasi, Tamale, Winneba, Tarkwa, Prestia, Obuasi, Akwatia, Saltpond, Bibiani, Nsawam, Akyim Oda and Agona Swedru stations.

The same archival record documented that, as the broadcast services were expanded, payment of subscriptions became difficult, so Governor Anold Hodson made another proposal to the Colonial Secretary that could be used to collect broadcasting fees efficiently. He proposed that, the Broadcasting Department in Accra must be allowed to use its discretion to connect new subscribers to the broadcasting service on an initial payment of 10/- (shillings) to cover two months' service for a minimum of six months. A select committee was constituted to estimate for the amount gained from public broadcast service. The committee found out that, from 1939-1940, 4,000 subscribers had been covered. The committee therefore proposed that, the subscription fees must be reduced to 5 shillings because it could help increase the number of subscribers drastically. Even though some of the committee members opposed to the proposal, it was finally approved and implemented.

GBC (1995) documented that, in early 1939, Radio ZOY started broadcasting news in selected local languages on the Radio 1 network. These include Twi, Fanti, Ga, Ewe, Nzema, Dagbani and Hausa. Apart from news broadcast, the network also broadcasted specific programmes in Ghanaian languages for rural communities. The broadcast times were 0530-2400 hrs. All the local languages broadcasted three news bulletins in each day. The aim of the broadcast was to inform the public about happenings in the 2nd World War and to provide local information, education and entertainment to the illiterate population. On the reasons why the local language broad

cast service was allowed at the time, Mr. Q said that, “The colonial masters used the local language broadcast as a means of recruiting the youth to fight in the war”.

More Relay stations were opened across Ghana after independence in 1957. This apparently increased the number of subscribers across the country. Detailed statistics of number of relay stations installed in the Gold Coast and Ghana respectively, and the total number of subscribers from 1935-1963 have been placed at appendices „A“ and „B“ respectively. The archival document, titled Wired Broadcasting Service in Accra (1965) reported again that, at the end of 1963, 39 towns and villages had been installed with relay stations. However, the Saltpond and Tafo stations were being fed by Cape Coast and Koforidua stations respectively. In addition to the Relay stations, broadcast services were extended by line to at least 80 small towns and villages lying near the stations. It was estimated that there were about 450,000 wireless receivers in Ghana with a listening population of 3.5 million at that time.

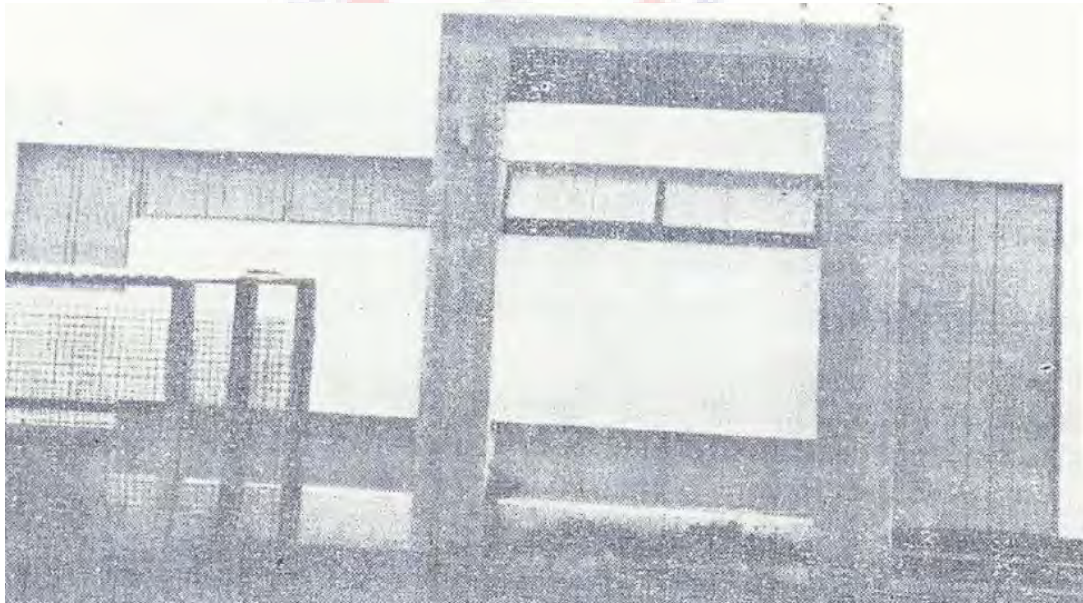
It was also documented in GBC (1985) that, in 1940, a proper Broadcasting house was built in Accra which was installed with 1.3KW transmitter. Later another 1.5KW transmitter was installed to broadcast on high frequency to the Gold Coast and surrounding countries. It also provided services to the French in West Africa during the 2nd World War. In 1946, the Public Relations Department took over responsibility for Radio broadcast programmes and most of the programmes and news were relayed from B. B. C. In 1953, a Broadcasting Commission called Greenfell William Commission was appointed to advise on ways and means to improving broadcasting. The commission was also tasked to advise if Broadcasting was to be controlled by a statutory corporation. The commission was composed of three members of staff of

B. B. C. and one member selected by the Gold Coast government who was called Mr R. P. Bafour. The committee's report was adopted by the Gold Coast Legislative Assembly in June 1953, and government white paper on the report was unanimously approved by the assembly. As a result of that, a separate broadcasting department was formed in 1953 and named Gold Coast Broadcasting System. Mr J. B. Miller, who was a member of the commission, was appointed the first Director of Broadcasting on secondment from B. B. C. on August, 1954. A number of B. B. C personnel from engineering, programmes and news departments were seconded to the new department.

From 1954 to 1958, broadcasting in Ghana expanded rapidly. Training of staff was beefed-up with the aim of enhancing the knowledge and skills of Ghanaians to take over positions of higher responsibilities. Based on this ambition, the department set-up an engineering training school to train new staff and offer in-service training to their old staff. In December 1957, a new broadcasting house was built about 800 yards from the one built in 1935. The building was equipped with first class technical facilities comprising a drama studio, music studio, talk studios, and a community suit. There were also five static recording channels, a gramophone library, a news room and offices for administrative, programme, news, and recording and engineering staff. Based on a report submitted to the government of Ghana by two eminent staff of the Canadian Broadcasting Corporation, the government in July 1958 decided to establish an international broadcasting service. In 1961, Radio Ghana started an external service network with four short-wave transmitters. The external service broadcasted in English, French, Portuguese, Hausa, Arabic and Swahili.

GBC's archival document titled *Wired Broadcasting Service in Ghana (1965)* reported again that, GBC realised there were variations in the geographical

distribution of relay service subscribers across Ghana and designed three different types of transmission stations to meet specific requirements in their transmission services. These were Semi-attached or Unattached stations, Medium size stations and Regional stations. The Semi-attached stations were designed to cater for 300-500 subscribers and for storage of line materials and spare parts components. The equipment in such stations comprised of two 1.3KW generators (where public electricity supply was unavailable), two h. f. or r. h. f. receivers, two driver amplifiers and two or three 100 Watts audio frequency power amplifiers, depending on the number of subscribers served. A window was provided for the collection of subscription fee. Figures 4.5, 4.6, 4.7 and 4.8 indicate some of the infrastructure and equipment used in the semi-attached stations:



**Figure 4.5. Front view of the Semi-Attached Station at Pokoase
(Source: GBC Reference Library, Accra, 2017.)**

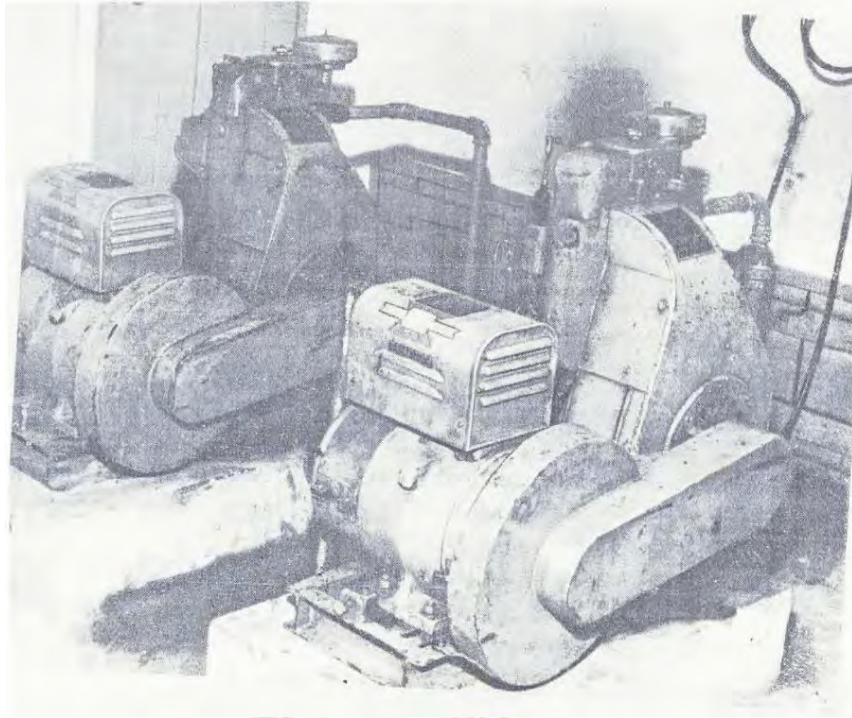


Figure 4.6. Diesel generating installation at the Semi-Attached Station at Adeiso (Source: GBC Reference library, Accra, 2017.)

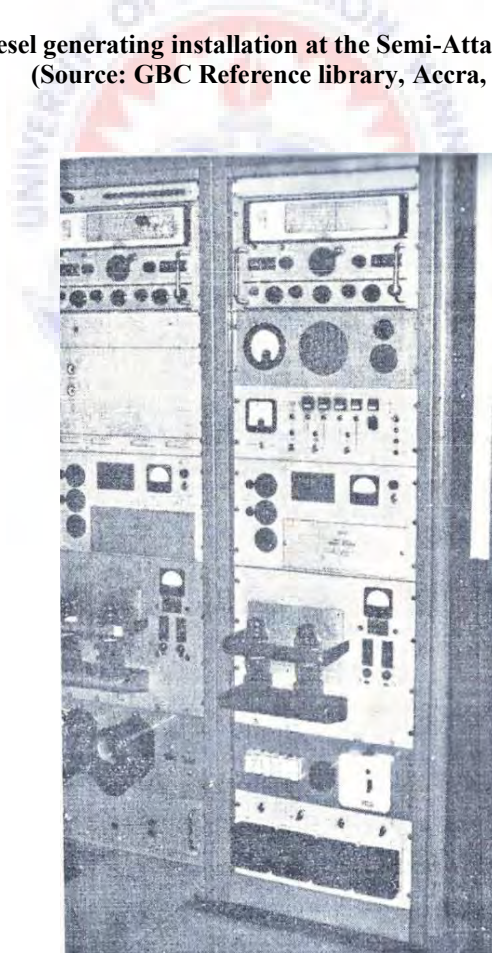


Figure 4.7: Receiving (V. H. F.) and Amplifying equipment used in the Semi Attached Station at Brekum (Source: GBC Reference Library, Accra, 2017.)

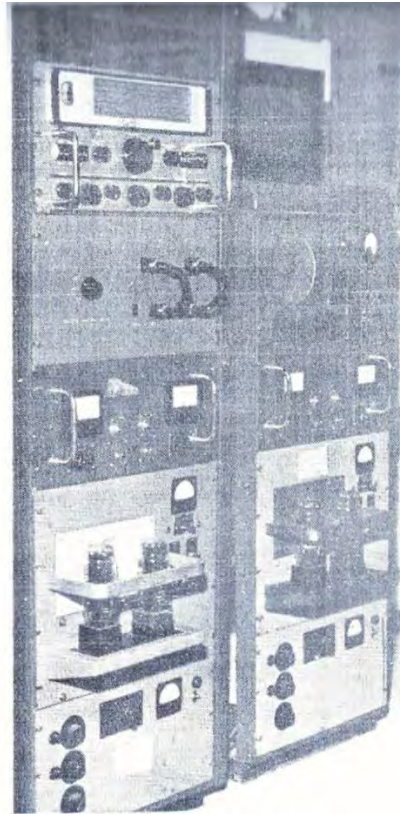
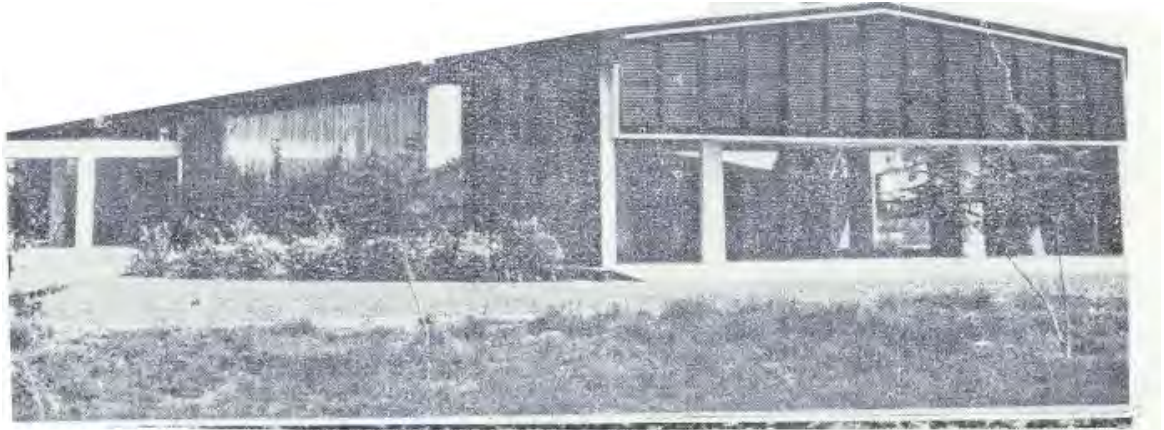


Figure 4.8. Receiving (V. H. F.) and Amplifying equipment used in the Semi-Attached Station at Adeiso (Source: GBC Reference Library, Accra, 2017.)

The medium size stations were also designed to cater for 500-2,000 subscribers. Even though with additional amplifying equipment, it would be able to serve up to 3,000 subscribers or more. The stations comprised of an office, store room, a general purpose studio for local programmes with mixing, recording and reproduction equipment (Tape and disc), receiving and amplifying equipment. It also comprised of a separate building few 100 feet away from the main building for hosting 3.5 KW or 7.5 KW output generators. In stations situated in the heart of the area served, revenue collection and line maintenance staff could base there. On the other hand, if the station is located at the outskirts of the town, a separate building was constructed at the centre of the town for revenue collecting and line maintenance staff. Figure 4.9 shows a picture of the front view of this type of station used by GBC at Tema:



**Figure 4.9. A front view of the Medium Sized Station at Tema
(Source: GBC Reference Library, Accra, 2017.)**

The Regional stations were the administrative headquarters of a given region. Such stations were set-up in Kumasi, Sekondi-Takoradi, Tamale, Koforidua, Cape Coast, Ho, Sunyani and Bolgatanga. The Regional stations were generally bigger than the Medium size stations. The additional facilities in the Regional stations included a talk studio, an extra office accommodation for administrative, technical programmes and news staff. Just like the medium size stations, the Regional stations also had separate buildings that housed revenue collecting and line maintenance staff. These buildings were located at places where it would be convenient for subscribers to access. The Regional stations were equipped with high output audio frequency power amplifiers, studio control consoles and others. Figures 4.10, 4.11, 4.12, and 4.13 are pictures of infrastructure and equipment that were used in some of the Regional stations:



Figure 4.10. The general view of a Regional Station at Cape Coast
(Source: GBC Reference Library, Accra, 2017.)



Figure 4.11: Audio frequency power amplifiers used in the Cape Coast Regional Station
(Source: GBC Reference Library, Accra, 2017.)

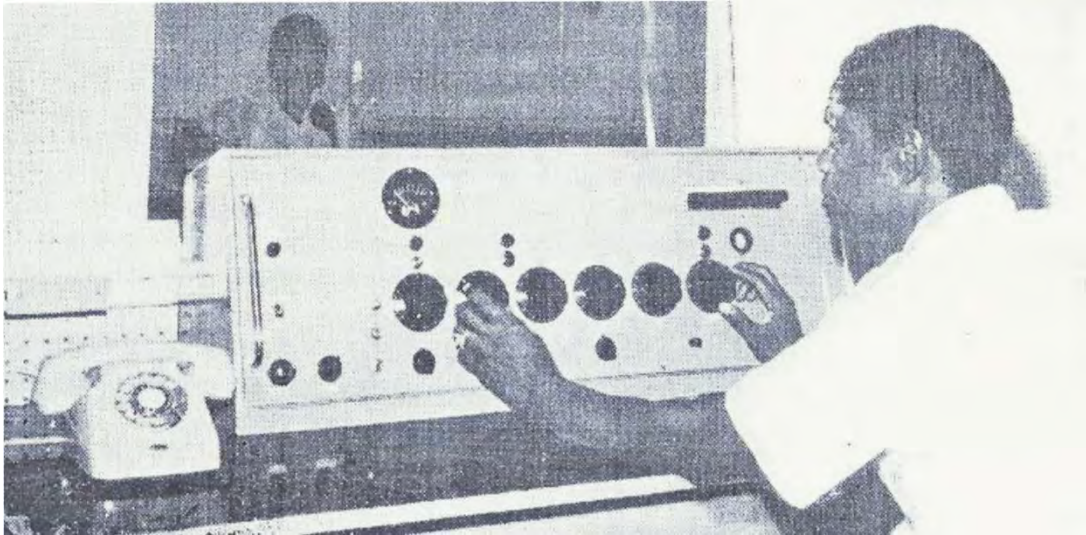


Figure 4.12. Audio console being used at the Cape Coast Regional Station (Source: GBC Reference Library, Accra, 2017.)

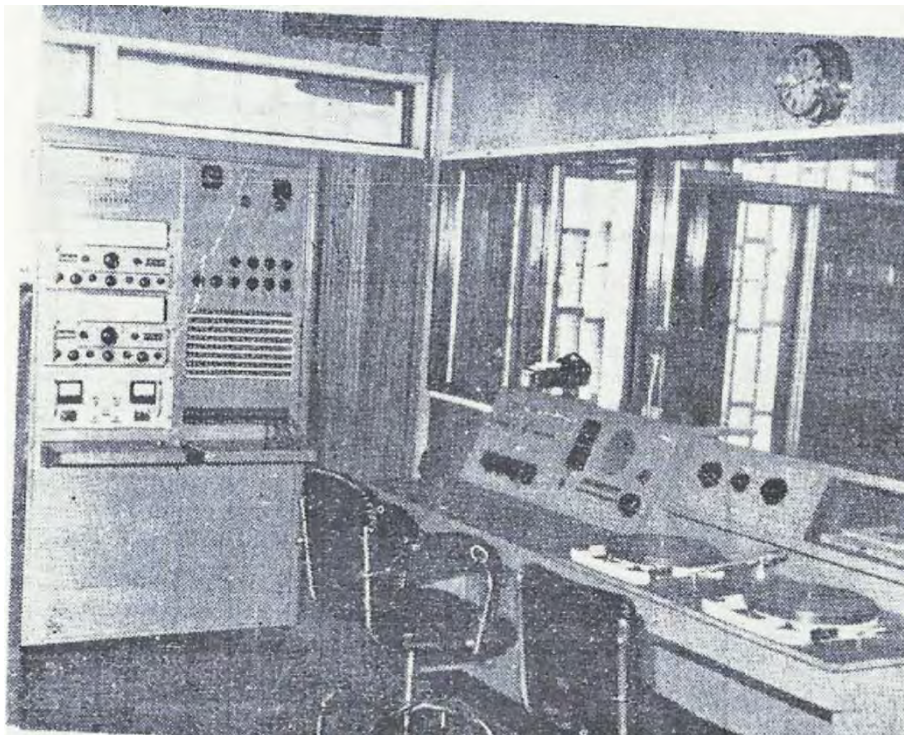


Figure 4.13. The control Room at Tema Station (Source: GBC Reference Library, Accra, 2017.)

Radio Ghana had its national headquarters in Accra where all the national and external service studios were located. The wired service for Accra was fed by line from the Central Control Room which was amplified and distributed by wire to its 10,000 subscribers across the nation. From 1958, more buildings sprung up in GBC as

well as other modern equipment and these provided accommodation for both programme and technical trainees.

It was documented in another GBC archival document titled, the Story of Radio Ghana (1965) that, both „Radio 1“ and the External Service Networks continued until 1967 when another network called „Radio 2“ was introduced. These three broadcast networks were operated by GBC until 1986 when German government donated FM equipment to the corporation which was used to establish the first FM transmission station in Accra called „Radio Free Music“. The initial focus of the station was to entertain the people of Accra and Greater Accra Region with good music. However, it also broadcasted news and advertisements. Gradually, the focus of the station changed from entertainment to public service and commercialisation. On 18th April 1995, the station was named „Radio GAR“. From that time, the programmes of the station were revamped to boost playing of music and also introduced new programmes such as personality and chart shows. Subsequently, GBC set-up many FM stations across Ghana. For example, in 1987, the Apam FM station was set-up. The Dormaa-Ahenkro Community FM station was also opened in 1994 and the Sekondi-Takoradi FM station called Twin City FM was also set-up in 1994. After that other FM stations such as Volta star, Radio Savanna, Radio Central and others were set-up.

In 1992, a law was promulgated in Ghana“s constitution which sought to allow private individuals and organisations to set-up commercial community, regional and national broadcast stations in Ghana. This law gave birth to the licensing of „Radio Universe“ in 1995. Subsequently, Joy FM was licensed in 1995 followed by other stations like Radio Gold, Peace FM and others were licensed to operate. Statistics available at National Communication Authority (2016) indicated that, by the end of

2016, a total of 452 private FM stations had been registered in Ghana. However, 354 of them were in operation. Details of the statistics have been placed at „W”.

4.2.2. Background history of Television broadcasting in Ghana from 1965-2017.

GBC (1965) documented that, in 1961, Ghana Canadian Technical Assistance Programme was signed under which two Canadian Broadcasting Corporation experts- a Production Training Officer, Mr. Frank D. Goodship and an Engineering Training Officer; Mr. Wes Harrison came to Ghana. In co-operation with GBC technical staff, a Television Training School was established in Ghana in January, 1963. The sourced document indicated that, this was the first TV Broadcasting station to be built on the African continent. TV Broadcasting equipment was subsequently installed at the Broadcasting house in Accra. The project eventually resulted in the inauguration of Ghana Television (GTV) on 31st July, 1965. Mr. B, another long serving staff of GTV also confirmed during the field interviews that, the TV station of GBC was set-up in 1965.

The archival document of GBC titled, the story of Radio Ghana (1965) recorded again that, the main aim of the Television Department was to plan and produce programmes to educate, inform and entertain the general public. The operations of the television station covered news bulletins, making of announcements for government, state and private organisations and airing of sponsored programmes. The station also encouraged independent producers to submit proposals to develop programmes for TV Broadcasting and assisted them with personnel and equipment during production. GTV also recorded and broadcasted entertainment programmes such as Akan drama in Akan, Ga, Ewe and Dagbani. The Akan drama shows started

in 1967 with groups like the Art Council's Concert Party, J. K. Opong's Concert Party, Kakaku's Concert party and others. The Drama shows also included English Language Drama popularly called TV Theatre. The source further documented that, in 1972, Another Drama programme dubbed the Osofo Dadize Series was recorded and telecasted weekly, and later in the 1980s, other Akan Drama groups such as Obra, Daakye, Ntease and Adasa were brought in. Figure 4.14 is a screen shot of one of the drama performances of Obra Drama group telecasted by GBC in the 1970s retrieved from GBC's archives:



**Figure 4.14. A screen shot of Obra Drama Group telecasted by GBC (1970s)
(Source: GBC Reference Library, Accra, 2017.)**

The station also recorded and broadcasted sporting events and programmes such as Sport Beat, religious, cultural and light entertainment programmes such as „Music For You“, „Sing Along“, Music Makers“ and others. The recording and telecasting of programmes was made possible by the technical production team in the set design and film video departments. The objectives of these departments were to

produce local materials, educational and documentary films to feed GTV and for sale, and also for the design and construction of sets for in-house production of programmes in and outside GBC. The design department comprised of scenic design, Aston 4 video CG, and props development, management and maintenance. The Film Video department also had a nucleus staff consisting of Cameramen, Film Editors, Film Producers and Film Operation Officers. Later, Ghana government and Friedrich Ebert Foundation of West Germany signed a co-operation agreement which led to the establishment of a production project in which a film studio was set-up at Cantoments in Accra. The agreement elapsed in March, 1973 and the film studios were handed over to GTV's film department. In 1975, the Film Department was incorporated into the set-up of GBC.

In order to maintain high calibre of staff in the Film Department, the National Film and Television Institute (NAFTI) was created in 1978 to train students in all aspects of film production. In 1985, GBC was restructured and the film production department became integral part of GTV. From 1965 to 1971, all the films covered by GTV originated from Accra because, all their cameramen and film production studios and personnel were stationed there. The crew trekked to every part of Ghana to cover news and programmes. In 1972, GTV posted cameramen and reporters to Ashanti, Brong-Ahafo and Western regions. Subsequently in 1973, camera crew was also stationed in all the other regions across Ghana. This move facilitated coverage of news and events and relay of films to Accra for telecasting.

The sourced document also recorded that, in 1984, the Accra station moved to video while the rest of the regions continued to use black and white films and in 1985, GBC started colour television broadcasting. In 1988, GTV dispatched video production crew consisting of cameramen, soundmen and lighting men, and video

cameras and U-MATIC $\frac{3}{4}$ format tapes to all the regions. Later in 1991, GTV started using BETACAM $\frac{1}{2}$ format tapes. Mr. T, Mr. V and Mr. B recounted that, before colour television was introduced in GBC in 1985, all the television transmission equipment they used were analogue. However, they received modern colour TV transmission equipment from government and donor partners abroad which they have used up till now. Figures 4.15, 4.16, 4.17, 4.18, 4.19, 4.20, 4.1, 4.22, 4.23 and 4.24 respectively are pictures of some of the obsolete analogues television equipment and modern TV transmission equipment used by GBC form 1965 to date retrieved from their TV archives:



**Figure 4.15. Old TV camera tripods used by GBC from 1965-1985
(Source: Fieldwork, Accra, 2017.)**



(A)



(B)



(E)



(D)

**Figure 4.16. Old Television cameras used by GBC from 1965-1985
(Source: Fieldwork, 2017, Accra, 2017.)**



**Figure 4.17. Old TV transmission sets used by GBC from 1965-1985
(Source: Fieldwork, Accra, 2017.)**





(A)



(B)

**Figure 4.18. Old Television transmission mixers used by GBC from 1965-1985
(Source: Fieldwork, Accra, 2017.)**



(A)



(B)

**Figure 4.19. Old Television transmission antennas used by GBC from 1965-1985
(Source: Fieldwork, Accra, 2017.)**



**Figure 4.20. New TV transmission sets used by GBC from 1985-2017
(Source: Fieldwork, Accra, 2017.)**





(A)



(B)

Figure 4.21. New TV transmission studio cameras mounted on tripods used by GBC from 1985 to date (Source: Fieldwork, Accra, 2017.)



(A)



(B)

**Figure 4.22. New Television transmission mixers used by GBC from 1985 to date
(Source: Fieldwork, Accra, 2017.)**



**Figure 4.23. Modern Television control room of GBC used from 1985 to date
(Source: Fieldwork, Accra, 2017.)**



**Figure 4.24. Modern Television transmission studio of GBC used from 1985-2017
(Source: Fieldwork, Accra, 2017.)**

Even though GBC has experienced significant systematic developments since its establishment, Mr. T conceded during an interview session that, due to globalisation, TV broadcasting in the advanced countries across the world has moved

from analogue to digital transmission, so for GTV to be competitive in the industry, the corporation must prepare itself to digitalise its operations. He therefore reported, that, in 2010, GTV decided to move to digital terrestrial TV transmission and piloted with standard definition digital transmission but could not roll out across the country due to logistical and financial constraints so, the technology has now become a bit outmoded since new versions such as high definition and ultra-high definition have been developed. He hinted that, at the moment, GTV has installed equipment for high definition digital terrestrial transmission but has not rolled out yet. He however, recognised that currently, some private TV stations in Ghana have managed to move to digital terrestrial transmission but all of them are operating on standard definition. He also pointed out that, currently, few people view all the three definitions in Ghana through networking with digital terrestrial channels like DSTV and others. He finally said that, “The challenge of changing from analogue to digital terrestrial TV transmission is a general problem in Africa but not peculiar to Ghana”.

GTV continued its monopoly on television broadcasting in Ghana until the liberalisation of the airwaves by the 1992 constitution of Ghana which led to the licensing of Metropolitan TV in 1996 as the first private commercial television station established in Ghana. This was followed by TV3 in 1997. Since then, many private commercial TV stations have proliferated in Ghana. Recent statistics released by National Communication Authority indicated that, by 2016, 54 private TV stations had been licensed to operate in Ghana. However, only 29 are in operation.

4.2.3. Development of Radio and TV commercials in Ghana

Archival record titled Commercial advertising over the Gold Coast Radio Diffusion Service-request for information regarding, retrieved from (PRAAD,1946) indicated

that, the idea of introducing electronic advertising in Ghana can be traced from the Gold Coast. On 6th June 1946, the chief Secretary of Malayan Union, Kuala Lumpur, Malaya wrote a letter to the Acting Chief Secretary to the British government whether they could add commercial services to their relay broadcast services and buttressed his request with commercial radio Broadcasting services which were being offered in America and Australia which was part of the British colony. While waiting for response, the Acting Chief Secretary of Lagos, Nigeria also wrote a similar letter to the Chief Secretary, West Africa Council and copied the colonial Secretaries of Gold Coast, Sierra Leone and the Gambia enquiring from them whether they have information regarding commercial broadcasting service in the colony as requested by Kuala Lumpur. However, on 3rd July 1946, the Acting Colonial Secretary responded to their request and said “The Colonial Broadcasting Committee has rejected their request on the grounds that the practice would be contrary to recognised British practice”.

This practice continued in the Gold Coast until financial challenges and pressure from the business community compelled GBC to set-up a commercial department popularly called „Radio 2“ in 1967. GBC (1985) documented that, the commercial department of GBC was set-up in 1966 and it was officially inaugurated on 1st February, 1967 by the Late Mr. J. D. K. Harlley, then Inspector-General of Police and Vice-Chairman of the National Liberation Council (NLC). The source document also indicated that, from the establishment of Radio Broadcasting in the Gold Coast in 1935 till 1966, GBC was financed solely by annual government subvention.

The source document further stated that, the main purpose for establishing the commercial department was to provide the business community the opportunity to

reach their clients and customers with their products and services as fast as possible through the available medium of Radio and television. The document also indicated that, another objective for establishing the department was to raise internally generated funds (IGF) to supplement the funding GBC received from government for its operations. GBC (2010) also documented names of disc-jockeys who were used as „voices“ in Radio 2 in the 1970s as Mike Eghan, Joe Cofie, Charlie Sam, Godwin Avenorgbor, Harriet Tachie-Menson, Gertrude Opare-Addo, Lucy Banini and others.

With the question of why GBC decided to include commercial services in their operations, Mr. V who was employed at GBC in 1982 said, “High burden on government to finance GBC, lack of adequate funds to pay for allowances of administrative functions and maintenance cost. These factors compelled government to share cost with us”. He further said that, “Nowadays government has stopped providing subvention to GBC. However, government pays only the salaries of the staff”.

He also emphasised that, at the moment GBC uses internal generated funds to manage the corporation. Mr. Q also ascribed the reasons for GBC to commercialise its services to dwindling government subvention at that time. Also, Kwame Nkrumah’s industrialisation programme had stepped up economic activities in Ghana so many businesses wanted a means of creating awareness of their goods and services, so pressure from the business community also contributed significantly to the government’s decision to set-up the commercial service network. Throwing more light on the functions of the commercial department in the 1980s, Mr. V said, when we were monopolising the airwaves, we had pressure from advertisers to advertise their goods and services because of the volume of advertisements placed at GBC and the amount of advertisements we produced. Mr. V also pointed out that; previously,

GBC had different segments in Radio 2. He said that, “In respect of Akan languages, we had four segments for Radio announcements. Example, for morning programmes, we had 6:00am, 7:00am, 9:05am and the afternoon programmes we had 2: 05pm, 4:05pm 7:05pm”.

GBC (1985) indicated that, initially, the commercial department focused on collection of TV license fees, spot advertisements, social and funeral announcements, sponsorship programmes such as local and foreign films, live telecast of local and international sporting events, sale of GBC’s broadcasting materials, Listeners’ Choice coupons and other commercial activities. In respect of which private advertising agencies were producing Radio and TV commercials in Ghana in the 1970s, Mr. T who is one of the longest serving technical staff at the radio department recounted that, before he was employed in GBC in 1983, few private companies in Ghana and individuals were producing Radio and TV commercials in Accra and placed them on Radio 2 and GTV. He mentioned that, GAMA Films Company which was located at the present location of TV3, Lintas Advertising and Kow Ansah were the major electronic advertising production companies and personalities at that time. He said that, “In those days, GBC was the only Broadcasting Station in Ghana so all the Radio and TV commercials were placed here”. He also said that, “when he was employed in GBC in the early 1980s, he witnessed that majority of Radio and TV commercials aired on Radio 2 and GTV respectively were produced by staff of the corporation”. Mr. T further recounted that, almost all the Radio and TV presenters in GBC at that time were involved in production and presentation of commercials.

Mr Q also confirmed during the interview sessions on the field that, before he was employed in GBC in the 1980s, there were many Radio and TV presenters in GBC he heard and saw as voices and cast in Radio and TV commercials played on

GBC broadcast networks. He recounted names as Godwin Avenorgbor, Charllie Sam, Kofi Ajololo, James Amartey, Berima Oheme Nkwatia, Yaw Asamoah, Danny Amonoo, Shame Amepofo, Beatreace Aidoo, Mr. Ameku, Lucy Banini, Getrude Opare- Addo, Tony Anan-Forson, Anthony Kumah and others who were his seniors who were used as voices and cast in Radio and TV commercials. He also mentioned some of His peers as Kwasi Kyei-Dakwa, Felicia Agyapong, and Tom Agbevo, George Crab and Julius Smith. He also said that, “In those days, some individuals who were not staff of GBC were used as voices and cast in Radio and TV commercials”. He recalled names such as Francis Dadzie, Mike Gesso, Kobena Buckner, Jake Otanka Obetsibi Lamptey, Tallar Fatar and Fadi Fatar. Davis emphasised that, when he was working in GBC he witnessed that, almost every Radio and TV presenter in GBC was used as „voices“ in commercials. In respect of radio and TV technicians who produced commercials in those days in GBC, Mr. Q further mentioned names of personalities like Mr. Boby Nii Quaye, Sam Kwatia, Set Akwatia, Richard Delali, Emmanuel Komenatey, Philip Agbaleh and others.

Responding to the question of which individuals were involved in the production of commercials in GBC in those days, Mr. T said that,

Some of the famous presenters such as Mike Hagan, Godwin Avenorgbor, James Amartey, Berima Oheme Nkwatia, Freddy Quaicoe, Akwasi Donkor, Charles Amankwa Ampofo, Tomy Annan-Forson and others were involved in the production of radio commercials for advertisers.

Mr. T recounted that; most of the presenters were used as „voices“ in English Language commercials and those Local Language broadcasters were also used as „voices“ in all the seven broadcast local Languages: Asanti Twi, Akuapim Twi, Fante, Nzema, Ga, Ewe, and Dagbani. According to him, the airing of Radio and TV

commercials in Ghana were monopolised by GBC until private Radio and TV Broadcasting stations were allowed to be set-up in Ghana and this broke the monopoly of GBC in electronic advertising in Ghana. He confessed that, even though, some of the GBC Radio and TV presenters still front for advertisers to produce commercials at a fee, the practice has over the years been reducing drastically. He attributed the decline to the proliferation of private commercial Radio and TV broadcasting stations and advertising production companies in Ghana which has created keen competition among them and GBC whose prime mandate is not commercialisation of their airwaves. In response to how Television commercials were produced at GBC during that period, He narrated similar instances to how Radio commercials were being produced at GBC.

Responding to question when Radio commercials started in Ghana, Mr. V said that, “before Radio 2 network was created in GBC, the corporation did not do commercials”. He recounted that, when he was employed in GBC in 1982 and attached to the Commercial Unit, he witnessed that some private advertising agencies were producing radio and TV commercials in Accra and placed them on Radio 2 network and GTV respectively. Mr. V mentioned Ghana Advertising and Marketing Company and Lintas advertising as the two major agencies. He also recounted that; in those days both Radio and TV presenters in GBC were being used as „voices“ to produce commercials for clients. The clients also used their technical staff as well. The Radio and TV presenters helped the clients to develop the script and act as „voices“ while the technicians did the recording. He also said that,

Often, English scripts were translated into other local Languages by the local Language presenters and acted as „voices“. He stressed that GBC did not have a substantive in-house advertising production unit, but the staff produced commercials unofficially for clients for a fee.

This revelation of Mr. V that GBC did not have an official advertising unit was also confirmed by Mr. Y during an interview session. Recalling his memory of private advertising agencies, he dealt with during his days in GBC in the 1980s, Mr. Q also mentioned „STB Macan“ GAMA „Films“ and „Lintas advertising“. Responding to the question how electronic advertising started in Ghana, Mr. C recalled that, Jake Otanka Obetsibi-Lampsey who was a TV broadcaster in GBC after 1966 and Mr. Bill Marshall who was a script writer in GBC in the late 1960s, Mr. Emmanuel Addo and Kow Ansah are some of the people who were producing TV and radio commercials in GBC for clients in the late 1960s. He further said that,

When the indigenisation decree (Alien Compliance Law) was enacted in 1968 and enforced in 1971, Messrs Jake Otanka Obetsibi-Lampsey, Anthony Dickson, Peter Hasford and Nana Wireku Ampim (Omahene of Ananokrom, Akuapim) partnered to buy Lintas West Africa Limited and Afromidia which were the largest international outdoor advertising companies in Ghana. Jake used his experience in electronic broadcasting and advertising to incorporate radio and TV commercial services in the operations of Lintas advertising.

Mr. V also stated that, some of the early Radio and TV commercials of Lintas Advertising were produced on family planning and the change from right-left driving campaign that took place in 1972. Mr. C again stated that, later other individuals learnt the skill of producing electronic commercials and were producing on freelance bases for clients alongside Lintas and other private advertising companies, and all of them were placing their commercials at GBC. He recounted that, when he was employed at Lintas in 1993, there were only two analogue film editing machines in

Accra where all the private advertising companies and freelance advertising agents were editing their Radio and TV commercials; one was at Dubois Centre and the other at NAFTI. Around that time, Mr. Ibrahim Ohene Gyan brought one computer editing machine from London that could edit sound and film. Mr. Ibrahim Ohene Gyan teamed up with Talar Fatar who was working as a producer in a company called „Media No. 1“ and he was invited to set-up a programme called Smart TV. In 1994, Mr. Ibrahim Ohene Gyan trained Talar Fatar and others. In the same year, Talar Fatar invited Mr. Ibrahim Ohene Gyan to Ghana to train the staff of Media „No. 1“ how to use the editing software and installed some for them. In 1995, Kisho Nankani of „Electronic Image“ also brought another computer editing machine to Accra and gradually many private advertising companies and advertising agents in Accra learnt computer editing and bought computer editing machines.

In respect of the nature of Radio and TV commercials in Ghana nowadays, Mr. T, Mr. V and Mr. M pointed out that, the liberalisation of the airwaves in Ghana in the early 1990s has created an explosion of Radio and TV commercials in Ghana. Mr. M further said that, “It is the confiscation of Radio Eye’s equipment and subsequent arrest of Dr. Charles Wereko Brobby popularly called „Tazan“ and his team of technicians in 1994, that led to many demonstrations against the then government and pressure from local civil society groups and Human Right organisations and international media organisations that compelled the PNDC government and the then Minister of Communication, Mr. Kofi Totobi Kwakye to issue private commercial Radio and TV licenses to individuals and organisations to operate electronic broadcasting Services in Ghana. Mr. T upon sharing his views on the developments in the electronic media in Ghana said that, “Over the years, radio and TV transmission in Ghana has developed from analogue to digital and that the

emergence of internet technology in Ghana has also brought about more sophisticated means of transmitting electronic news and commercials”.

He further stated that, the proliferation of the electronic media in Ghana now is an indication that Ghana is developing in electronic communication. Mr. V also said that, “At the moment, many Radio and TV presenters, actors and actresses in Ghana are used as cast and narrators in commercials”. This opinion was also reiterated by Mr. Q who mentioned names of some of the famous celebrities in Ghana used in commercials as Kwame Sefa Kai, Kofi Boadi popularly called Akroboto, Kojo Nkansah also known as Lilwin, Nana Ama Mcbrown, David Dontoh, Kwame Djokoto, Kwaku Manu, Clement Bonney also called Mr. Beautiful, Asamoah Gyan, Dade Ayew, Asumah Nelson, Kofi Adu popularly called Agya Koo, „Funny Face“ and others.

A thorough reflection on the documentary evidences the researcher retrieved from PRAAD and GBC on how radio broadcasting started in the Gold Coast revealed that, Sir. Anold Hodson was inspired to push an agenda to introduce Public Service Radio Broadcast in the Gold Coast because by 1930, Radio Broadcasting had been introduced in the United Kingdom and other countries in Europe from USA. This induction of the researcher is confirmed by a report made on Techwholesale.com (2016) that, Radio Broadcasting started in Britain in 1922 which led to the establishment of British Broadcasting Company (B.B.C) in London.

It can also be induced from the document analysis that, the enthusiasm in which the British adapted to the Broadcast medium upon its introduction in the UK and the massive spread of the media across the country might have necessitated the realisation of the British Government the need to replicate that form of electronic

communication to their colonies across the world including the Gold Coast. In fact, this form of adaptation of the medium in UK in the 1920s was hinted on the Techwholesale.com (2016) Website that, in U.S.A. and the UK, Radio became a source of entertainment for the public in which people gathered in front of the radio in their homes when it was first introduced. It is also obvious from the document analysis that entertainment and education functions of Radio Broadcasting were some of the reasons why the Gold Coast Governor was motivated to introduce the medium in Accra and its subsequent spread to many towns in the Gold Coast.

Again, the analysis of the archival documents revealed that, the enthusiasm that characterised radio usage in UK and USA as reported on the Techwholesale.com (2016) Website can also be likened to the many letters the then Director of Education of the Gold Coast and some Head teachers of government assisted schools in the Gold Coast wrote to the Colonial Secretary for Wireless Relay Radio Broadcast Services to be installed in their schools and residence in the late 1930s. The statistics provided by the archival documents in respect of the number of Relay Stations that had been installed across the Gold Coast by 1963 clearly substantiates this opinion of the researcher in this discussion. The researcher also found out from the statistics that, the rapidity in which the colonial Government spread Radio Broadcast Services across the Gold Coast confirmed the Colonial Secretary's intention of using the medium as a tool of entertainment to divert both the educated and illiterate Gold Coasters minds from political agitations towards colonial domination and suppression and this suggestion of the researcher can be substantiated by the statement he made in his proposal to the Colonial Office in 1937 which is quoted by Ansah (1984) in the literature review.

It is also clear from the statistic that, even though the spread of Wireless Relay Broadcast Services across the Gold Coast from 1935-1963 was massive, the colonial Government skewed it to the mining communities and commercial towns, perhaps this was due to population explosion in such towns as a result of rural urban migration due to concentration of high economic activities in such communities in those days.

The analysis also revealed that, the commercialisation of Radio Broadcasting in Ghana was delayed by the colonial masters for a hidden motive not for the simple reason of trying to use it to educate, entertain and inform the local population because, in Britain, the medium was commercialised in the 1920s as reported on Voices.com (2016). It was reported on the Website that, by the 20th Century radio advertising has become part of Radio Broadcasting service in UK and Europe. The researcher can therefore conclude that, perhaps, they intended to stifle commercial activities in the Gold Coast so that the local people would remain poor in order to continue their dominance over them. In fact, this idea was also seemed to have been perpetuated by His Excellency Dr. Kwame Nkrumah when he took over the governance of Ghana from 1957 as reported by Nkrumah (1965). This opinion of the researcher is confirmed by the statement he made during the inauguration of GTV in Accra on 13th July 1965 that, the basic purpose behind Ghana's Television was to use it to supplement our educational programme and foster a lively interest in the world around us. It was not to be used for cheap entertainment nor commercialism (Nkrumah, 1965).

The researcher also induced from the analysis that, if Kwame Nkrumah had not been over thrown, Radio and Television broadcast would not have been commercialised and privatised in Ghana. Further induction was also made from the analysis that, the liberalisation of the airwaves by the 1992 constitution of Ghana has

contributed significantly to explosion of electronic media in Ghana since this has proliferated private commercial Radio and Television stations in Ghana that broadcast commercials in both English and local languages for individuals, companies and organisations. This induction of the researcher is supported by Article 162(3) of the 1992 constitution of Ghana which states that:

There shall be no impediments to the establishment of private press or media; and in particular, there shall be no law requiring any person to obtain a license as a prerequisite to the establishment or operation of a newspaper, journal or other media for mass communication or information. Ghana's constitution of 1992 with amendments through 1996, Article 162(3) (p. 84).

Again, it was also revealed in the analysis that, the current booming and very articulate local language broadcasting media in Ghana might have taken inspiration from the local language network of GBC that started in the Gold Coast in 1939 as reported on Pressreference.com (2017) that, from 1939 G. B. C. started broadcasting in Akan, Ga, Ewe, Nzema, Dagbani and Hausa. It also emerged from the analysis that, even though commercial Radio Broadcasting and TV Broadcasting started in G. B. C. in 1967 and 1965 respectively, the premier station did not have an official electronic advertising production unit. This decision might have been influenced by their agenda of minimising the commercialisation of their airwaves as espoused by the Colonial masters, Kwame Nkrumah and the PNDC governments. This opinion of the researcher is also based on the action taken by the PNDC government to prevent the commercialisation and liberalisation of our airwaves as reported by (Kwame, 2000) in the literature review.

Again, a thorough examination of the circumstances that lead to the introduction of Radio and Television Broadcasting Services in the Gold Coast and

Ghana respectively and their subsequent spread across the nation, revealed that, many foreign partners of the Gold Coast and Ghana, and some local companies contributed significantly to the development of electronic communication and advertising in Ghana. This observation is justified because GBC's „Radio 1“ and „Radio 2“ were established by the British Government in 1935 and 1967 respectively; the Television network of GBC was also established by the Canadian Government in 1965. The technological developments of GBC were also supported severally by Friedrich Ebert Foundation of the Republic of Germany and Sanyo Company in Japan. Again, other iconic foreign individuals such as Sir. Arnold Hodson, the Colonial Secretary of the Gold Coast in 1935, Mr. F. A. W. Byron and other Empire Service staff from B. B. C. such as Mr J. B. Miller, the first Director of Radio in GBC who was seconded from B, B. C., and Mr Frank D. Goodship and Mr Wes Harrison both were Canadian Broadcasting Corporation experts in Radio and TV production and Engineering respectively. All these iconic foreign organisations and individuals were identified and acknowledged by Nkrumah (1965) in the literature review. It is clear from these support systems that GBC received from the advanced countries to establish electronic Broadcasting services in Ghana which were later used as vehicles to emerge electronic advertising in Ghana that, the concept of electronic communication and advertising are exotic in Ghana because the technology was not invented in Ghana as compared to the advanced countries where individual scientist struggled for years to invent the technology. This conclusion of the researcher is substantiated by the documentary made by many authors such as Antonoff (2008), Marc (2009) and other Encyclopaedia and Website sources reviewed in chapter two. This induction also conforms to some aspect of the theoretical framework and conceptual map developed for the study.

The analysis also brought out names of iconic Radio and TV presenters and technicians in GBC who were very instrumental in commercial production in the 1970s and 1980s. These include Mike Eghan, Joe Kofie, Godwin Avenorgbor, Charllie Sam, Kofi Ajololo, James Amartey, Berima Oheme Nkwatia, Yaw Asamoah, Danny Amonoo, Shame Amepofo, Beatrace Aidoo, Mr Ameku, Lucy Banini, Getrude Opare-Addo, Anthony Kumah, Kwasi Kyei-Dakwa, Felicia Agyapong, Tom Agbevo, George Crab, Julius Smith, Mr. James Amartey, Berima Oheme Nkwatia, Freddy Quaicoe, Akwasi Donkor, Charles Amankwa Ampofo, Mr. Boby Nii Quaye, Sam Kwatia, Set Akwatia, Richard Delali, Emmanuel Komenatey, Philip Agbaleh and others which the respondents could not recall and some of these individuals have been mentioned by the archival document the researcher retrieved from GBC during the field study.

The researcher also found out from the data analysis that, certain private individuals such as Kow Ansah, Fransis Dadzie, Mike Gesso, Jake Otanka Obetsibi Lamptey, Tallar Fatar, Fadi Fatar, Ibramim Ohene Gyan, Bill Marchall, Casely Hasford, Nana Wireku Ampim and Kisho Nankani also played significant roles in the development of commercial Radio and TV advertising in Ghana from 1970s and 1990s.

It was also revealing from the analysis that, another major factor that contributed to the rapid development of commercial Radio Broadcasting Service and advertising in Ghana was the introduction of „Radio GAR“, a Public FM station in Accra by GBC on 18th April, 1985. This premier FM station might have augmented GBC’s „Radio 2“ commercial service network in the Accra metropolis and its environs in the late 1980s. As a pacesetter, it is possible that many private commercial FM stations that sprung up in Accra and other parts of Ghana after it, might have

taken inspiration from their services. The creation and contributions of the FM station was reported by GBC (1985) in the literature review.

The analysis also revealed that, the setting-up of GBC Training School, in Accra in the 1950s, a Film Studio in Accra in the early 1970s and the subsequent establishment of NAFTI at Cantoments in 1978, helped Ghana to train a lot of Radio and TV technicians who have also trained others who found employment in private commercial Radio and TV stations when the proliferation of private commercial media stations started in Ghana in the early 1990s as acknowledged by Ansah (1984) and Kwame (2000) in chapter two.

Another interesting pattern that emerged from the analysis was the use of famous radio and TV broadcasters and Radio and TV technicians of GBC by advertisers as „Voices“, cast and production crew in the 1970s and 1980s even though they were not professionally trained advertisers. This phenomenon might have happened because by then, GBC was the only broadcasting station in Ghana as documented in the archival documents of GBC. The analysis also indicated that the trend has continued till now. This strategy of celebrity endorsement used in Ghana is also confirmed by Bovee, and Arens (1989) and CIC (2012) in the literature review. Both of the authors believed that, the use of famous people in society such as broadcasters, sports men, movie makers and others in commercials enhance credibility of the product among the public.

The analysis again revealed that, since media liberalisation started in Ghana in the 1990, the local movie industry has also experienced drastic development due to the influx of technology and setting-up of more film production companies and this has produced a number of actors, actresses, film editors, animators, videographers,

sound engineers, make-up artists, costume designers, and others who have broken the long term monopoly of GBC in electronic advertising in the local industry. Finally, the researcher also found out from the analysis that, even though GBC monopolised commercial advertising in Ghana from 1960s to early 1990s, there were few private advertising companies such as Lintas advertising, GAMA Films Company limited, STB Macan, Ghana Marketing and Advertising Company, and others that competed with them.

4.3. Development of Radio and Television advertising technologies in Ghana from 1967-2017

This major theme sought to respond to *objective two* and *research question two* of the study which aimed at identifying and examining the developmental trends that have characterised Radio and Television advertising technology in Ghana from 1965-2017. The scope of this research objective, covered types of Radio and Television commercials, equipment and production processes.

To obtain appropriate data for this objective and research question, the researcher employed unstructured interviews, observation, still-picture photography and document study to gather primary data from the study organisations and other relevant organisations in the study. The respondents consisted of seasoned Radio and Television technicians at GBC, experienced technical production staff of private electronic advertising companies, experienced marketing and sales staff of Radio and television stations as well as some Radio and Television presenters. The processed data was presented, analysed and discussed under the following sub-teams:

4.3.1. Development of radio commercials in Ghana from 1967-2017

Responding to the question, which types of Radio commercials were produced in Ghana in the late 1960s and 1970s, Mr. T and Mr. V recalled that, prior to their employment in GBC in the early 1980s, they heard GBC airing government and social announcements and other spot commercials on the „Radio 2“ network. Mr. T also stated that, he witnessed some commercials played before broadcasting some programmes and at the end of the programmes. He further stated that, some of the commercials advertised products of companies such as Accra Brewery Limited, Guinness Ghana limited, Uniliver Ghana Limited, Nestle Ghana Limited and others. Mr. T again said that, “When I was employed in GBC in the early 1980s, we were producing more narrative advertisements than the dramatisation advertisement”. This institutional memory of Mr. T was also reiterated by Mr. M during the interview sessions. Sharing his opinion on why he thinks GBC produced more narrative commercials than dramatisation, Mr. T said that, “The dramatisation type was long and expensive for clients that is why clients preferred the narrative type to dramatisation”. Mr. Q also said that, “When I was employed in GBC in the 1980s, we were producing all kinds of radio commercials for businesses”.

Mr. B also said that, “When I was employed in GBC in the 1980s, our staff were producing social and funeral announcements and spot commercials for private companies, government organisations such as Ministry of Health, Ghana Police Service and others”. He further stated that, they were also producing commercials for organisations that sponsored their programmes. A study of GBC (1995) also revealed that, when „Radio 2“ network was opened in 1967, it served the interest of businessmen by selling airtime for announcements and kindred business promotions. This commercial activity also covered social, public, funeral and sports

announcements. They were also broadcasting sponsored local programmes and live telecast of international and local sports events. Some of these documentary findings were also confirmed by GBC (1985) which documented that, when Radio 2 network started, they were making government, social and funeral announcements. The researcher also found out from a study of GBC's 75th Commemorative Anniversary Magazine (2010) that, all the types of Radio commercials mentioned by the GBC respondents in the interview sessions were also stated in the magazine as part of their commercial radio services.

It was also stated in the Magazine that, GBC also placed another type of radio commercial called Live Presenter Mentions (LPM). This form of Radio commercial was also reiterated by Mr. A during the interview session and emphasised that, it was very effective in Radio broadcasting than Television broadcasting. Responding to the question why he thinks so, he said that, "With radio, the presenter has the liberty to mention commercial several times and can also use detailed narratives to persuade the listener". The researcher also found out from the interview sessions that, Mr. S and Ms. J agreed that, their station produces all kinds of jingles for clients. They also mentioned LPM as one of the Radio commercials they produce at their stations. In addition to the above mentioned commercials, they also mentioned announcements, narrative and dramatisation commercials and live streaming advertisements as types of commercials they produce at their stations. Mr. S described the advertisements as follows:

Live Presenter Mentions (LPM): This is an advertising message delivered live by a radio presenter from a studio while a programme is being aired. This message is read from a script or delivered extempore.

Narrative commercials: These are forms of recorded commercials in which one or two voices are used to narrate the advertising message.

Dramatisation commercials: These are also recorded commercials in which the advertising message is acted by two or more actors in a form of a dialogue.

Announcements: these are recorded or live commercials that are played or read by a Radio presenter before, during and after the broadcast of a programme or in a particular segment.

Live Streaming: these are advertising messages delivered by a Master of Ceremony (MC) or a commentator of a live broadcast event. The advertising message is delivered extempore or read from a script.

Spot Commercials: These are recorded commercials in which advertisers buy airtime or spot on a radio station for placement.

Sponsored Commercials: These are commercials played for advertisers who sponsor a programme of a radio station. They are usually guaranteed promos.

To establish the correctness of the forms of Radio commercials mentioned by the respondents during the interview sessions, the researcher triangulated these facts by examining rate cards of the study Radio stations and other prominent radio stations in Accra, and all the rate cards confirmed the form of Radio commercials stated by the respondents. The rate cards of the radio stations that were examined have been placed at appendices „C“, „D“, „E“, „F“, „G“ and „H“ respectively.

4.3.2. Development of Television commercials in Ghana from 1967-2017

In respect of what forms of Television commercials were produced in Ghana in the late 1960s and 1970s, a study of GBC (1995) revealed that, when the TV network started broadcasting in that period, they made government, social and funeral announcements. They also aired sponsored local and foreign programmes such as Akan Drama, TV theatre, documentaries, feature films and others. Later they introduced new sponsored programmes like kyekyekule, Women's digest, Family Matters, Gabriels Fire, LA law, Legendary fights, Captain Planet, Guinness Music for You, Your Dancing Feet, Concert Party and others, and most of these programmes were sponsored by business entities. Again, analysis of GTV's programmes in the late 1960s and 1970s in GBC (1985) revealed that, the corporation telecasted sponsored programmes like Kaleidoscope, "Viewpoint", "What Went Wrong in Ghana", "The Talk Ahead", "Face-To-Face" and others. They also telecasted programmes of independent producers whose advertisements were played before, during breaks and after the programmes.

Responding to the question what forms of TV commercials GTV produced in the 1980s, Mr. T, Mr. V, Mr. B, Mr. Y and Mr. Q recalled that, their TV presenters and technicians produced different types of commercials for private companies and all of them mentioned social and funeral announcements, and commercials for companies that sponsored their programme as well as commercials for companies that sponsored the programmes of independent producers. A study of GBC's 75th commemorative anniversary Magazine (2010) also indicated that, GBC introduced two new TV commercials in the 1990s called crawlers and Live Presenter Mentions (LPM).

Interviews with Mr. H, Mr. A and Mr. X revealed that, different forms of TV commercials are placed on their stations by clients. They mentioned announcements, spot commercials, Live Presenter Mentions, Product Display, Squeezed Back, Opening/Closing Slides, Guaranteed Promos, Logo Display, Crawlers, Product Endorsement, Branded Programmes, and Documentaries. To confirm the authenticity of these forms of advertisements, the researcher again examined the Rate cards of the TV stations concerned and all of them were indicated on the Rate cards. However, the Rate Card of GTV indicated Studio Branding and Host/Set or Panel Branding as other forms of commercials they place on their networks. Mr. A also said that, “We do Live Streaming advertising, Studio/Host/Set /Panel Branding”. He also stated that, his station is developing a new form of TV commercial called Pup-up which will be launched very soon. Mr. H, Mr. A and Mr. X explained the forms of advertisements as follows:

Announcements: these are commercials that are recorded as „voice over“ and played or read from a script by a TV presenter. They are normally played or red at peak-times such as few minutes before major news is red and immediately after major news is red. Sometimes announcements are played or red in between programmes. Thus, when one programme ends then an announcement is given before another programme starts. Often, the duration for playing or reading an announcement depends on the length of the advertising message. They further mentioned that, normally, each announcement takes 4 to 5 minutes. Different kinds of announcements are played or red on TV these include social, funeral, promotional, political, religious, public service announcements and others.

Spot Commercials: These are recorded commercials in which an advertiser(s) buys airtime in a specific segment of a Television programme schedule to play the

commercial. Mr. S emphasised during the interview session that, the convention in the broadcast media in Ghana is that, the length of a spot commercial should be between 30 seconds and 1 minute but however said that, “there are some spot commercials whereby the advertisers use longer times to explain the details of their products or services to viewers which are normally longer than 1 minute”. Often one or more spot commercials can be played in a particular segment. Spot commercials can also be played before a programme, within programmes and after a programme. Figure 4.25 are examples of screen shorts of spot commercials:



Figure 4.25. Screen shots of spot commercials (Source: Fieldwork, Accra, 2017.)

Live Presenter Mentions: This is a form of commercial in which a TV presenter reads the advertising message or renders it extempore on stage whilst a programme is being telecasted. They are presented as one of the commercial packages for a „guaranteed

promo" or an advertiser can purchase airtime for it. It can be mentioned before and during breaks in news and after news. It can also be mentioned in any type of live programme such as reality shows like Ghana Most beautiful, Talented kids, Ghana strongest, Mentor, Hit maker, entertainment shows such as „Music Music“, It Takes Two, Red Carpet, current affairs programmes such as Agenda, Newsfile and others. Sharing his views on the advantages of LPM, Mr. A said that,

It is very effective in Radio broadcasting than TV broadcasting; because with radio, the presenter has the liberty to mention the commercial several times in the programme and even use convincing and persuasive phrases to embellish the advertising message. However, on TV, the presenter is restricted in the number of times he or she can mention the commercial.

Product Display: This is a form of commercial in which a real product is brought to the studio by an advertiser or his representative to talk about it live. It can also be done before, in between and after a programme. Often, the TV presenter or host interviews the advertiser on the product. It can be placed on news and any other live or recorded programme. It is often effective for consumable products and services. Product display is presented as one of the commercial packages for guaranteed promos for programme sponsors. However, an advertiser can purchase airtime to display his product(s).

Product Endorsement: This is a form of product display commercial in which a TV presenter or host of a programme brings a real product into the studio during a programme to show it to viewers and talk positively about it. It is normally presented before, within and after a programme. It can also be placed as part of commercial packages for guaranteed promos for programme sponsors. However, an advertiser can

purchase airtime for a programme host to endorse his or her product(s). Figure 4.26 is a screen shot of an example of product endorsement commercial:



Product being endorsed
by programme host
on studio

Figure 4.26. Screen shot of product endorsement TV commercial
(Source: Fieldwork, Accra, 2017.)

Logo Display: This is a form of advertisement whereby only the corporate or product logo of a company or a product of the company is displayed on the TV screen. A number of such logos can be displayed according to the advertising schedule. Normally, the logos are displayed in still-image or are animated and each is displayed for some time before it goes off and another is displayed. Often one logo is displayed at a time. It can also be placed as part of commercial packages for guaranteed promos for programme sponsors. However, an advertiser can purchase airtime for his logo to be displayed in a programme.

Squeezed Back: This is a form of commercial played simultaneously with a programme in which a portion of the TV screen is squeezed to form a small square or rectangular window in which the programme is showed whilst the other portion of the

TV screen displays the commercials. The portion that displays the commercials appears like an „O’ shape. Mr. H and Mr. A emphasised during the interview sessions that, the Squeezed back method is mostly used in music video and movie promotions and any other programme other than news bulletins. A number of different commercials are often displayed and each stays on the screen for 30 seconds to 1 minute before another one is displayed in that other. Each commercial normally goes off for 5 minutes to 10 minutes before it is displayed again and this depends on the number of commercials being scheduled to be displayed on the programme. It can be placed as part of commercial packages for guaranteed promos for programme sponsors. However, an advertiser can purchase airtime for a squeezed back commercial display. Figure 4.27 is a screen shot of an example of squeezed back TV commercial:

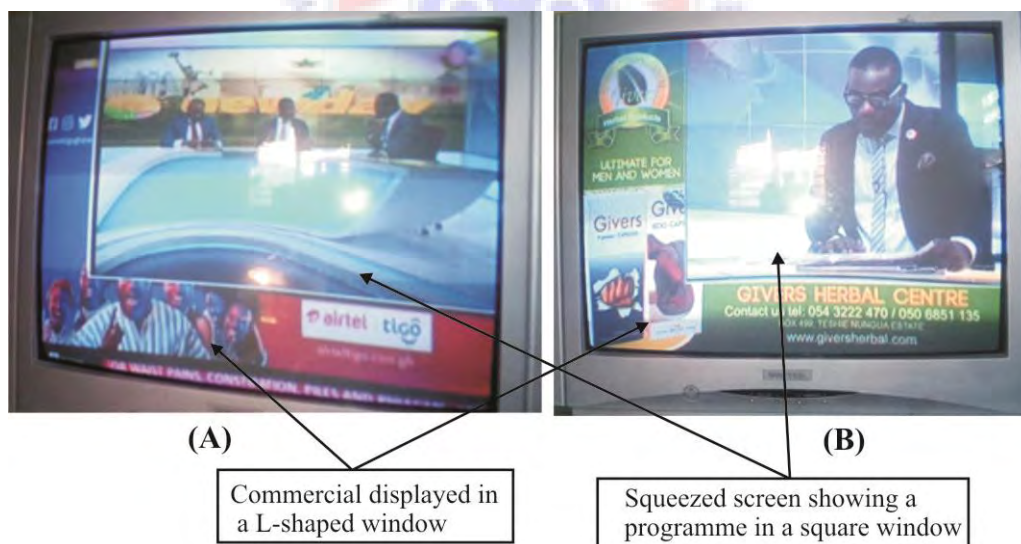


Figure 4.27. Screen shot of squeezed back TV commercials (Source: Fieldwork, Accra, 2017.)

Opening/Closing Slides: These are forms of recorded advertising slides played before the start and at the end of a programme. They are placed as part of commercial packages for guaranteed promos for programme sponsors. However, an advertiser can purchase airtime for his slide to be played.

Guaranteed Promos: These are advertising slots given to a sponsor(s) of a particular programme(s) depending on the content of the contract agreement between the sponsor(s) (advertiser) and the TV station or an independent programme producer. Usually, slots for these promos come in a package and are enshrined in the advertising schedule of the TV station which is followed religiously. Logo display, product display, product endorsement, crawlers, squeezed back, live presenter mentions, Studio branding and Host branding/Set branding/Panel branding are some of the commercial packages programme sponsors enjoy from TV stations. The number of times the commercial(s) of the sponsors will be aired will depend on the contract agreement. For instance, it could be 10, 20, 30 slots etc. over a number of months.

Branded Programmes: These are reality shows in which air time is bought for telecasting. Programmes such as „Vodafone Icon“, Hit maker, etc. are examples. Such programmes could be owned by an independent programme producer or it could be developed in-house and sponsored by organisations outside the TV station. The sponsors of such show enjoy a number of guaranteed promos from the TV station whenever the programme is being aired.

Crawlers: These are moving text (advertising messages) displayed on a small rectangular bar at the bottom of a TV screen when a programme is being telecasted. The texts crawl on the bar in a reasonable speed that will make reading of the advertising message comfortable to viewers and a number of different commercials can be placed on the bar. With crawler, the advertising message for each advertiser is generated and saved into a file. All the commercials are then saved in one folder and upload unto the „Airwatch“ software. The commercials are uploaded into the bar from the Master Control Room one after another by clicking on the files. The inputs are done while the programme is being telecasted. The respondents pointed out that,

because crawlers are only textual advertising messages, they are a bit cheaper than the other forms of commercials placed on television, due to that, most advertisers with low advertising budgets such as Travel and Tour Agencies, event management organisations etc. usually patronise them. Mr. A lamented that,

Even though it is not advisable to crawl commercials in a major news bulletin, nowadays some TV stations do so by creating two bars, one for the news headlines, and the other for the commercials. This practice according to him is non-professional in television broadcasting because the commercials distract viewers from concentrating on the news which is presumably important than the commercials.

Figure 4.28 is a screen shot of two-bar commercials crawling at the bottom of the TV screen.



A commercial crawling on a horizontal bar at the bottom of the TV screen

Figure 4.28. Screen shot of crawlers (Source: Fieldwork, Accra, 2017.)

Studio Branding (Set branding/Panel branding): A form of commercial in which an advertiser brands the studio setting or the backdrop with his commercial or corporate colours. This can be part of a guaranteed promo or purchased by an independent advertiser.

Host Branding: A form of TV commercial in which a host of a programme's costume is sponsored by a particular business entity whereby the host occasionally mentions the name of the sponsor of his/her costume in the programme and uses persuasive words to convince viewers about the sponsor's products or services and directs them to the company. It can be used as part of a package for a guaranteed promo or an independent advertiser can purchase it as a strategy to promote his goods, services or company.

Live Streaming: These are advertising messages delivered by an MC of a live TV broadcast event. The advertising messages are delivered extempore or read from a synopsis prepared by the advertiser. Mr. A said during the interview session that,

The method is used when a company is launching a new product or when a new company is being launched. This is seldom used because it is very expensive since the advertiser will have to pay for the cost of transporting equipment, the venue, crew and live streaming, so it is companies that have high advertising budget that use it.

Documentaries: These are long recorded videos on a particular product, service or company which are meant purposely for advertising and advertisers buy a TV segment for it to be played. They are always longer than one minute. Samples of the TV broadcast rate cards that were analysed have been placed at appendices „F“, „J“, „K“ and „L“, and appendices „T“ and „U“ respectively.

4.3.3. Development of Radio commercials production equipment in Ghana

In respect of how radio advertising production materials and equipment have evolved in Ghana from 1967 to date, Mr. T, Mr. M and Mr. B recounted that, when they were employed in GBC in the early 1980s, their staff were already using

analogue equipment to produce radio commercials. Responding to the question, which equipment they used to record radio commercials, Mr. T recounted again that, they used studio audio recording microphones to record voices and sound effects and audio mixers to mix the voice, sound effects and music together and playback machines to play and transmit the recorded commercials. He also recalled that, all the elements of the commercials were recorded onto reel tapes. This account of Mr. T was also buttressed by Mr. B, Mr. Q, Mr. C and Mr. M. Mr. T again said that,

The playback machines and the reel tapes did not produce quality sound because, the playback machines used magnetic heads which could wear and tear and the chemical coatings on the reel tapes could fade and rub off, and all these affected the quality of the commercials.

Mr. T further said that, “The width of the reel tapes we used initially was $\frac{1}{4}$ inch and it could record only one element at a time but later an improved type was brought which could record all the elements onto one tape at a time”.

Mr. T recounted again that, the reel tape format continued until 1990s when they started using professional cassettes to record radio commercials. He recalled that, GBC continued to use the analogue machines and reel tapes until 1990s when USAID donated digital audio recording and editing equipment to them. He stressed that, it was this equipment that ended the era of analogue audio recording and editing in GBC. The respondent recounted that, the first audio editing software they used at GBC was called „Cool Edit“ and they started using it in the early 1990s. He stated further that, GBC continued to use „Cool Edit“ until 2006 when they received modern audio editing software called „Adobe Audition 1.5“ which they have used till now. He pointed out that, after Adobe Audition, more advanced audio editing software have emerged in Ghana which are used by private advertising production companies.

Responding to the question, which audio editing applications (software) are used to edit radio commercials currently in Ghana, Mr. F said that, “Since I was employed at Farmhouse productions in 2011, we have been using Adobe Audition and Idios software to edit radio commercials till date”. This claim was also buttressed by Mr. E, Mr. K, Mr. N, Mr. G, Mr. S and Mr. C. Mr. E however pointed out that, most of the film editing software they use these days also have applications that can edit audio. Mr. S also said that, “Apart from Idios, they also use two other audio editing applications called „Wavelove“ and „Sound forge“ to edit and mix elements of radio commercials”. Responding to the question how they store their Radio commercials currently, Mr. E, Mr. Q, Mr. N, Mr. G, Mr. S and Mr. C stated that, they save their commercials on flush drives, MP3 and CDs. Figures 4.29, 4.30, 4.31, 4.32, 4.33 and 4.34 are examples of some of the old and modern equipment used to produce radio commercials in Ghana:



**Figure 4.29. Reel Tape used to record Radio commercials before 1990s
(Source: GBC sound archives, Fieldwork, Accra, 2017.)**



(A)



(B)

Figure 4.30. Cassettes used to record radio commercials in 1990s (Source: GBC sound archives, 2017, Accra, 2017.)



Figure 4.31. Modern audio mixing machine used to record radio commercials currently (Source: GBC sound archives, Accra, 2017.)



Figure 4.32. Modern voice recording studio
(Source: Farmhouse production, Fieldwork, Accra, 2017.)



Figure 4.33. Modern Radio commercial mixing equipment (Earphone and mixer)
(Source: Farmhouse production, Accra, 2017.)



**Figure 4.34. Modern radio commercial production studio used in Accra
(Source: Farmhouse production, Accra, 2017.)**

4.3.4. Development of Television commercials production equipment in Ghana

The responses of Mr. T, Mr. V and Mr. K revealed during the interview sessions that, when they were employed in GBC in the early 1980s, their staff was already using analogue equipment to produce and playback TV commercials. They stated that, all the commercials GBC staff produced and those produced by private advertising agencies and individuals and placed on their television network were black and white. Mr. B said that,

Some of our film production staff used our outreach and studio cameras, tripods, lights and microphones and clap boards to shoot commercials, recorded them on reel tapes and used analogue play back machines to edit them, record unto reel tapes and played for transmission.

Photographs of some of the Film production equipment GBC used to record, edit and play TV commercials from 1965 to 85 have been indicated in figures 4.15, 4.16, 4.17 and 4.18. In respect of how GBC recorded and played back TV commercials in the 1960s and 1970s, Morgan indicated that, in order to keep records of TV broadcasting in GBC, the corporation set-up an Audio-visual Library in-house in 1965. He stated that, chronicle of archival information in the library indicate that, the station has used different systems to record and playback commercials from 1965 to date. The narrative revealed that, the first recording/formatting system the station used was „Reel Tape“ which was also called „2 quarts reel Tape“. The reel tapes developed through two stages. Initially, the type of reel tape the corporation used could record only one element of a TV commercial at a time. For example, audio or video so, two different reel tapes were used to record one commercial before all the elements were transferred onto another reel tape by merging (synchronisation) at the editing bench. Later, an improved version of reel tape emerged which could record the entire elements at a time. The station used the reel tape formatting system from 1965 to 1980s when another type of recording system was introduced called U-MATIC tape. The account of the reel tapes was also buttressed by Mr. T, Mr. V, Mr. B, Mr. Q, Mr. G, Mr. N and Mr. C during the interview sessions.

The U-MATIC tapes came in different lengths and could record videos ranging from 5, 10, 20, 30, 60 and 90 minutes. One tape could be used to record all the elements of a commercial and each tape could record up to 3 takes or episodes of a particular commercial. Morgan however emphasised that, this depended on the length of the episode and the tape. He pointed out that, because TV commercials have short duration, shorter length U-MATIC tapes (5-30 minutes) were used to record TV commercials. The U-MATIC tapes came with their playback machines into which the

recorded commercials were slotted for transmission. Mr. M also reported that, whilst the U-MATIC tapes were in use, another recording system called VHS (Video Home System) was introduced. He lamented that, The VHS recording system was the cheapest and the worse form of TV commercial recording technology used by GBC. He emphasised that, the reel tapes, VHS and U-MATIC tapes were analogue.

Mr. M also indicated that, whilst the VHS and U-MATIC tapes were in use, an advanced form of U-MATIC tape emerged in 2005 which was called BETACAM tape. The BETACAM tapes were digital, smaller in size and made of metal or acetate. It had the same sizes and lengths as the U-MATIC tapes. It could be used to record 3 takes or episodes of a commercial but could not be used to record more than one complete commercial. He stated again that, whilst the BETACAM tapes were in use, another type of digital video recording technology emerged called XDCAM tape. This recording format came with its playback machine. The XDCAM tape could also record all the elements of a commercial simultaneously and several takes or episodes could be recorded on one tape. The playback machine was run by computer software which had the ability to store many commercials and allowed the commercials to be identified, selected and played. Mr. M said that, “This system is still in use in Ghana and it is only GBC that uses it. It is also a highly professional video recording system which is very expensive than any video recording format used in Ghana currently”.

Mr. M subsequently hinted that, one XDCAM tape could cost GH ₵ 95.00 and one XDCAM playback machine could also cost GH ₵ 20,000.00. He further said that, “The most common TV and Radio commercial playback system used in Ghana currently is called Airwatch”. This playback system was reiterated by Mr. T, Mr. V, Mr. Y, Mr. S, Ms. J, Mr. H, Mr. A, and Mr. X during the interview sessions. Explaining the etymology of the Airwatch system in Ghana, Mr. V said that,

The Airwatch is computer software which was developed in Accra by a Ghanaian Information Technology engineering company called „Gynesis Solutions“. The person who developed the software was a computer programmer who studied in USA and happened to be the son the owner of Gynesis Solutions.

Mr. T also recounted that, GBC commissioned Gynesis Solutions to develop the Airwatch software in 2005 so they were the first media house in Ghana to use the software. All the respondents from the TV and radio stations the researcher interviewed stated that, they receive commercials from clients on Computer storage devices such as flush drives, CDs, MP3 etc. In respect of types of modern equipment used to record TV commercials in Ghana, Mr. N, Mr. G, Mr. Z and Mr. L stated during the interview sessions that, currently, they use different kinds of digital video production equipment and software to produce TV commercials. They mentioned Red and Black magic digital video cameras, Drones, Boom and Lapel microphones, and camera mounts such as Jeeps, grips, tripods and Tracks. Mr. Z further said that, “We use Sony F55 digital video camera to record TV commercials and high profile TV documentaries because of it quality image output”. He stated further that, they also use 5D mac3 and A400 digital video cameras to record normal TV commercials and documentaries and emphasised however that, the A400 digital video camera is mostly used to record events for live streaming because it gives better feed quality than 5D mac3. He pointed out further that, for covering live commercials or events, the A400 camera is connected on the SDAI feed system which is the most effective modern technology for multi-camera connections for live TV transmission. However, the 5D mac3 camera gives poor output for live coverage and TV feed because, it is connected on HDMI multi-camera system which is a bit outmoded. Mr. Z again mentioned white light (Daylight) and Tungsten light as the most common lights they use to shoot TV

commercials. He said that, “The lights are available in different voltages (Kilowatts). The tungsten lights have low intensity than daylights. The tungsten light is available from 2 kilowatts and above whilst daylights are available in 5, 5.2 kilowatts and above”.

Mr. Z again stated that, they use the white light to shoot commercials outdoors and tungsten light for indoor and night coverage. He further said that,

Where and how to use the lights depends on the concepts or effect the director of photography intends to achieve. For instance, if a strong light is needed indoors in a day, the white light can be used, and when dull images are required, especially in the night, tungsten light can be used.

He also stated that, a Gel can be used to convert tungsten light to day light for outside shoot. He also said that,

Camera settings such as aperture, temperature, etc. are selected to match with the type of light, the intensity of the light, and the time of day. However, if the camera settings are not selected to correspond with the other variables, the images cannot be obtained in their natural form or the needed effect cannot be achieved. For instance, to obtain images in their natural form, temperature 3,200 and 5,600 can be used when shooting commercials in evening and in a bright day respectively.

The relevance of camera settings in TV commercial shooting was also buttressed by Davison during the interview session. The use of Gels in shooting commercials was also mentioned by Mr. K and Mr. L during the interview sessions. Upon explaining the nature of Gels, Mr. Z described them as coloured flexible plastic filters use to neutralise light emissions and create illusion of different colour effects during shooting. He also mentioned „Location Monitor“ as one of the equipment they use in their production house. He described it as a cordless device which looks like a

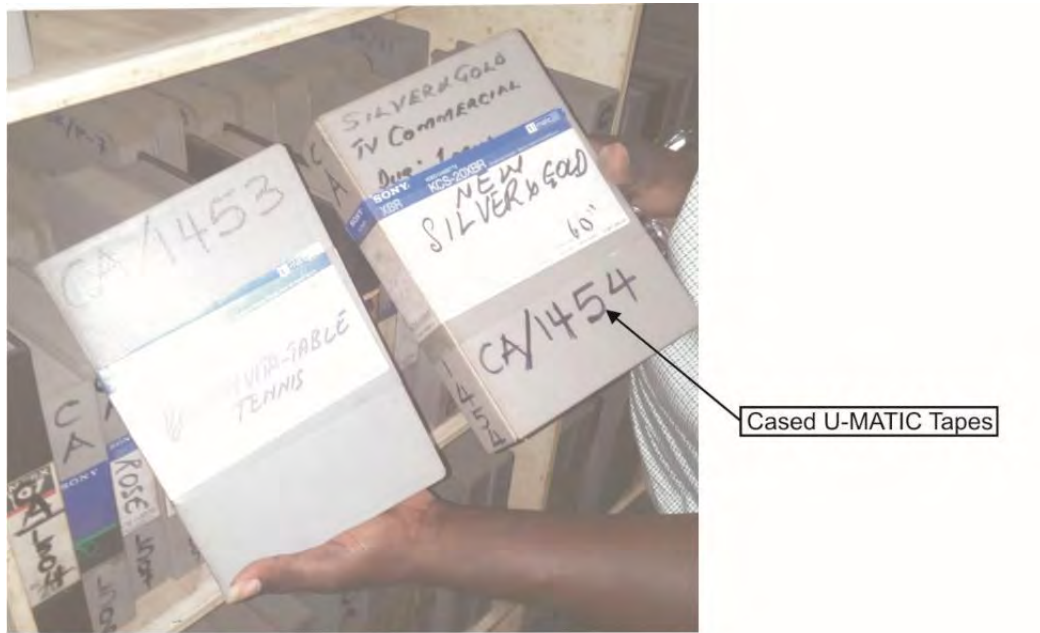
palmtop computer (Tablet) connected to the camera by sensor technology and explained that, they use it to monitor camera recordings on location during shooting. He said that,

It is the film director who uses it to monitor the filming and sometime the director can sit about 100 metres away from the shooting site to do the monitoring. Though monitors are used it is not every project that we use monitors.

Mr. N and Mr. K stated during the interview sessions that, video production equipment are very expensive and also the technology continue to change rapidly, so most advertising agencies in Ghana do not procure and store them. However, they rent them from entrepreneurs for their projects at high cost. They however mentioned that, few advertising production houses with huge capital base purchase some and keep. They mentioned Lintas advertising and Farmhouse Productions as some of the production houses who procure and keep video production equipment. This information was confirmed during an interview with Mr. C who said that, “Some of the modern video cameras cost over 70 thousand Dollars”.

Responding to the question which type of video editing software they use to edit TV commercials in Ghana, Mr. E, Mr. K, Mr. N, Mr. G, Mr. C, Mr. F and Mr. L mentioned adobe Premier Pro, Idios, Final Cut Pro and Avid. Mr. E however, stated that, sometimes he uses software called „Davinci Resolve“. Mr. E further stated that, they also use different animation software such as adobe After Effect, Aligator, Cinema 3D, and vector imaging software like Adobe Photoshop, Illustrator and others to render animation and graphic images in their TV commercials. The use of animation and vector images in TV commercial production was also buttressed by Mr. N, Mr. G and Mr. F during the interview sessions. Figures 4.35, 4.36, 4.37, 4.38,

4.39 and 4.40 are photographs of some of the analogue and digital recording formats and playback machines used to store and transmit TV commercials and some of the modern equipment use to shoot TV commercials in Ghana from 1965 to date:



(A)



(B)

Figure 4.35. U-MATIC tapes and playback machine (1980s-2005)
(Source: GBC Audio-visual Library, Accra, 2017.)

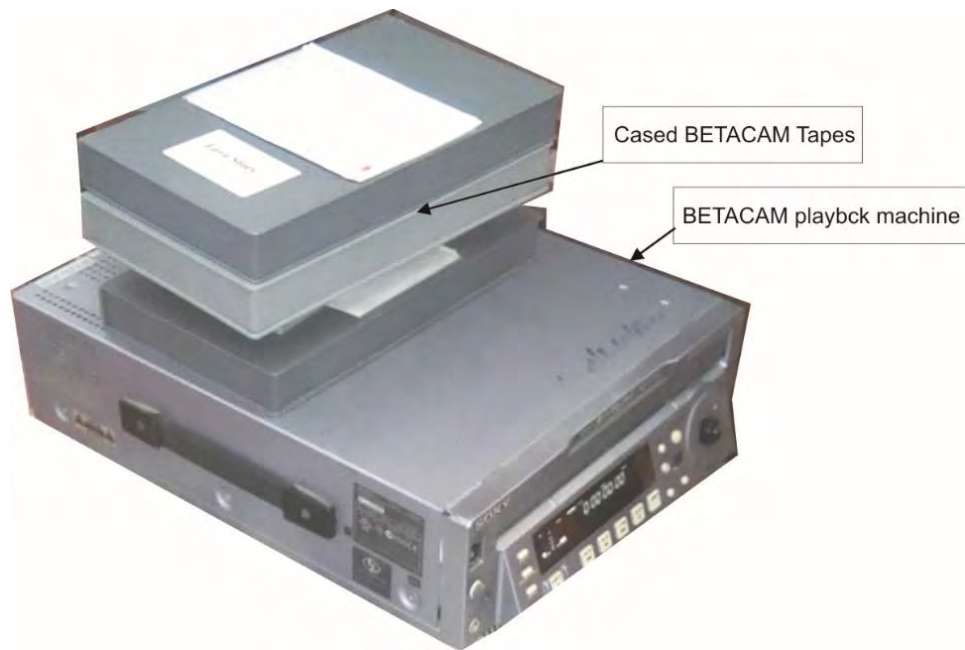


Figure 4.36. BETACAM tapes and playback machine (2005)
(Source: GBC Audio-visual Library, Fieldwork, Accra, 2017.)

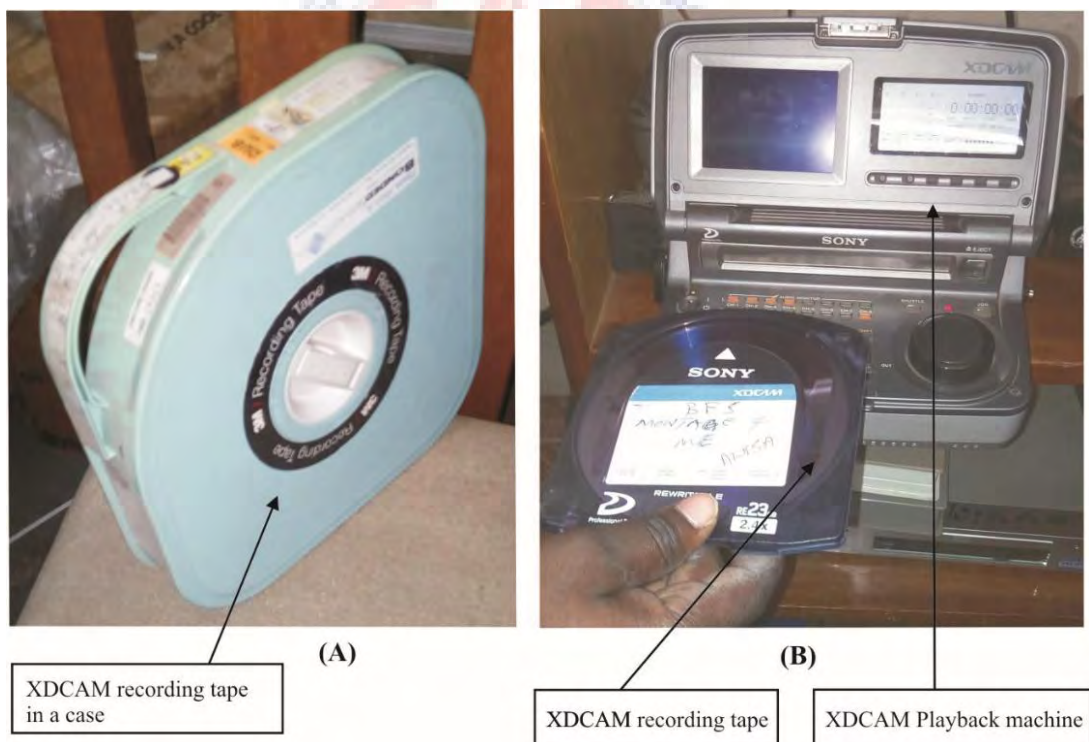


Figure 4.37. XDCAM tapes and playback machine (2005-date)
(Source: GBC Audio-visual Library, Fieldwork, Accra, 2017.)



Figure 4.38. Modern video cameras and lens use to shoot TV commercials
(Source: Farmhouse productions, Fieldwork, Accra, 2017.)



Figure 4.39. Modern Tripod and Light use to shoot TV commercials
(Source: Farmhouse productions, Accra, 2017.)

4.3.5. Radio and Television commercials production Processes

In respect of how Radio and TV commercials were produced in Ghana in the 1960s and 1970s, the researcher could not retrieve any archival document from the study organisations that described the processes within that period, however, the seasoned radio and TV broadcasters, technicians and sales personnel he interviewed were able to recount how they produced Radio and TV commercials when they were employed in GBC in the early 1980s. Mr. T, Mr. V, and Mr. Q described similar processes they employed to produce Radio commercials: Taking brief from clients, script and concept development (script writing and preparation of story board), identification and selection of cast/voices, equipment and props and music, rehearsals, recording and mixing. They explained the processes as follows:

4.3.5.1. Taking brief from Clients

They recounted that, they had discussions with clients to seek detailed information about the commercial they intend to produce. At this stage, they considered the type of business, product or service, qualities and benefits of the product or service, uses of the product, the target market, objective of the commercial, location of the business, the budget for the commercial, and quality of commercial required and other factors.

4.3.5.2. Concept Development

They emphasised that, concept development include script writing and storyboarding.

Script Writing: After thorough analysis of the brief, they sought the ideas of the client about the commercial to give them an idea of what the client wants. Then, they

brainstormed to identify which words; phrases or sentences could best fit the advertising message and creatively develop it into a script. Depending on the type of commercial, they usually prepared the text (Voice) in a dialogue and in a sequence that could unfold the story. For dramatisation commercials, they brainstormed to agree on the scenes which would indicate the number of cast needed and the role of every character in the drama. They also determined the setting for the drama and the kinds of sound effects and music that would be used in the commercial. The master script was then broken down into specific roles of each cast which stated the cast's line of text and performance. It also indicated the chronology in which the commercial would be staged and recorded by the crew and the type of equipment needed as well as the duration of the commercial. All the respondents agreed that, the length of Radio commercials they produced in those days ranged from 15 seconds to 1 minute. Responding to the question how long they took to develop a script for a commercial, Mr. T said that, "I cannot provide a definite time frame because, the content of the commercial determined the time. Long scripts took much time to prepare than shorter scripts". Mr. F said that, "usually, we develop two or three scripts, discuss it comprehensively with the client, allow him/her to make input and finally choose one". He stated again that, the selected script was further edited and discussed again with the client for final approval.

Preparation of story Board: The script was then converted into a form of visual/graphical communication where the various roles of the cast were indicated with sketches or photographs in a series of square or rectangular panels on a large card or in a sketch pad. The scenes contained the statements (voices) of each cast as the story unfolds. Mr. E said that, "We call storyboards in which photographs are used to indicate images as picture board"

4.3.5.3. Identification and selection of cast/voices, equipment, props and Music

Based on the concept and the storyboard, they identified appropriate voices in-house, auditioned them and selected the best for the commercial, then negotiated a contract with them together with the client. They also identified the appropriate props and made arrangement to obtain them.

4.3.5.4. Rehearsals

Before the actual recording was done, they printed every character's lines of text (voice) as well as act(s) for him/her and the director guided them to practice their roles several times to mastery before they set-out to record the commercial. Johnson said, "The time we used to rehearse a Radio commercial depended on the output of the voices and the actors"

4.3.4.5.5. Recording

The respondents recounted that, all their radio commercials were recorded in-house in „real time“ (live) at their Radio recording studio. Describing into details how the recording was done, Mr. T said,

We recorded all the elements thus; voice, sound effect and music separately and simultaneously onto one-reel tape. First we cued-in the music for about 3-5 seconds, then lowered the music and cued-in the voice over and put the music as a bed under the voice. When a sound effect was required, we recorded it and cued-in as well.

He stressed that, during recording all the recording technicians, producers and voice narrators were always alert so that none of them missed out in time. He also pointed out that, very experienced technicians and producers did the recording

because the levels of all the elements had to be managed to balance well to obtain good synergy and harmony so as to obtain a good commercial. For instance, he recalled that, the technicians made sure that when the music was lowered and the voice cued-in, the music did not overshadow the voice and when there was the need for the levels of the elements to fluctuate in the commercial they did so. Responding to the question how they obtained music and sound effect for the commercials, Mr. T said that,

We used existing music and paid copy write to the owner but sometimes, clients commissioned a song writer and composer to create customised song for their commercial. In the case of sound effect, we created some live in studio while recording the commercial and sometimes too, we recorded some and played in studio.

Mr. T recounted that, when the recording was done, they played it several times to access the levels of the various elements and errors. If the quality of the commercial was found inappropriate it was discarded and recorded again. On the other hand, when the quality was found appropriate, it was prepared unto a master reel tape. According to him they called the process of mastering the commercial unto another reel tape *'Reel to Reel'*. In respect of how they did the mastering, he explained that, they played the recorded commercial and identified portions that had to be deleted. These parts of the reel were cut off and then joined with transparent cello tape and rewound unto the reel.

Responding to how they recorded radio commercials with the digital process, he recounted that, the digital recording started in GBC in the early 1990s and has continued to date. Mr. T, Mr. E, Mr. N, and Mr. F narrated the process as follows: Each element of the commercial was recorded separately at different times and saved

unto a hard disc or flush drive. The recorded elements were edited with audio editing software to obtain them in high quality. They were subsequently uploaded unto a computer and audio editing software which was used to tack, mix, or merge them together to obtain the complete commercial. Mr. T said that, “The process of tracking and merging the voice, sound effect and music together is termed *synchronisation*”. He also described the process as „non-distractive mixing“. All the respondents stated that, they produced a first cut and played it to the client for his/her comment before a final editing was done and the master copy was produced for the client.

In respect of how TV commercials were produced in Ghana in the 1960s to 1980s, Mr. T agreed that, the processes they used to produce TV commercials in GBC in the 1980s are almost the same processes used currently. However, minor changes have occurred due to improvements in digital technology. Upon describing the processes involved, he agreed that, they apply similar processes used in producing digital radio commercials. Mr. E, Mr. K, Mr. N and Mr. F categorised the processes into pre-production, production and post-production.

4.3.4.5.6. Preproduction Processes

They stated that, pre-production processes are all the activities that are undertaken prior to shooting. They include brief taking, concept development (script writing and storyboarding), script breakdown and budgeting.

In respect of brief taking and script writing, Mr. E, Mr. K, Mr. N, Mr. F and Mr. C agreed that, in Ghana, there are two different types of advertising agencies that undertake these activities: Brand Communication agencies and advertising production agencies. Mr. N said that,

Some clients contract brand Communication agencies to develop a script for them and bring it to advertising production agencies to use it as a guide to produce the commercial and also, advertising production agencies sometimes help clients to develop their script.

He however mentioned that, there are large advertising production agencies that have brand Communication departments that develop scripts for their clients. He gave examples of such agencies as Lintas advertising and Apex advertising. He also stated that, most multinational companies have brand Communication agencies in Ghana that liaise with advertising production agencies through account executives. In respect of how to take brief and develop the concept, all the respondents described similar processes as done in Radio commercial production. The respondents explained that, after script development, they breakdown the script to specific units to determine the details of each unit. These include identification and selection of cast, location, costume, props, make-up, in-house and hired technical crew, shooting equipment, series of shooting, settings and others. In respect of selection of cast, Martin said,

Often brand communication companies suggest appropriate cast to client based on the concept of the commercial and help them to negotiate and sign exclusive agreement (written contract) with the cast. However, we also help client who come to us directly to select and negotiate with cast.

He stated further that, different types of contracts are negotiated and signed. Sometimes some of the celebrities are contracted as brand ambassadors by companies for one year or more and some are also contracted for one time pay off. He emphasised that, as a convention in Ghana, lead cast who is contracted for a commercial by a particular company for a particular brand of product should not feature in any commercial of a competing company or brand for a minimum of six months and this ban often compel the lead cast to charge huge amount. Different

types of exclusive agreements are signed. For example, some musicians are paid up front, monthly or collect a lump sum and within the period of the contract the company will sponsor any show they will stage fully or part.

Mr. K also said that, “Modelling companies often feed as with cast, however, they are not able to give us elderly cast but can give you more beautiful young ladies, so we scout and find elderly cast whenever we need some”. He further stated that, the gender, age, stature, appearance, profession etc. of the cast we use for commercials are always selected based on the concept of the commercial and when the casts are identified, they are auditioned before the best ones are selected. Often, three types of casts are used to shoot commercials: lead casts, supporting casts and extra casts.

Explaining how they select locations for their commercials, Mr. K, Mr. N, Mr. G, and Mr. L stated that, some scripts require natural or artificial setting, interior or exterior setting or both, shooting a scene abroad etc. In respect of how they obtain props and costume, all of them agreed that, whenever they do not have stock of a particular prop or costume, they rent or contract professionals to produce or construct for them. In respect of how they provide make-up for their casts, all of the respondents agreed that, they contract professional make-up artists. Based on the breakdown of the script they develop a story or picture board for the project. A sample of combined script and picture board for a TV commercial obtained during the field study has been placed at Appendix M.

Responding to the question, which variables they consider when preparing a budget for a commercial, Mr. E, Mr. K, Mr. N, Mr. F and Mr. C agreed that, the total cost of a commercial depends of the content of the concept. They mentioned variables such as cost of location, props, costume, rented equipment, hired labour (Sound

engineer, set designer, costume designer, make-up artist, photographer, animator, graphic designer etc.), direct labour, transportation, overhead, vat and profit margin. They could not quote a standard price for producing a TV commercial in Ghana because they agreed that, the price for a TV commercial depends of the script and there is no standard script for TV commercial in Ghana. Martin however intimated that, sometimes his agency charges GHC 50,000.00 to GHC 60,000.00 for a simple TV commercial.

4.3.4. 5.7. Production Processes

Davison explained the production process as activities that take place during shooting and stated that, before production, they do a pre-production meeting with all the production crew (technicians and casts) chaired by the film director to brainstorm on how the commercial will be shot. He said that, “At this stage we map the locations and prepare a comprehensive „call sheet“ and distribute to each member of the crew”. He explained „mapping“ as planning for the movement from one location to another and „call sheet“ as a plan that indicates specific times shooting will be done at locations, which crew and cast must be there, the details of the shooting and others. It also indicates the telephone numbers of every member of the crew and cast. All these „pre-shooting“ activities were also confirmed by Mr. E, Mr. N, Mr. G, Mr. C, Mr. F and Mr. Z during the interview sessions.

In respect of how the actual shooting is done at locations, Davison and Mr. Z stated that, at locations, the director „blocks“ the ground to direct the movement and positions of cameramen, lighting men, soundmen as well as cast. They explained blocking as the use of chalk or masking tape to mark out the floor/ground to indicate the spots cameras and lighting men will be placed and where casts will stand or move

during shooting. They narrated that, they first select appropriate camera settings for every scene such as aperture opening, shutter speed, sound level etc. by considering the time of day, environment, mood, effects, and types of shots required. During shooting, the director directs the angle of position of cameras, lights and the postures and positions of casts. They emphasised that, they take long shots, medium shots, close-ups and extreme close-ups which they referred to as „Chocker“ for every scene and at least four different shots are taken for every scene. They explained that, the long shot captures the cast(s) and the entire background/setting, the medium shots and close-ups capture half and three-quarter portraits of casts respectively which are often used for dialogue between two casts, and the extreme close-ups is used to zoomed-in or place emphasis on an object, cast or effect to show details. Upon describing their pattern of shooting a TV commercial, Agyapong however emphasised that, often they shoot out of sequence and organise the scenes in correct order at the editing bench by using the storyboard as a guide.

Mr. K and Mr. Z also explained that, sometimes they use jells to cover the entire lens opening or part(s) of a camera or the artificial lights to create a special effect or ambience in the environment or on the images and objects in the film. In situations where it will not be practicable to shoot a cast before a particular setting or background at location, they use a technique called „Chroma Key“ (Green Screen). Upon explaining the concept of „Chroma Key“, Mr. E, Mr. K, Mr. N and Mr. L stated that, the technique involves shooting a cast(s) in front of a sunny green or cobalt blue background. After that, the image is cropped out and placed in front of the actual setting prescribed in the storyboard which could be a burning bush, desert, forest, strong tide wave of a sea or river, city scape etc. Such settings are taken separately or copied from the Internet and edited before the images are placed before them. Mr. L

also pointed out that, often most film makes in Ghana use green colour because, the current digital cameras work well with the green colour.

4.3.4.5.8. Post-production Processes

Responding to the question, what is involved in the post-production process, Davison described it as activities that take place at the editing bench after shooting. They include sound editing, film editing, animation, graphics and mixing. Describing the details of post-production, Mr. E stated that, after shooting, all the recorded elements of the commercial (voice, music and video shots) are uploaded onto the appropriate audio or film editing software installed on a computer. The music and the voice over are played and edited to enhance the sound quality and saved in different files. The video shots are also viewed to cut out correct ones and edit them. The editing includes colour corrections, and enhancing colour contrast and brightness. Where the voice was recorded together with the video, both elements are edited together. These descriptions given by Mr. E were also buttressed by Mr. N, Mr. G and Mr. F. furthermore, Mr. Mr. F stated that, after editing, the elements are uploaded unto a film editing software where all of them are tracked or mixed together to unfold the story as described in the storyboard. Mr. T described the tracking process as „non-distractive mixing“.

Mr. E and Mr. F further stated that, after mixing the shots to obtain the video, they generate and edit all graphic elements in the concept separately with vector and image editing software, render those that require animation and save them in a file. After that, if a three-dimensional (3D) animation is required by the concept, it is also created and saved in a file. They mentioned that, sometimes, some of the post-production activities such as graphic designing, two-dimensional (2D) and 3D

animation are outsourced to professionals when the advertising agency does not have those experts on their staff. When editing of all the elements is fully done, they are uploaded unto the computer and appropriate film editing software is used to mix or synchronise all the elements together to obtain the complete commercial. Mr. E, Mr. K, Mr. N, Mr. G, and Mr. F agreed that, they produce a first cut and subject it into intensive jury through a conference to consider the views and suggestions of other staff and the client. After that, the final editing is done and the master copy is produced and submitted to the client.

Examination of the findings that emerged from the analysis of types of Radio commercials that have been produced in Ghana from 1960s to date revealed that, funeral, social, commercial, religious and political announcements and spot commercials have dominated Radio commercials in Ghana from 1960s to date. The analysis also revealed that live streaming is another medium that radio broadcasting houses have used to broadcast radio commercials since commercial radio broadcasting started in Ghana till date. All these types of radio announcements have been described by Bovee, and Arens (1989) and CIC (2012) as Straight announcements. According to the authors, these types of radio commercials are very easy to produce however; they can be very effective if well delivered by the presenter.

The researcher also found out from the analysis that, different types of spot commercials have emerged in local Radio advertising since all the seasoned respondents mentioned dramatisation and narration as the two major means of rendering radio commercials in Ghana from 1960s to 1990s, but however emphasised that, clients preferred narrative commercials to dramatisation. The prevalent use of dramatisation and narrative approaches to render radio commercials in the local industry suggest to the researcher that they seem to be the most common means of

rendering Radio commercials across the world since characteristics of these two approaches appear in the literature of most radio commercials discussed by authors and institutions like Bovee, and Arens (1989) and CIC (2012) respectively whose descriptions of the following types of radio commercials made in the literature review portray elements of narration and dramatisation: straight announcement, personality advertisement, dramatisation, testimonial and jingle. The analysis also revealed that, Live Presenter Mentions is another type of Radio commercial that emerged in Ghana in the late 1990s and has continued to date. An assessment of the characteristics of this type of commercial reveal to the researcher that, it can be likened to Personality commercial described by Bovee, and Arens (1989) which has been reviewed in chapter two. Upon listening to the forms of radio commercials played by the study organisations, the researcher can infer that the commercials had varying objectives which could be likened to corporate, product, generic, persuasive, advocacy and political advertisements stated by Jethwaney, and Jain (2006) in the literature review.

In respect of types of TV commercials that have emerged in Ghana, the analysis revealed that, audio-visual forms of government and commercial announcements that were produced and placed on Radio were also produced in Ghana and placed on GTV from 1965 to the early 1990s. It also came out from the analysis that, different types of spot commercials and live streaming commercials were produced and aired alongside announcements. The researcher induced from the findings that, the replication of these forms of commercials from radio to TV broadcasting in Ghana might have occurred spontaneously because commercial radio broadcasting started concurrently with TV broadcasting in GBC in the middle of 1960s. Being the only broadcasting station in Ghana at that time, advertisers had the opportunity of exploring the two mediums to advertise their products, services and

companies. The researcher's views on the monopoly of the electronic media in those periods by GBC has also been alluded to by Nkrumah (1965) and reported on Pressreference.com (2017) as reviewed in Chapter two. Also, an appreciation of the types of TV commercial announcements produced and placed on the network of the study organisations revealed to the researcher that, they have similar features as those described by Bovee, and Arens (1989) and CIC (2012). Bovee, and Arens (1989) for instance, explained straight announcements placed on TV as a type of TV commercial in which a TV announcer or presenter delivers a sales message directly into a camera or screen. The analysis also revealed that, new forms of TV commercials started emerging in Ghana when private commercial TV broadcasting started emerging in Ghana in the early 1990s. This induction of the researcher can be supported by the different types of TV commercials that have been stated on the Rate cards of the study TV stations the researcher analysed.

Apparently, these forms of commercials are not categorically mentioned in academic literature as types of TV commercials but they portray the characteristics of the various types of TV commercials discussed in literature. For instance, Live Presenter Mention can be likened to testimonial commercials described by Bovee, and Arens (1989) in the literature review because, it is the host of a TV programme who verbally presents the advertising message live in studio. This style of delivering a TV commercial can also be likened to the concept of celebrity endorsement recommended by Bovee, and Arens (1989). The logo display commercial can also be attributed to corporate advertising mentioned by Jethwaney, and Jain (2006) in the literature review whiles Product display for instance can be likened to product advertising mentioned by CIC (2012). The researcher also found out from the analysis that, the guaranteed promos that are placed for sponsors of TV programmes in Ghana offer the

advertisers opportunity to benefit from most of the styles the TV stations in Ghana use to present commercials to viewers. For instance, the advertisers can enjoy display logo, crawler, live presenter mention, squeezed back, open and closing slide, product display and others.

Even though the staff of the TV stations and advertising production agencies the researcher studied referred to these advertising messages as types of TV commercials, the researcher will not fully agree with them because, according to academic literature as stated by Bovee, and Arens (1989) and CIC (2012), categorisation of an advertisement must be based on the objective of the advertisement, the geographical location in which the advertisement is targeted and the medium of presenting the advertisement. For this reason, the researcher will describe them as styles of presenting TV commercials in Ghana. The researcher can therefore infer that, these styles of presenting TV commercials in Ghana were gradually developed in the local industry as a result of competition among the media houses due to the proliferation of the electronic media and rapid developments in TV broadcasting technology in Ghana. This form of innovation and creativity in electronic advertising in Ghana have also been reported to be prevailing in UK by a PricewaterhouseCoopers LLP (2004) project report commissioned by Office of Communications (Ofcom) to make Economic Analysis of the TV Advertising Market in UK. Ring (1993) also advocated in the literature review that, such competitions require innovation and improvements in quality of advertising outputs in the advertising industry. These findings clearly prove to the researcher that, the local electronic advertising industry has experienced significant developments since inception to date and will continue as the competition becomes tougher in the years ahead.

In respect of development of radio and TV advertising equipment and production technology in Ghana, it emerged from the analysis that from 1960s to 1980s, the equipment and processes used to produce and place Radio and TV commercials in Ghana were analogue because, the magnetic tapes used to record Radio and TV commercials in Ghana until 1990s were all analogue. The use of analogue tapes to record commercials was hinted by Bovee, and Arens (1989) who stated that, radio commercials are recorded and mastered unto magnetic tapes. The analysis also revealed that, the analogue recording of radio and TV commercials started with Reel tapes, U-MATIC tapes, and cassette recorders. These findings were also reported by Gillette (1997) who stated that, analogue and digital recording tapes and playback machines dominated recording and playing of Radio and TV commercials across the world from 1960s to 1990s. It was also apparent from the analysis that, the digital revolution which unfolded digital cameras, digital television and digital video editing computer applications as discussed by Millerson, and Owens (2008) and Antonoff, (2008) in the literature review, and digital video coverage and film editing have helped to solve the problem of low productivity and less effective advertisements that crippled the rapid development of Radio and TV commercial production and development in Ghana from 1960s to 1990s. Millerson, and Owens (2008) for instance, acknowledged in the literature review that, digital video production technologies have improved the quality and efficiency of TV commercials nowadays.

Further revelation of the analysis indicated that, even though quality cameras are used to shoot TV commercials in Ghana, most advertising production agencies in Accra are unable to purchase and stock them due to high cost so, they high them for production. This means that, majority of the advertising production agencies in Accra

have low capital base. It also emerged from the analysis that, different types of artificial lights and lighting and lighting accessories are used to shoot TV commercials in Ghana to achieve different results. For instance, Millerson, and Owens (2008) stated examples of video production lights as ellipsoidal, flood light, fresnel light, LED light panel, Scoop light, Soft and hard lights, Spotlights, and gels, and these examples confirm this finding.

The researcher again induced from the findings that, current trend of digital production processes used to produce TV commercials require in-depth knowledge and skills in multimedia technologies, marketing and social psychology such as copywriting, concept development and planning, videography, set designing, costume design, makeup design, sound design, video editing, graphic designing and animation. These observations of the researcher were reiterated by CIC (2012), Millerson, and Owens (2008) and Bovee, and Arens (1989) in the literature review.

It also emerged from the analysis that, the current TV commercial production processes are meticulous and require high level of creativity and ingenuity to be competitive in the local industry. It also came out from the analysis that, the structure of the local electronic advertising industry consists of network of different professionals who collaborate to execute and place Radio and TV commercials. For instance, brand communication agencies write scripts, develop concepts and do media buying, advertising production agencies break down the script or concept to generate story or picture boards, scout for locations, select cast, costume, makeup, equipment, and technical crew. They also map out and block out before and during shooting, edit the shots to produce the video, generate animation and graphic elements and mix all the elements together to produce the commercials, and the Radio and TV stations also place and play the commercials for public consumption. The analysis also revealed

that, even though the production process of TV commercials is systematically planned, the production crew do not follow the shooting plan (plotting) rigidly but shoot out of sequence and rearrange the shots at the editing bench to unfold the story as organised in the storyboard. Perhaps, the production companies adopt this strategy to avoid delays in the shooting process since unforeseen circumstances which may not be under their control can occur on the field during shooting. In fact, most of these processes have been well articulated by Bovee, and Arens (1989), CIC (2012) and Millerson, and Owens (2008) in the literature review.

4.4. Radio and Television advertising placements and pricing systems used in Ghana

This theme aimed at responding to *objective three* and *research question three* of the study. It was set out to find out and examine placements and pricing systems that have characterised Radio and TV advertising in Ghana from 1960s to 2017. To obtain relevant data that could answer these questions, the researcher employed unstructured interviews and document study to gather primary data from the study organisations. The respondents consisted of five experienced sales/marketing staff, and two radio presenters from the study organisations and the data was presented, analysed and discussed as follows:

Responding to the question, how GBC placed radio and TV commercials in the 1960s, Mr. V who happened to be the longest serving sales/marketing personnel among the respondents and a staff of GBC, could not provide categorical information on how commercials were placed at GBC in those years, however, he recounted that, when he was employed in GBC in the early 1980s, the sales/marketing department of GBC used some processes to place commercials. Mr. V recalled that, in those days,

GBC had two units in the commercial department; transmission and sales units. The transmission unit was in charge of scheduling and trafficking while the sales units had salesmen who went out to look for accounts. Mr. V further said that, “It was our sales staff who acted as account agents for clients or the clients brought the commercials themselves, or sometimes, through their agents”. The recorded commercials were submitted on master tapes. Upon receipt, the advertising transmission unit compiled all the commercials (Both Radio and TV). A panel was constituted to jury all the commercials to determine whether they meet professional standards and ethical requirements. The good ones were approved for placement and the bad ones were rejected.

Mr. V also recalled that, the clients of the approved commercials were then invited to submit their „purchase order“ and negotiate on pricing and scheduling. He described these processes as „buying airtime“. When the negotiations were completed and placement agreement was signed, the traffic/scheduling officer manually prepared a schedule in a form of „log sheet“ and sent it to the Master Control Room for air play. Subsequently, all the master tapes of the scheduled commercials were selected and sent to the Master Control Room where they were arranged orderly to follow the schedule on the log sheet, and a technician slotted in the commercials one after another whilst transmission was going on. He emphasised that, this process was used for both Radio and TV commercials. After airing the commercials, transmission certificates were prepared which were used to generate invoices and prepare bills for clients. These placement processes were also buttressed by Mr. N during the interview sessions. Mr. V however stated that, the manual scheduling process ended in GBC in 2005 when they procured the „Airwatch“ software. Figure 4.40 is a sample of a schedule or log sheet for music promos used by GBC in 2003:

FILLER HOUR

GHANA BROADCASTING CORPORATION

TV ANNOUNCERS LOG SHEET

DAY Friday 26th - 30th Sept. 03 19..... TIME FROM..... TO.....

SCHED TIME	SPOT	ROT	REF	ACT TIME	SCHED TIME	SPOT	ROT	REF	ACT TIME
1.	Dependable God			6	Precise Music				4 mins
2.	Adea Iesu			-	Grace Ashy				4 mins
3.	Onyame Ben Ni Promo			-	Posu Landy				4 mins
4.	Come & Praise With Us			-	Precise Music				4 mins
5.	Victorious			-	Precise Music				4 mins
6.	Awurade Na Aye Me See Promo			-	Constance Cunningham				4 mins
7.	Tommy Wiredu								4 mins
8.	Obuobs			-	J. A. Adofo				4 mins
9.	Odo Colour Promo			-	Agiecoat Productions				4 mins
10.	Great 6			-	Bendex				4 mins
11.	Di Adee Na Son Yehova			-	Nana Amponseh				4 mins
12.	Nyame Dada Promo			-	Elder Kireku				4 mins
13.	Awurade Beso Wonsa			-	Nana Connie				4 mins
14.	I Yesu Ayonkofa			-					4 mins
15.	Meye Nyame Ba Promo			-					4 mins
16.	It Is Too Late			-	Nana Owusu				4 mins
17.	Wake Up			-	K. K. Foli				4 mins
18.	Diku Yuri Promo			-					4 mins
19.	Mabo Wodin			-	Diana Asamoah				4 mins
20.	Odo Kasa			-	Pano Kyev				4 mins
21.	Di Nasem Y Nane			-	Rev. Brobbey				4 mins

EXAMINED
25-09-03

Figure 4.40. TV announcers log sheet used by GBC in 2003
(Source: GBC Marketing Department, Accra, 2017.)

Responding to the question, how Radio and TV stations place commercials in Ghana currently, Mr. S, Ms. J, Mr. H, Mr. A and Mr. X agreed that, they receive accounts through the account executives of brand communication companies or directly from clients (individuals and companies). Mr. A for instance, stated that, there are media research companies that monitor viewership of Radio and TV stations

in Ghana and rate them. He gave examples of such companies as „EPSOS“ and „GEOPO“. He further stated that, the media buying companies based on current ratings of such research companies to advise their clients on which media houses they should place their commercials. He however lamented that, most media house in Ghana perceive that, sometimes some media houses bribe the research companies to skew the ratings in their favour. He said that, “This perception has reduced the confidence of some media houses in the research ratings”. He however stated that, most local Radio and TV stations, especially those owned by Indians, have in-house media monitoring units that monitor viewership of the local traditional electronic media. Answering the question whether the media houses pay fees to media buying agencies, Mr. H and Nelson agreed that, they pay them 15% of their charge. Mr. S on the other hand said,

We do not pay any fees to account agencies because, they negotiate airtime charges with their clients and settle on an amount before they come and negotiate to beat our prices down, so before they come to us they have gotten their profit already.

He however admitted that, if the agency comes with the client to negotiate the price with them, they give them some fee but not always 15% of their charge. In respect of how the media houses place commercials, Mr. S, Ms. J, Mr, H, Mr. A and Mr X agreed that, they place commercials through the „Airwatch software“. They further stated that, the software is uploaded unto a number of computers in the media houses and networked. They gave examples of such offices as scheduling/trafficking department, accounting department, Master Control Room, Chief Executives/director“s office, Marketing and sales manager“s office and others. Describing the processes, they go through to place the commercials, Mr. A said that,

“We go through five main processes: scheduling, insertion, posting, playing and billing”.

In respect of how the scheduling is done, Mr. S explained that, they first conclude the placement agreement with clients and sign a contract. After that, the scheduling/traffic officer prepares a schedule or log sheet and generates a number of hard copies for all relevant officers, departments, account agents and clients. Mr. S, Mr. J, Mr. H, Mr. A and Mr. X agreed that, copies of the schedule are given to the account agents and clients to enable them monitor the airing of their commercials from their homes or offices and compare with the Transmission Certificate and invoice the media house will generate for them. Responding to the question, what goes into the preparation of the schedule, Mr. S, Ms. J, Mr. H, Mr. A and Mr. X agreed that, it indicates the names of clients, types of commercials, the time segments in which every commercial must be placed, the duration of each commercial and the price value placed on each time/period.

To further confirm this information, the researcher triangulated with a study of the rate cards of the study Radio stations placed in figures 4.24-4.29 and TV stations placed in Figures 4.34-4.39 respectively, and the details revealed the following: They indicate the time segments from Monday to Sunday in which every commercial will be played. The time segments are categorised into different times/periods within the days in the week in which specific commercials will be played and different values are placed on the times/periods. It also indicates the duration of times purchased for each commercial. The durations range from 15 seconds, 20 seconds, 30 seconds, 45 seconds, 50 seconds and 60 seconds. The rate cards indicate that, most of the media houses use similar letters, numbers, words or phrases to represent the various time segments/dayparts categories with their corresponding time range and price value for

different commercials. However, few of the media houses use labels that are inconsistent with the other media houses. For instance, majority of the Radio stations use labels such as P1 Premium, P, P1, P2, P3, P4, Prime Time, Peak time, Off peak Time1, Off peak Time 2, A1, A, B and C. Also, some of the TV stations use similar labels used by the radio stations but few of them use labels like Premium plus, A+, A1, A2, A3, A4, A5, A6, A7 and A8.

Describing how the insertion is done, Mr. A narrated that; the insertion is carried out by a different officer who input the scheduled commercials into the „Airwatch software“. He stated that, the inputs can be made for one-month period. In respect of how the commercials are posted, Mr. A stated that, when the insertion is complete, an account officer posts the commercial through the network to the Master Control Room where another person plays the commercial. He stated that, the schedule, insertion and posting are carried out by different officers so that they can track any mistake that may occur in the placement chain before the commercials are played.

Mr. A further stated that, before the commercial is played, the software blinks the commercial few minutes to the schedule time to alert all the tracking team hooked unto the network. The tracking officer in the MCR immediately communicates to the Radio or TV presenter at the studio and subsequently, plays the commercial at the schedule time. He pointed out that, the software is programmed to provide an allowance of two minutes before the schedule time of every commercial and two minutes beyond the schedule time. If the traffic officer plays the commercial exactly on the schedule time or within the four minutes intervals, the system will recognise it as valid. However, if the officer fails to play the commercial within this time frame, the system will invalidate it.

In respect of how the aired commercials are billed, Mr. A explained that, at the end of every month the traffic officer clicks on an icon; VTC (View Transmission Certificate) and the software will generate a transmission certificate indicating details of all commercials played in the month with their cost elements. Mr. A said that,

If the schedule officer who input the commercials at the MCR failed to play a particular commercial within the schedule time frames, the software will cross it on the transmission certificate with red line to indicate that it is invalid and such input will not be priced by the software therefore creating price shortage in the scheduled commercials and the officer concern will be made to pay for the difference.

He further stated that, the system based on the Transmission Certificate to cost the commercial and generate a bill or invoice which is given to clients for payment. In respect of how the media houses price their airtime, Mr. S, Ms. J, Mr. H, Mr. A and Mr. X agreed that, they consider the value of the time segment bought, the type of commercial placed, the duration of the commercial, the type of programme on which the commercial is placed, average price rates in the local media market, the current viewership rating of the particular media house, the scope of coverage of the media house and the volume of airtime purchased for a particular commercial. Responding to the question whether they offer discounts to advertisers who place their commercials on their network, all of them responded yes. Mr. V, Mr. S, Mr. H and Mr. A however stated that, they do not have fixed discount they offer to their clients, but use certain factors to consider the percentage of discount an advertiser must enjoy on a particular contract. They mentioned examples of the factors as follows: type of client, the quantum of money the media house will earn from the contract, the length of period the commercial would be placed on their airwave and the loyalty of the client to the media house. They stated for instance that, clients who spend huge capital

to sponsor their programmes, those who place more spot commercials on their network and those who pay their bills regularly enjoy higher discount than other clients, and the discounts are given in different forms. For example, it can be given in a form of free guaranteed promos, reduction of rate, and a percentage reduction in total bill. They finally admitted that, the discounts range from 10% to as high as 90%.

A thorough analysis of the rate cards of the study Radio stations placed in figures 4.24-4.29 and TV stations placed in Figures 4.34-4.39 revealed that, in respect of Radio commercials, premium/peak time segments attract the highest viewership, value and price for commercial spots. These segments range from 5:30am -11:00am on week days. However, the rate cards did not indicate significant premium/peak times for weekends. The researcher can induce from this finding that, it is consistent with the reportage made by Tuckwell (1992) and Bovee, and Arens (1989) in the literature review. According to Bovee, and Arens (1989), in USA, the heaviest radio use occurs in drive time (6:00-10:00am-3:00-7:00pm) during the week (Monday to Friday). This conclusion of the researcher is justified because the drive time range stated by the author is a premium time in the local Radio and TV industry.

To further justify this conclusion, the researcher compared the varying prices of Radio commercial spots placed in the premium/peak time segment for different durations of the study Radio stations in tables 4.1, 4.2 and 4.3 respectively.

Table 4.1:**Prices of Premium time segment of Radio commercials spots for the study radio Stations**

(Source; Fieldwork, 2017)

Media House	Time Segment	Price in seconds					
		15sec	20sec	30sec	45sec	50sec	60sec
Peace FM	Premium/peak	GHC522	GHC450	GHC540	GHC650	GHC710	GHC850
Joy FM	√	GHC304	GHC455	GHC544	GHC727	GHC762	GHC841
Adom FM	√	GHC227	GHC259	GHC335	GHC416	GHC482	GHC637
Radio Gold	√	GHC200	GHC312	GHC385	GHC440	GHC490	GHC522
Montie FM	√	GHC97	GHC110	GHC136	GHC160	GHC196	GHC217
Unique FM(GBC)	√	GHC60	-	GHC85	GHC101	GHC112	GHC125

Tables 4.2:**Prices of premium time segments of LPMs and Announcements of the study Radio Stations**

(Source: Fieldwork, 2017.)

Radio station	Type of commercial, Time segment and price					
	LPM	Time Segments	Price	Highest Announcements	priced	Price
Joy FM	√	Premium	GHC911	Funeral		GHC240
Unique FM(GBC)	√	√	GHC200	Funeral		GHC200
Adom FM	√	√	GHC749	Commercial		GHC 214
Radio gold	√	√	GHC500	Commercial		GHC300
Peace FM	√	√	GHC1, 200	Fun. & Comm.		GHC400
Montie FM	√	√	GHC 240	Commercial		GHC 350

Tables 4.3:**Prices of premium time segments of interviews of the study Radio Stations
(Source: Fieldwork, 2017)**

Radio Station	Time segment	Duration	Price
Unique FM (GBC)	Premium	15 Minutes	GHC 500.00
Joy FM	√	10 Minutes	GHC6, 886.00
Adom FM	√	15 Minutes	GHC 8,127.00
Radio Gold	√	10 Minutes	GHC 3,800.00
Peace FM	√	15 Minutes	GHC 9,500.00
Montie FM	√	15 Minutes	GHC 3,500

The analysis of the rate cards of the Radio stations revealed that, apart from the premium and peak time segments that attract high cost, most types of radio commercials that are placed within a major news bulletin, live coverage of an event or company or product launch also attract higher price. For instance, Joy FM charge GHC 995.00 and GHC 960.00 for commercials that break major news bulletins at 7:00 am and 12:00 pm respectively, and Adom FM also charge GHC 749.00 for a news break commercial at 6:00am, 12:00pm and 7:00pm. It can be observed that, the culture in Ghana where by the traditional electronic media broadcast news in both local languages and English language make news broadcast attract high listenership therefore making such times peak times in the week. Even though Tuckwell (1992) and Bovee, and Arens (1989) did not categorically mentioned news times as peak times in America and Canada in the literature review, the researcher can classify these times segments as peak times in the local traditional electronic media because, they attract high listenership. It is also clear from the analysis that, the positive influence of local language broadcast on listenership of Radio commercials in Ghana was also confirmed by Pressreference.com (2017) when the website traced the genesis of local languages broadcast in Ghana from the middle of 1960 when GBC introduced Radio

2 network purposely for commercial broadcasting. It also emerged from the analysis that, live coverage of Radio commercial in Ghana cost more because, the cost elements include, the cost of Outside Broadcasting which include transportation, risk, feeding and travel allowances for broadcast crew, overhead cost, and others.

Also, it emerged from the findings that, off-peak time segments such as 11:00pm – 4:00am attract the least price for commercials placed in Ghana. This finding is also discussed by Tuckwell (1992) who reported that, even in Canada viewership of radio broadcasting is very low from midnight to 5: 00am. Again, the researcher also found out from the analysis of the premium prices of commercials on the rate cards of the radio stations that, the premium prices of Radio stations such as Adom FM, Peace FM, and Joy FM for LPMs, spot commercials and others were higher than the other stations. Perhaps this can be attributed to the fact that these stations are part of the multimedia network broadcast companies in Ghana. In fact, the high listenership of network medial houses has also been discussed by CIC (2012) and Bovee, and Arens (1989) in chapter two that, network broadcast companies in UK and USA attract high patronage in commercials placement and this make their prices higher compared to single broadcast companies. Based on this finding, the researcher can envisage that, in the near future network radio broadcast companies in Ghana will submerge radio stations that will decide to broadcast solely on a single network.

In respect of the analysis of the rate cards of the TV stations, the researcher found out that, the premium plus, peak time 1 and all the other premium time segments used by the TV stations fall within the 5:00am-11:00am range as discussed by CIC (2012) and Bovee, and Arens (1989) and they attract high viewership and commercials placements than the other time segments. It also emerged from the analysis that apart from the morning time segments, evening segments such as from

6:00pm-11:00pm also peak a little. This can be attributed to the number of local and foreign movies and reality shows most of the TV stations telecast within this period. Since most adults would be home by then they would be tempted to watch such programmes for entertainment and relaxation. This finding was also claimed by Tuckwell (1992) to have happened in Canada in the 1990s. The author reported that, in Canada, programmes aired at early evenings and late evenings appealed most to adult and family audience and he referred to this time as prime-time.

The researcher also found out from the analysis of the rate cards of the TV stations that, product display, product endorsement and LPMs are priced higher than logo display, crawlers, squeezed back and spot commercials. This is because, these modes of delivering TV commercials involves live presentation of the real product and also detailed descriptions or discussions of the qualities of the product by the advertiser and the host of the programme or between the two of them. This therefore takes longer time than the other modes of delivering commercials in the local industry. The idea of using the length of a commercial to price commercial spots as discussed by Tuckwell (1992) can be associated with how product display, product endorsement and LPMs are priced in Ghana. The researcher also induced from the analysis that, logo display, crawlers, and squeezed backs are priced low because they are displayed in a group with no voice over or live celebrity or advertiser endorsement.

It also emerged from the analysis that, all the TV and Radio stations studied in the research offer different types of discounts. These types of discounts and the factors that account for their award to clients have been alluded to by Tuckwell (1992) in the literature review. The author mentioned frequency discounts, volume discounts, continuity discounts, package discounts, and others as discounts usually given by the

Canadian Radio and TV stations to advertisers. A thorough analysis of the factors the respondents gave concerning issuance of discounts to advertisers justifies the appropriateness of this finding. For example, the frequency and continuity discount are comparable to a discount given by the local media to clients who have remained loyal to their stations for a period of time, the volume discounts are also given to clients who place more or different commercials on their network and which involves huge budget while the package discounts can be likened to free extra airtime for logo display, crawlers, squeezed back and others given to companies that sponsor major programmes of TV stations in Ghana.

The analysis also revealed that, the price of commercials of all the Radio and TV stations the researcher studied are pegged according to the duration of the spot commercial. For example, 15 seconds commercial cost lower than 20 seconds commercial in that order and the maximum duration of spot commercials emerged to be 60 seconds. This system of pricing spot commercials is reported by Tuckwell (1992) and CIC (2012) as being used in Canada, USA and UK. Tuckwell (1992) for instance reported that, in those countries, local TV stations base their advertisement placement rate on 30 second unit. Lengthy commercials such as 60, 90 and 120 seconds are usually sold at two, three, and four times the 30 seconds rate. CIC (2012) also pointed out that, even though 15seconds to 60 seconds duration range of spot commercials system is used in UK, in recent times, 20 seconds spot commercials are becoming popular. The researcher can induce from this reportage of CIC (2012) that, generally shorter spot commercials are preferred by media houses to longer ones since it helps them to place more commercials on their airwaves and make more money.

The analysis of the pricing system of the Radio and TV stations used for the study also revealed that, there is no standard rate for commercials in the local

industry. This observation made by the researcher could be true because most of the network media houses charge higher rates than the single network media houses. This finding seems to be consistent with observation made by Tuckwell (1992) that even in Canada and USA, rates of commercials fluctuate among Radio and TV stations and attributed this to the difference in scope of coverage of the network of the stations and the period in the year in which the commercial is placed. The researcher can therefore infer that there are no proper price regulations systems for commercial placement in the local traditional broadcast media.

4.5. Challenges of Radio and Television advertising in Ghana

The aim of this major theme was to respond to *objective four* and *research question four* of the study. The theme sought to find out and examine challenges that have bedevilled the development of Radio and Television advertising in Ghana from 1960s to 2017. To obtain relevant data to answer this question, the researcher used unstructured interviews to seek the views and opinions of all the respondents during the field study. Below is how the data was analysed and the findings discussed:

Responding to the question, what challenges confronted GBC in the production and broadcast of Radio and TV commercials in the 1960s, Mr. T stated that, when he was employed in GBC in the early 1980s, they had challenges in producing and airing of Radio and TV commercials. He said that,

In those days the major challenges we had were the quality of personnel and equipment. Because our recording equipment were of low quality and also commercials were recorded in real time (live), there was the need for precision in recording Radio and TV commercials because, any slight mistake made by the team could spoil the recording which had to be discarded and

rerecorded, so a commercial that we could take few minutes to record took as more hours or days to record.

Mr. T also said that, “because the recording equipment we used was analogue, any mismatch in the recording and mastering of the tape could spoil the commercial”. He recalled again that, GBC had problems with the quality of reels tapes they used to record both Radio and TV commercials because most of the materials were used imported materials. Due to that in some instances, the magnetic coatings on the reel tapes had rubbed or peeled off due to over usage and this affected the quality of images and the audio. These claims of the respondent were also buttressed by Mr. V and Mr. B when they were sharing their experiences on Radio and TV commercial production in GBC during the interview sessions. Mr. N also recounted some of the challenges they faced in the late 1990s when they were using BETACAM tapes and cameras to record TV commercials in TV3. He said that,

After recording the commercial, we had to rewind the film and cut and join during editing. Also, when we wanted to do „voice over“, we had to take the tape and the TV to the sound studio where the narrator read the text live from the script at the studio. So we had to record one page, rehearse another and record in that other.

This challenge was also shared by Mr. C in his submissions during the interview sessions. Mr. V also lamented that, because GBC was not allowed to set-up official advertising production unit in-house, most of the revenue the corporation could gain from commercial productions went into the pockets of individual staff members and this deprived the corporation from generating enough funds internally. The lamentation of Mr. V was also reiterated by Mr. B and Mr. T during the interview sessions. Mr. V further said that, “Nowadays, we do not receive plenty commercials from clients because, there are so many private commercial Radio and TV stations in

Ghana that share the market with us”. This complains made by Mr. V about decline of clients due to competition was also identified by Mr. Q as one of the challenges that is confronting the local Radio and TV stations. Mr. Q further said that,

The proliferation of private commercial Radio and TV stations in Ghana nowadays has created a keen competition between small and large electronic broadcasting stations for commercial placements. I am therefore predicting that, very soon the giant media houses will consume the smaller once because they cannot raise enough capital to sustain their business.

Sharing his opinion on the challenges confronting commercial radio and TV stations in Ghana currently, Mr. S outlined the following as some of the challenges: competition for advertising placement due to proliferation of Radio stations, unwillingness of clients to pay our fixed charges on our rate cards, demand for high discounts by clients, low placement rates charged by emerging Radio stations, lack of standard pricing system of commercial placements due to lack of regulation and defaulting payments by regular clients. Even though Mr. H shared similar views with Mr. S during the interview session, he also believed that, general economic challenges in the country affect the advertising budgets of businesses which affect inflow of commercials for placement. Mr. S again said that,

Because of the abundance of the media, the few advertisers are competed upon by the media and sometimes some of them try to condemn commercials produced by some advertising production agencies so that they can reproduce them for a fee and place them on their network.

Mr. V also complained that, due to the proliferation of media houses in Ghana, many radio and TV stations do not consider ethical and professional standards in commercials through jury before they broadcast, and this situation has lowered the standard of quality of radio and TV commercials in Ghana. This observation of Mr. V

was also mentioned by Martin and Mr. G during the interview sessions. Sharing her opinion on the challenges confronting Radio advertising in Ghana currently, Ms. J also said that,

There are no proper copyright laws that protect the creative works of people who create Radio commercials. This does not allow „voices“ to enjoy their long term benefits whenever the advertisement is played, but they will give you one off payment and the commercial will be played for years.

Mr. N also mentioned the following as some of the challenges he has experienced in the local industry: Difficulty in explaining concepts to clients, rejection of projects by clients, inadequate and inappropriate environment for shooting TV commercials and lack of funds to procure modern equipment and to pre-finance projects. Commenting further on the environmental challenges, He said that, “Most places in our towns and communities are dirty, we also face problems in identifying and negotiating for locations to shoot commercials and all these affect the quality of the TV commercials we produce”.

He further pointed out that, commercials produced in the advanced countries are of higher quality than the once produced in Ghana because of the quality of their equipment and environment. The challenge of locating and negotiating for locations in the local industry and lack of funds to pre-finance huge projects were also buttressed by Mr. K, Mr. G, Mr. F and Mr. Z during the interview sessions. Sharing his opinion on the challenges confronting TV commercial production in Ghana, Mr. K said again that, “Sometimes clients want to use non-professional cast and equipment to shoot their TV commercials”. He hinted that, some of them even use mobile phones to shoot a video and bring it to them to edit and use it to produce a commercial for them. He also lamented further that, most clients fail to compromise with them for

professional advice. This problem identified by Mr. K was also stated by Mr. F during the interview sessions. Mr. F also pointed out budget constraints as one major challenge confronting the local TV commercial production companies. Mr. A also identified during an interview session that, lack of regular payment by clients due to financial challenges, advertising agencies negotiating time segment prices with clients before they come and negotiate on behalf the clients to beat their rates down so that they will make more profit, wrong rating of viewership of media houses by media research companies and clients demand for high discounts are some of the challenges facing radio and TV commercial production and placement in Ghana.

Sharing his opinion on the challenges facing radio and TV commercials production and placement in the local industry during the interview sessions, Mr. Y identified falling standards of advertising resulting from lack of good content and attractive programmes of some Radio and TV stations in Ghana, low level of modern electronic broadcasting technologies as some of the challenges facing the local industry.

He cited TV3, UTV and Adom TV as some of the few local TV stations that leverage on good foreign series movies such as Kumkum Bagya, and local reality shows like Ghana most Beautiful, Talented Kids etc. to attract companies to sponsor those heavily patronised programmes and get more commercial slots on those programmes. Mr. Y also identified a global phenomenon in advertising spend shift from traditional media to digital social media as another major challenge confronting the local industry. He admonished that, the local traditional electronic media must shift from traditional advertising to digital advertising by adopting network broadcasting and develop contents that can be hosted on the Internet so as to widen their scope of broadcasting.

Mr. Y again said that, “Some bigger businesses in Ghana own Radio and TV stations that do their advertisements so they do not patronise the traditional electronic media”. He also lamented on lack of standard research on listenership and viewership of programmes on Radio and TV which can inform the media houses about the trends of listenership and viewership in the local industry so as to plan their programmes. He therefore suggested that, the local traditional media houses can adopt viral marketing strategies where the stations will allow the public to talk about their programmes through live broadcast in communities just as it is done for Tashan and Kumkum Bagya programmes by Adom TV. He stated that, the stations can leverage on such programmes to get more commercial slots.

A thorough reflection on the findings that emerged from the analysis indicated that, monopolisation and control of traditional electronic media (Radio and TV broadcasting) by the British colonial administration and subsequent heads of states of Ghana between 1960 and 1980s retarded the rapid development of Radio and TV advertising in Gold Coast and Ghana respectively. An Archival record the researcher retrieved from PRAAD titled, Commercial advertising over the Gold Coast (1946) proved that, the idea of controlling the commercialisation of Local Radio broadcasting in Ghana takes its roots from the 1940s when the colonial administration rejected a petition from the Chief Secretaries of West African Commonwealth Countries requesting to permit them introduce commercial broadcasting into their Radio broadcast services. Even though the rejection was based on the grounds that, the objectives of the Radio broadcast service were to educate, inform and entertain the local people, the researcher opine that some percentage of their airtime could have been commercialised to boost local trade and generate funds to supplement the revenue they received from the state Radio broadcast levies paid by subscribers as

reported by the archival document titled Broadcasting service in Accra (1935). The idea of resisting the commercialisation of Radio broadcasting in Ghana was also discussed by (Nkrumah, 1965) in the literature review.

The researcher also induced from the findings that, even when Radio broadcasting service was finally commercialised by GBC in 1967 through the Radio 2 network service, the law banning the establishment of private Radio broadcasting station was in place, so GBC might have experienced massive pressure for commercial placements from advertisers and this situation might have contributed to cripple the rapid development of local Radio advertising. However, the neutralisation of the seditious criminal libel law by the 1992 constitution of Ghana through new legislations, and subsequent repeal of the law from the constitution in 2001 by the then president of the republic of Ghana, His Excellency President John Agyekum Kufour marked the beginning of the liberalisation of the local traditional electronic media which has been used to boost Radio and TV advertising in Ghana.

Safo (1993) reported in his dissertation that, a study on the "Implications of Privatisation of Radio and Television" in Ghana, found that, 90% of a sample of 100 experts welcomed the idea of privatisation. Public Agenda (2005) also reported that, majority of the participants of a three-day international seminar on broadcasting in Africa held in Accra in 1993, resolved that, there was the need for African governments to allow the establishment and operation of private Radio and TV stations in their countries. The researcher believes that all these moves might have contributed significantly to the proliferation of Radio and TV broadcasting in Ghana from 1994 to date and their subsequent commercialisation.

Findings from the data analysis also revealed that, lack of modern digital equipment and knowledge in digital electronic technology limited the production of Radio and TV commercials production in Ghana to outmoded analogue technology and processes and this situation suppressed the rapid development of Radio and TV commercials in Ghana between 1960 and 1990. Ring (1993) for instance reported that, advertising effectiveness is a major challenge most advertising agencies and advertisers have been battling with for years. He stated that, improvements in technology, creativity and content over the years have helped to improve the effectiveness of advertising. This reportage seems to justify the finding that, the use of analogue equipment and processes affected the effectiveness of local electronic advertising for years until the introduction of digital technology in Ghana in the 1990s.

The analysis also revealed that, competition in commercial placement is another major challenge that local Radio and TV stations have been battling with from 1990s to date. Obviously, this challenge has persisted due to the proliferation of the local media resulting from the liberalisation of the airwaves as reported by Public Agenda (2005), Kwame, (2000) and Safo (1993) in the literature review. The researcher can also induce from this finding that, the media houses outnumber the advertising clients in the local industry and this might have contributed to the market saturation. Similarly, the problem of market saturation being experienced in the local Radio and TV advertising industry is documented by Bradshaw (1927) to have occurred in the USA in the 1920s when commercial Radio broadcasting emerged over there. Comparing the period in which market saturation occurred in USA to Ghana revealed to the researcher that, the local electronic advertising is very young. The researcher could therefore conclude that, there may be less economic and social

activities in Accra requiring advertising than the media houses or most businesses in the metropolis do not advertise their goods and services through the traditional electronic medium.

The researcher could also induce from the results that, the problem of clients' demand for reduction of Radio and TV commercial rates, high discount for commercial placements and price differentials among media houses in the local industry, is not peculiar to Ghana because Tuckwell (1992), Bovee, and Arens (1989) and PricewaterhouseCoopers LLP (2004) respectively, have written extensively about their prevalence in the Canadian, USA and British electronic advertising industries. For instance, a PricewaterhouseCoopers LLP (2004) project report, which sought to make economic analysis of the TV Advertising Market in UK indicated that, difference in price elasticity between traditional commercial TV channels and multi-channel commercial TV channels prevail in UK and that, price elasticity of the multi-channel commercial TV channels was high than the traditional commercial TV channels.

The researcher opines that regular demand for price reduction and high placement discounts from commercials clients in the local electronic advertising industry could be attributed to the low budget of advertising clients in the local industry or lack of standardised commercials pricing system alluded to by some of the respondents during the interview sessions due to variations in the viewership among the TV and Radio stations in the metropolis. The researcher again found out from the result that, the problem of multi-channel media houses dominating single channel media houses in the advanced countries reported by PricewaterhouseCoopers LLP (2004) was also identified by one of the respondents during the interview sessions as

one of the challenges confronting GBC and some local commercial radio and TV stations.

It also emerged from the analysis that, the problem of lack of confidence in media research companies in the local media is making it difficult to categorise the local radio and TV stations according to viewership ratings which could be used to plan a standardised pricing system to regulate the industry. It is obvious from the account made by Tuckwell (1992) in literature review about the advertising pricing systems used in Canada that, in the advanced countries media houses rely on findings of media research companies to harmonise their commercials rates as opposed to Ghana.

The results of the analysis again indicated that, the quality of content of some Radio and TV stations in Ghana is not very attractive to audience and this has affected the viewership of those stations which subsequently impact negatively on their commercials placement. The problem of impact of quality content or programme on viewership of Radio and TV stations has also been identified by Radiocentre Ltd. (2017) in UK. The organisation therefore admonished that media houses must endeavour to develop content or programmes that will attract high viewership. The researcher thinks that if all the Radio and TV stations in Ghana improve upon their content to the satisfaction of viewers they can leverage on their programmes to attract high profile advertising clients and make more profit.

In addition, the researcher found out from the analysis that, inadequate online and mobile Radio and TV broadcasting is another prevailing challenge in the local industry. Even though the results indicated that, few networked and multi-channels broadcast stations in Ghana apply these platforms, majority of the Radio and TV

stations in the local industry have not hooked their broadcast services to the Internet. It is possible that this shortfall has affected the viewership and listenership of the local media on the global platform which invariably has affected the visibility of the Ghanaian media in international broadcasting. The researcher is of the view that globalisation of our local broadcasting stations can help Ghanaian businesses to expand their commercials to other big markets abroad and attract multinational businesses and organisations. The diversification of traditional Radio and TV broadcasting to digital online and mobile broadcasting was also identified by Radiocentre Ltd. (2017) to be a prevailing challenge among the broadcast media in UK but pointed out that, majority of the media houses in UK have integrated online broadcasting and advertising into their operations.

4.6. Impacts of radio and television advertising on Ghana's Development

This theme aimed at responding to *objective five* and *research question five* of the study. It sought to find out and examine the impacts radio and television advertising have had on Ghana's development from the beginning of commercialisation of Radio and TV broadcasting in Ghana to date. To obtain relevant answers to this question, the researcher used unstructured interviews to seek the views and opinions of the respondents during the field study. Below is how the data was analysed and the findings discussed:

Sharing his opinion on how Ghana has benefited from Radio and TV commercials, Mr. V said, "When we were producing Radio and TV commercials for clients, we paid royalties to musicians whose music we used". He also stated that, Radio and TV commercials help the nation to get revenue through taxation. Mr. S also opined that, most advertisers make false claims about their products or services

but however admitted that, electronic advertising creates employment for thousands of people. He cited an example that, the staff strength of his radio station is more than hundred and all of them are paid from the station's advertising revenue. He further stated that, Radio and TV advertising creates indirect jobs for people, and explained that, individuals who are not employees of media houses go to take rate cards of media houses and go to companies to lobby for accounts and when they bring the contract they are given a percentage of the charge or take monthly commissions from the media house. Mr. S also stated that, advertising helps to increase the visibility of businesses which increase the patronage of their goods and services in order to keep them in business. Sharing his opinion on the benefits of electronic advertising, Mr. N said, "Advertising is taking us to the best things happening around the world". Mr. G also said that,

Generally, I think TV commercials play significant role in national development. For instance, commercials create jobs, influence people's decision to purchase especially very catchy and interesting commercials and increase sales. I think advertising is wonderful, it's fantastic. If you have good advertisement that sends the right signal and the right information it helps.

Responding to the question, what are the benefits of electronic advertising to the development of Ghana, Mr. Q articulated the following views: Advertising helps to provide revenue to advertising production and placements agencies which help them to take care of their overhead costs and pay the wages and salaries of their staff, it is able to bring to the notice of the public what is available at what quantity and volume. Through advertising people react or respond to things that are available. Mr. Q however mentioned the following as the negative impact of advertising; in some cases, advertisers try to hyperbolise to embellish their goods and services but

sometimes the embellishment is not the true reflection of the product or service. Advertising also leads to impulse buying.

Mr. G also submitted that, Radio and TV advertising help to provide information on companies, goods and services to clients which help to increase sales and boost businesses. Sharing his views on the impacts of Radio and TV commercials in Ghana's development, Mr. K stated that, right information in a commercial gives positive impact while wrong information gives negative impact. Throwing more light on this submission, he said, "Right information means using correct and acceptable language not nudity or pornographic images. For instance, we must follow regulations about drinks which state that only adults above 18 years must drink".

Mr. K also identified technology advancement as having improved the quality of commercials produced in Ghana but however, observed that, it has reduced the labour force of advertising production agencies in Ghana because nowadays, cameras are small and handy and so few people are required to be employed in the industry. Mr. Y also submitted during the interview session that, Radio and TV advertising provide revenue to Ghana, create jobs and also used as vehicle for public education.

Thorough examination of the findings that emerged from the analysis revealed to the researcher that, Radio and TV advertising have had both positive and negative impacts on Ghana's development since their introduction in Ghana in the 1960s.

In respect of positive impacts, the results indicated that, Radio and TV commercials have helped to create awareness of companies, goods and services and these have boosted the sales of businesses which invariably increase their production, profitability and tax payments to government for national development. Some evidence of the economic impacts of Radio and TV commercials on Ghana are

revealed by a research conducted by Ayimey, Awunyo-Vitor and Gadawusu (2013) on the influence of radio advertising on the sale of herbal products in Ghana.

The results indicated that, there are tremendous impacts of traditional electronic advertising on marketing of herbal medicine in Ghana. The findings of the report further proved that, majority of herbal products retailers in the HO Municipality advertised their products on Radio while a few of them used Television commercials. These benefits of Radio and TV advertising to Ghana seem to be shared by Bughin, and Spittaels (2012) who believe that, advertising spend can boost the economy of a country. To further justify their belief, Bughin, and Spittaels (2012) provided global statistical data which show that advertising has fuelled, on average, about 15% of growth in GDP for the major G20 economies over the past decade and in some years, the contribution was as high as 20%. They attributed this growth to the adaptation of digital and integrated online advertising into traditional Radio and TV advertising.

The researcher also induced from the analysis that Radio and TV advertising have helped to sustain the local media through advertising revenues; it has also created many jobs for people in the local industry. Evidence of how commercial revenues sustain the Ghanaian media can be proven with a research conducted by Preko (2012) on the Effect of Sales Promotion on TV Advertising Revenue in Television Africa, Accra. The findings indicated that, majority of the respondents agreed that, sales promotion through Television commercials contribute a greater part of the stations revenue.

Similar findings also emerged from a research conducted in 2012 into the UK advertising and creative industry by Deloitte LLP (2012). The report indicated that,

advertising funds media and the creative industries in UK and emphasised that, without advertising many firms in these industries would simply cease to exist. The researcher also found out from the analysis that, Radio and TV advertising has heightened the visibility of local and international businesses in Ghana among the public and these invariably increase their sales which make them realise more profit. It has also contributed significantly to the development of public education and enlightenment of social consciousness of Ghanaians. This educative role of Radio and TV commercials was identified in UK by the Deloitte LLP (12) report in which the state and private corporations and organisations use social advertising extensively to encourage positive behavioural change, resulting in substantial social benefits. The report supported the economic value of social contribution of advertising by revealing that, a study in Northern Ireland found a 35% reduction in deaths from drink-driving between 1995 and 2006 as a result of a campaign run by the Department of the Environment. In fact, there are several evidences of government and non-governmental public advertising campaigns on different subjects such as HIV/AIDS, Ebola, drink-driving, over speeding, burglary, hygiene, etc. that have been broadcasted on local Radio and TV stations in Ghana from the 1960s to date. It also emerged from the analysis that, advertising has created innovation and competition among businesses in Ghana. Similarly, all these positive impacts of traditional electronic media on Ghana's development were also identified by the Deloitte LLP (2012) report to have happened in the UK economy.

In respect of negative impacts of Radio and TV commercials on Ghana's economy, the results revealed that, deceitful advertising messages mislead people to make wrong purchases which can affect them in many ways. This can reduce the confidence of the public in advertisement which therefore can affect patronage of

goods and services. Sharing her views on types of commercials and how to improve their effectiveness, Joyce admonished on slideshare.net (2016) against the effects of deceitful advertising messages and suggested advertising copy must be truthful and objective. The use of pornographic images in TV commercials also emerged from the findings. Based on the strong religious and cultural beliefs of Ghanaians, most people hold morality in high esteem and therefore such people will shy away from commercials that portray nudity in their commercials and this will eventually affect sale of products.



CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0. Overview

This chapter focuses on the summary of the major findings of the study, conclusions made by the researcher and recommendations that could be adopted to help solve the research problem. It also makes suggestions for further research.

The major problem that informed this study was lack of or insufficient documented information on the historicity of electronic advertising (Radio and Television advertising) in Ghana. To plan the direction of the study, objectives and research questions were formulated to direct the focus of literature review and data collection. The study hinged on theoretical assumptions of humanism, idealism, pragmatism, nationalism and interpretivism to conduct a descriptive qualitative research into the developmental patterns of Radio and Television broadcasting and advertising in Ghana from 1935-2017 by delving into the background history of Radio and television broadcasting and advertising, the technological developments that have occurred in the development of types of Radio and Television commercials, placement and pricing of Radio and Television commercials, challenges that have confronted the industry and the impacts Radio and Television commercials have had on the development of Ghana.

After breaking down the research topic into relevant sub-topics, they were reviewed with reference to relevant published local and foreign literature to establish how various aspects of the research problem have been handled by other scholars and

organisations. Unstructured interview and observation guides, still-picture photography and documentary study were research instruments used to gather data during the field study. After transcribing and analysing the data, the major findings that emerged from the analysis were discussed based on the major themes that emerged from the analysis to reflect the objectives and research questions of the study.

5.1. Summary of Findings

The following major findings emerged from the analysis and discussions of the transcriptions of the interviews, field notes, archival documents and the interpretations of the researcher's personal observations during the study. The findings have been structured to reflect the objectives of the study, the major themes that emerged from the study and answer the research questions posed at the beginning of the study.

5.1.1. Background history of development of Radio and Television broadcasting and advertising in Ghana from 1935 to 2017.

The major findings that emerged from this research question were presented under the following themes: Development of radio broadcasting in Ghana from 1935-2017, development of television broadcasting in Ghana from 196-017, development of radio and TV commercials in Ghana, iconic individuals and organisations that contributed to the development of Radio and TV broadcasting and advertising in Ghana, and factors that contributed to the development of radio and TV broadcasting and advertising in Ghana.

5.1.1.1. Development of Radio broadcasting in Ghana from 1935-2017.

Radio broadcasting in Ghana started as a wireless relay broadcast service at Accra in the Gold Coast in 1935. From 1935-1938, the wireless relay broadcast service broadcasted only in English language, but six local languages; Twi, Fanti, Ga, Ewe, Nzema, Dagbani and Hausa were added in 1939. In December 1957, a new broadcasting house was built about 800 yards from the one built in 1935 and equipped with state of the art technical facilities and offices. Also, in 1961 radio Ghana started an external service network broadcast with four short-wave transmitters. The external service broadcasted in English, French, Portuguese, Hausa, Arabic and Swahili.

By 1963, a total of 54,389 homes had subscribed to wireless relay broadcast services across Ghana and high frequency transmitters had been installed to broadcast to the Gold Coast and surrounding countries. In 1967, GBC established a commercial service network called Radio 2 and in 1986, set-up the first FM transmission station in Accra. The FM station was later named „Radio GAR“ in 1995. The constitution of the republic of Ghana promulgated a law in 1992 to permit establishment of private broadcasting houses in Ghana which led to the licensing of the first private commercial Radio station in Accra called Radio Universe in 1995. By the end of 2016, a total of 452 private FM stations had been registered in Ghana and 354 of them were in operation.

5.1.1.2. Development of Television broadcasting in Ghana from 1965-2017.

The first Television Training School on the African continent was established by GBC in Accra, Ghana, in January 1963 which gradually led to the establishment of the first Television broadcast network in Accra called Ghana Television (GTV) in 1965. GTV introduced English and local language drama entertainment programmes

in 1967. The English drama was called TV Theatre while the local language dramas were called Akan drama. Subsequently, a film studio was set-up at Cantonments in Accra in 1973 which was finally incorporated into the set-up of GBC in 1975. From 1965-1984, GTV broadcasted in analogue black and white television transmission. In 1978, Ghana government established the National Film and Television Institute (NAFTI) in Accra, and in 1985, GTV introduced electronic transmission equipment and colour transmission broadcast. In 2010, GTV installed standard definition digital telestral television transmission equipment and piloted. At the moment GTV has installed high definition digital telestral television transmission equipment which will be rolled out soon across Ghana. However, some private TV stations in Ghana and other towns have managed to move to digital telestral transmission but all of them are broadcasting on standard definition. The results revealed that, as at 2017, no private Television station in Ghana had installed high definition digital TV transmission equipment. However, few individuals view all the three definitions in Ghana through networking with digital telestral channels like DSTV, GOtv and others. Also, GTV monopolised Television broadcasting in Ghana from 1965 until 1996 when Metropolitan TV was licenced to operate in Accra. It was followed by TV3 in 1997 and has continued till date. By 2016, 54 private TV stations had been licensed to operate in Ghana. However, only 29 were in operation.

5.1.1.3. Development of Radio and TV commercials in Ghana

Radio and Television advertising started in Ghana in 1967 following the setting-up of Radio 2 Network by GBC. GBC monopolised Radio and TV advertising production in Ghana until 1968 when Lintas advertising, started producing Radio and TV commercials for clients. Later Ghana Advertising and Marketing Company also started producing Radio and TV commercials. From 1970s to date many private

advertising agencies have been set-up in Accra that produces Radio and TV commercials for clients. However, GBC monopolised Radio and TV advertising placement in Ghana until 1995 and 1997 when „Radio Universe“ and Metropolitan TV respectively were licenced to operate in Ghana. Currently, three different types of advertising agencies: Advertising production agencies, Marketing and brand management agencies and Radio and TV stations are involved in Radio and TV advertising in Ghana.

5.1.1.4. Iconic individuals that have contributed to the development of Radio and TV broadcasting and advertising in Ghana.

The results revealed that, Governor Sir. Anold Hodson and F. A. W. Byron spear-headed the establishment of Radio ZOY and Mr S. A. Lamptey (Head teacher of Presbyterian Boys School, Accra) also contributed in the expansion of wireless relay radio services in Accra in the middle of 1930s. It also emerged from the results that, Dr Charles Wereko Brobbey was the first Ghanaian to break the law on ban on private broadcasting in Ghana to set-up a private radio station in Accra. He was very instrumental in the early 1990s in the campaign against ban on private broadcasting in Ghana. Also, His Excellency Dr Kwame Nkrumah, the first president of the Republic of Ghana and Mr J. B. Miller, the first Director of Radio in GBC played significant roles in the development of GBC and Mr Frank D. Goodship and Mr. Wes Harrison, both Canadian Broadcasting Corporation experts in Radio and TV production and Engineering helped in the development of radio and television broadcasting infrastructure in Ghana in the middle of 1960s.

GBC’s Radio and TV broadcasters such as Mike Hagan, Jake Otanka Obetsibi Lamptey, Kow Ansah, Mr Bill Marshall, Emmanuel Addo, Joe Cofie, Godwin

Avenorgbor, Charllie Sam, Kofi Ajololo, James Amartey, , Berima Ohome Nkwatia, Yaw Asamoah, Danny Amonoo, Shame Amepofo, Beatreace Aidoo, Mr Ameku, Lucy Banini, Getrude Opare- Addo, Tony Anan-Forson, Anthony Kumah, Freddy Quaicoe, Akwasi Donkor, Charles Amankwa Ampofo and others were Some of the famous iconic personalities that acted as faces or voices in Radio and TV commercials in Ghana in the 1960s to 1980s and in the 1990s, GBC Radio and TV broadcasters such as Kwasi Kyei-Dakwa, Felicia Agyapong, Tim Quashigah, Tom Agbevo, George Crab, Julius Smith, Francis Dadzie, Mike Gesso and others also contributed to the development of Radio and TV advertising in Ghana.

In recent times, different forms of celebrities are used as faces and voices in Radio and TV commercials. Those who feature frequently include Kwame Sefa Kaye, Kofi Boadi popularly called Akroboto, Kojo Nkansah also known as Lilwin, Nana Ama Mcbrown, David Dontoh, Kwame Djokoto, Kwaku Manu, Clement Bonney also called Mr Beautiful, Asamoah Gyan, Dade Ayew, Azumah Nelson, Kofi Adu popularly called Agya Koo, „Funny Face” and others.

GBC’s Radio and TV broadcasting technicians such as Mr Boby Nii Quaye, Sam Kwatia, Set Akwatia, Richard Delali, Emmanuel Komenatey, Philip Agbaleh and others were some of the renowned technical staff that led the recording of Radio and TV commercials in the 1960s to 1980s. Also, entrepreneurs such as Jake Otanka Obetsibi Lamptey, Mr. Ibrahim Ohene Gyan, Talar Fatar, Fadi Fatar, Kisho Nankani, Anthony Dickson, Peter Hasford, Nana Wireku Ampim, Mike Gesso, Kobena Buckner and others helped the development of private electronic advertising in Ghana from 1970s to 1990s.

5.1.1.5. Iconic organisations that have contributed to the development of Radio and TV broadcasting and advertising in Ghana.

The findings also revealed that, GBC is the pioneer Radio and TV broadcasting, training and advertising company in Ghana and National Film and Television Institute (NAFTI) has contributed significantly in training film production personnel for Ghana and the West African sub-region since 1975. Also, Radio Uniners, JOY FM, Metro TV, and TV3 are the pioneer private commercial broadcast houses in Ghana. Friedrick Ebert Foundation of West Germany, USAID, British broadcasting Corporation, Canadian broadcasting Corporation, Sanyo Company of Japan, British, Canada, Germany, Japan and American governments have contributed immensely to the development of GBC and radio and TV broadcasting in Ghana.

Lintas advertising, STB Macan and GAMA films are the pioneer private advertising agencies that contributed to the development of Radio and TV advertising in Ghana. Also, Gynesis Solutions developed the „Airwatch“ software (programme) in 2005 which is used by all media houses in Ghana currently to place Radio and TV commercials. The creation of the software ended the era of placing commercials with playback machines and input devices.

5.1.1.6. Factors that contributed to the development of Radio and Television broadcasting and advertising in Ghana

It emerged from the analysis that, globalisation, colonisation, international collaboration, urbanisation and pressure from local chiefs and public institutions are the major factors that contributed to the development of Radio and TV broadcasting in Ghana. Also, pressure from the business community on GBC in the 1960s to commercialise Radio and TV broadcasting and increasing financial and logistical

challenges of GBC in the 1960s facilitated the commercialisation of Radio and TV broadcasting in Ghana. The promulgation of press freedom and liberalisation law by the 1992 constitution of Ghana in article 162(3) and the subsequent repeal of the seditious criminal libel law in 2001 set the pace for commercial broadcasting and electronic advertising placements in Ghana.

5.1.2. Development of Radio and Television advertising technologies in Ghana from 1967-2017.

The summary of findings of this sub-theme included developmental patterns of types of Radio and TV commercials, Radio advertising technologies, video recording formats and equipment, and development of Radio and TV advertising production processes. Tables 5.1, 5.2, 5.3 (a & b) and 18 respectively give details of the summary:

Table 5.1:
Developmental pattern of types of Radio and TV commercials in Ghana from 1967-2017
(Source: Fieldwork, 2017)

Radio commercials	Television commercials
Government, political, social and commercial announcements	Government, political, social and commercial announcements
Guaranteed promos(Sponsored programmes)	Guaranteed promos (Sponsored programmes)
Live presenter Mentions	Live presenter Mentions
Spot commercials	Spot commercials
Live telecast	Live telecast
-	Product display
-	Product endorsement
-	Squeezed back
-	Opening and closing slides
-	Logo display
-	Studio/presenter branding
-	Crawlers

Table 5. 2:**Developmental pattern of Radio advertising technologies/equipment in Ghana from 1967-2017
(Source: Fieldwork, 2017)**

Types of technology/equipment	Year
Analogue Reel tapes	1967-1990s
Analogue audio recording and editing equipment: Studio recording microphones, Audio mixers, playback machines sound proof studios etc.	1967-1990s
Analogue Professional cassettes	1990s-2006
Digital audio recording and editing equipment: Modern audio mixer, Computers, flush drives, PM3, CDs etc.	1990s-2017
Audio editing software: Cool Edit	1990-2006
Audio editing software: Adobe Audition 1.5, idios, Sound forge, Wavelove etc.	2006-2017

Table 5.3 (a):**Developmental pattern of Video recording formats in Ghana from 1965-2017
(Source: Fieldwork, 2017)**

Video recording formats	Year
Analogue Reel tapes,	1965-1970s
Analogue U-MATIC Tapes and playback machines	1980s-1990s
Analogue Video home System(VHS)	1980s-1990s
Digital BETACAM tape	1990-2005
Digital XDCAM tapes and playback machine	1990s- 2017
Digital editing and recording equipment: Computers, flush drives, PM3, CDs	1990s-2017

Table 5.3(b):**Developmental pattern of other video recording equipment/technologies in Ghana from 1965-2017 continued (Source: Fieldwork, 2017)**

Other video recording equipment	Year
<i>Analogue editing and recording equipment:</i> Black and white video cameras, TV sets, tripods, lights, transmission mixers, microphones, clapboard, costume and props.	1965-1985
<i>Digital editing and recording equipment:</i> Red and Black magic digital video cameras, Drones, Boom and Lapel microphones, camera mounts such as Jeps, grips, tripods and Tracks, white/daylight, tungsten light, gels, Location Monitor, computers, Clapboards, costume and props.	1985-2017
<i>Digital video editing software:</i> Idios, Adobe Premier Pro, Final Cut Pro, Avid, Davinci Resolve, Adobe illustrator, Adobe Photoshop, Adobe after effect, Aligator flash, Cinema 3D etc.	1985-2017

The findings also indicated that, majority of the advertising production agencies in Accra do not purchase and stock the cameras but rent from individuals and other advertising agencies.

Table 5.4:

Radio and Television commercials production processes (Source: Fieldwork, 2017)

Steps	Radio ads production processes	TV ads production processes
1.	Taking of brief	Taking of brief
2.	Research and team brainstorming	Research and team brainstorming
3.	Script/concept development	Script/concept development
4.	Script breakdown	Script breakdown
5.	Preparation of story/picture board	Preparation of story/picture board
6.	Selection of voice	Selection of cast and voice
7.	Script rehearsals	Script rehearsals
8.	Selection or creation of elements: Sound effect and music	Selection of props, costume, make-up, recording equipment, music and location
9.	Recording of commercial	Mapping of location and preparation of call sheet
10.	Editing and mixing (First cut)	Shooting
11.	Conference jury and final cut	Video editing
12.	-	Voice editing, generation of graphics and animation
13.	-	Mixing (First cut)
14.	-	Conference jury and final cut

It also emerged from the results that, all the advertising production agencies in Accra shoot commercials out of sequence and also, some of them sublet some of the technical production activities to other professionals such as animators, costume designers, set designers, sound engineers, graphic designers, make-up artists, cartoonists and cinematographers. The results also indicated that, majority of the advertising production agencies go through similar processes in producing Radio and TV commercials, however, few of them skip some of the steps.

5.1.3. Radio and Television advertising placements and pricing systems used in Ghana.

The analysis revealed that, from 1967-2005, Radio and TV stations in Accra used manual scheduling methods and playback machines to place commercials and from 2005-2017, all Radio and TV stations in Accra used manual scheduling methods and „Airwatch“ to place commercials. In Accra, majority of media buying negotiations are done by brand communication agencies on behalf of advertisers. Also, all media houses in Accra offer placement discounts to advertisers however, each media house determines its percentage based on its criteria.

It also emerged that, there is no standard pricing system for placing commercials in Accra; prices vary among the media houses. Also, there are more media houses in Accra than advertisers who place commercials on Radio and TV. Network broadcast stations in Accra charge high placement fee than single network broadcast stations and all media houses in Accra use rate cards to inform clients about their commercial slots and pricing systems and fix their placement prices according to the day-part or time segment in which the commercial is placed. Peak times attract higher prices than off-peak times in Accra.

The findings also revealed that, all the media houses in Accra place commercials, however, none of them has an in-house production unit and majority of the media houses in Accra are sceptic about the media ratings published by media research companies in Accra. Dramatisation and narrative commercials have dominated commercials placed on Radio broadcast networks in Accra from 1967-2017 and live broadcast and LPM commercials are the highly priced commercials on

Radio and TV in Accra. Apart from GBC, no media house in Accra sensors commercials of clients before placement.

5.1.4. Challenges of Radio and Television advertising in Ghana

The findings revealed that, there is intense competition for clients among the brand communication agencies, advertising production agencies and Radio and TV stations in Accra. Also, advertising production agencies face difficulties in raising funds to pre-finance huge advertising projects, procure modern film production equipment and employ full complement of permanent technical staff. Advertising production agencies face problems with clients and non-professional cast and media houses face problems with irregular payment of placement fees and high discount demanded by clients.

It also emerged that, advertising production agencies face difficulties in locating and accessing good locations to shoot TV commercials. Also, there is apparent lack of effective implementation of intellectual property laws to protect the creative works of brand communication and advertising production agencies in Accra. There is also scarcity of technical personnel for TV commercial production and lack of proper censorship of radio and TV commercials before placement and regulation for standard placement prices of Radio and TV commercials in Accra.

Majority of the media houses in Accra are not able to affiliate or network with large broadcasting houses, they have also not integrated online broadcasting into their activities and lack the capacity to develop attractive local programmes or import foreign films that will attract more sponsors.

5.1.5. Impacts of Radio and Television advertising on Ghana's Development

The results indicated that, Radio and TV advertising have had positive and negative impacts on Ghana's economy and social life of its citizenry. Tables 5.5 (a &b) give a summary of the major findings that emerged from the study on the positive and negative impacts Radio and TV advertising have on Ghana's development:

Table 5.5(a):

Impacts of Radio and Television advertising on Ghana's Development (Source: Fieldwork, 2017)

Positive impacts	Negative impacts
Creation of jobs to reduce unemployment in Ghana	Deceitful advertising message erode the confidence of the public in goods and services of businesses which affects patronage of goods and services
Provision of public education on social issues, delinquent behaviours and epidemics	The use of indecent language in Radio and TV commercials incite negative values in children
Generation of revenue for media houses to keep them in business	The use of pornographic images in TV commercials influence the behavior of children negatively
Creation of visibility for local business in Ghana and abroad	Comparative advertising course legal suits among businesses.

Table 5.5(b):

Impacts of Radio and TV advertising on Ghana's development continued (Source: Fieldwork, 2017)

Positive impacts	Negative impacts
Generate revenue for government for national development through taxations	Embellished advertising messages create impulse buying among consumers
Helps business to increase sales, break-even and make maximum profit.	-
Helps to sustain businesses and foster growth in the national economy	-
Helps to create competition among businesses which brings about innovation and creativity	-

5.2. Conclusions

Juxtaposing the findings that emerged from the analysis and discussions of the data with the ontological and epistemological assumptions of the researcher, the theoretical framework and the research paradigm that drove the study, the researcher made the following inferences:

The colonial government was able to introduce radio broadcasting services in the Gold Coast because, in the period in which the medium was imported into the Gold Coast, the technology had already emerged in America and Europe and that the Gold Coast was part of the colonies of Great Britain. The invention of Radio broadcasting in America confirms the humanistic traits in the inventors which inspired idealism and pragmatism in them to create the technology. Also, the emergence of the technology in the advanced countries proves that the technology was exotic to the Gold Coast and that it reached the Gold Coast through globalisation. The influence of humanism in the invention of the technology and the globalised nature of the technology is in tandem with the researcher's claim made in the theoretical framework that, electronic advertising technology was imported to Ghana from the advanced countries. These conclusions of the researcher can be buttressed with the invention of Radio communication by Guglielmo Marconi as reported by Spike (2016).

The researcher can also infer that, perhaps, the colonial masters introduced Radio broadcast service to the Gold Coast for multiple reasons: To use the medium as a means of feeding the local people with foreign culture, inform them about happenings in Britain and other countries across the world and using it as a means of entertaining and educating them. This conclusion of the researcher can be justified

with a letter written by the Colonial Secretary of the Gold Coast to the Colonial Office in Britain in 1937 to justify the necessity to install Short-wave Radio Transmitter in Accra as reported by Ansah (1984).

It is also conclusive from the findings that, the sacrificial work done by Sir. Anold Hodson and Mr F. A. W. Byron in introducing wireless relay broadcast service in the Gold Coast and the subsequent effort made by His Excellency Dr Kwame Nkrumah, the first president of the republic of Ghana, Mr Frank D. Goodship and Mr Wes Harrison in setting-up Radio ZOY and Television Training School in Accra in 1935 and 1963 respectively, which the TV Training school eventually led to the establishment of Ghana Television (GTV) in 1965, and the contributions of Jake Otanka Obetsebe Lamptey, Tallar Fatar and Fadi Fatar, Kow Ansah, Anthony Dickson, Peter Hasford and Nana Wireku Ampim, Ibrahim Ohene Gyan, Kisho Nankani and others in the development of Radio and TV commercials in Ghana were inspired by humanism, nationalism and pragmatism as espoused in the theoretical framework by the researcher.

Again, the researcher can conclude from the findings that, despite the rapidity in which Radio broadcasting was spread across the Gold Coast and Ghana respectively from 1935-1963, the colonial masters and His Excellency Dr Kwame Nkrumah delayed in its commercialisation. Perhaps, this delay might have affected the development of trade and commerce in Ghana. It is also possible that state monopoly of Radio and TV broadcasting in Ghana for over 60 years contributed greatly to the slow development of Radio and TV advertising in Ghana in that period. Even though Radio and TV broadcasting were commercialised in Ghana in the middle of 1960s, their development were almost stagnant in that period due to the ban on private Radio and TV broadcasting in Ghana by His Excellency Dr Kwame Nkrumah

and the subsequent military governments that took over the control of Ghana from 1969 to 1993. However, liberalisation of the airwaves by the 1992 constitution of the Republic of Ghana and the subsequent repeal of the criminal libel law in 2001 paved the way for proliferation of private Radio and TV broadcasting and advertising in Ghana.

The researcher also believes that, another important factor that might have boosted Radio and TV advertising a little in Ghana in the „dark periods“ was the introduction of local language broadcast by GBC. Because of high illiteracy level in Ghana during the 1960s-1980s, majority of audiences preferred local language Radio and TV commercials to English Language commercials and since most of the Radio and TV commercials in those days were produced in both local language and English, the illiterate population mostly listened to local language commercials.

Also, due to the monopoly of GBC in placing Radio and TV commercials for three decades, there were no significant innovation and creativity in commercials placement in Ghana. However, the liberalisation of the airwaves in the 1990s has helped to create keen competition in Radio and TV advertising in Ghana which is impacting positively on the development of the industry.

It is also obvious from the findings that, the contributions of donor countries and organisations such as Canadian government, Friedrich Ebert Foundation of West Germany, USAID, and others have contributed significantly to the infrastructural and technological development of Ghana's electronic advertising industry. It is also conclusive from the findings that, present and former staff of GBC have contributed significantly to the development of private Radio and TV broadcasting and advertising in Ghana because, most of them used the knowledge, skills and

experiences they acquired from GBC training school and their job schedules to set-up their own private media houses and advertising agencies, work on freelance bases or employed as managers of private media houses. For instance, Kow Ansah and Jake Otanka Obetsebe Lamptey contributed the experiences they acquired from GBC to help in the setting-up of TV Africa and Lintas advertising respectively. Other people such as Kwasi Kyei Darkwa, Tommy Annan-Forson, Kwaku Ofori Asare and others were employed as Chief Executives/managers of some private media houses in Ghana.

Again, it is the view of the researcher that, even though GBC remained the only broadcasting company in Ghana from 1935-1990s, the infrastructural, logistical and technological development of the company was very slow due to inadequate financial support from Ghana government. Perhaps, it was due to this situation that made the company continue to use manual and obsolete technology imported from abroad until 1985 when they received modern Radio and TV broadcasting equipment from donor organisations abroad which ushered in colour TV transmission and ended manual and black and white TV transmission in Ghana.

Also, Announcements, Guaranteed Promos, Live Presenter Mentions, Spot commercials and Live telecast, dominated types of Radio and TV commercials placed in Ghana due to the slow pace in which Radio and TV broadcasting and advertising technology developed in Ghana from 1967-1990s. However, the emergence of new forms of TV commercials such as Product Display, Product Endorsement, Squeezed Back, Opening and Closing Slides, Logo Display and Crawlers in the local industry from the year 2000s, is an indication that, the private commercial broadcasting companies brought into the local industry modern technology, versatility and innovation which led to the application of these advertising concepts in Ghana.

The researcher could also induce from the findings that, it was pragmatism and globalisation that inspired individuals like Jake Otanta Obetsebe Lamptey, Kow Ansah, Ibrahim Ohene Gyan, Talar Fatar and others to explore into the emerging electronic media technologies in the 1970s and 1990s respectively to become the icons of Radio and TV advertising production in the private sector in Ghana. Also, the establishment of GBC Training school and NAFTI have had huge impact on the development of Radio and TV broadcasting technology in Ghana.

The findings also inferred that, the introduction of computer applications in Radio and TV broadcasting and film production in Ghana in the late 1980s moved many curious and proactive individuals to explore the technology through apprenticeship and self-tutelage and gradually, the technology spread across Ghana. It is also conclusive that, it is through the period of experimentation that led to the establishment of most information communication technology (ICT) companies, multimedia advertising production agencies and brand communication companies in Accra to explore the local electronic advertising market which has led to the proliferation of many multimedia advertising and brand communication agencies in Accra and other commercial towns across Ghana. Evidence, of this conclusion can be adduced with the creation of „Airwatch“ software by Gynesis Solutions in Accra in 2005 for GBC and which has been replicated by all Radio and TV stations across Ghana to place Radio and TV commercials. In fact, the creation of the software ended the era of manual placement of Radio and TV commercials in Ghana.

Again, the concept of computer networking and Internet technology introduced in Ghana in 1998 by Network Computer Systems and reported on Ghanaweb.com (2016) might have influenced the application of those concepts in electronic broadcasting and advertising in Ghana. Today, few broadcasting houses in

Ghana have networked their stations to foreign and local broadcast stations and integrated online advertising into their services. However, majority of the media houses that have not been able to network their station with other local and international stations and integrate online advertising into their activities could be due to lack funds or proactivity.

It was evident from the findings that, the high prices of Radio and TV commercials charged by some Radio and TV stations in the local industry in advertising placement is due to the fact that they have been able to dominate the industry through investment, innovation and creativity in network and internet broadcasting and attractive programmes, and this has made them more attractive to the few advertising clients in the local market. However, majority of local Radio and TV stations that continue to attract low advertising clientele could be due to their inability to create attractive local programmes or import foreign films that will attract sponsorships and large viewership.

Again, the numerous challenges confronting the advertising production companies in respect of low clientele, low pricing and default payments is because, the local economy is dependent on the service industry and importation and sale of foreign goods instead of local manufacturing. As a result, the few manufacturing companies in Ghana realise low sales therefore affecting their capital base. In fact, advertising thrives most in a manufacturing economy than merchandising economy because merchandise businesses feed the retail market which have low capital base to embark on national advertising. The culture of Ghana's advertising industry has been that, majority of the advertising production companies are based in Accra (the national capital) and they produce national advertisements for large companies. It is few retail shops that do local advertising in Ghana.

The challenge of inadequate technical personnel confronting the local electronic advertising industry could be due to inadequate training institutions in Ghana and lack of adequate training facilities and instructors. This conclusion of the researcher could be justified because, at the moment it is only NAFTI and University of Cape Coast and few private media training schools that offer certificate, diploma and bachelors programmes in film production. Surprisingly, there is no public or private university in Ghana that offers a post-graduate programme in film production.

It is conclusive from the findings that, the use of inappropriate language and pornographic images in Radio and TV commercials and non-standardised pricing of Radio and TV commercials placements in Ghana could be attributed to lack of adequate regulation in the local electronic advertising. It is also conclusive from the findings that, the poor quality and low standard of some Radio and TV commercials produced in Ghana could be due to the use of substandard production equipment, bad script, technical direction, poor editing and mixing, bad settings and locations and production processes used in producing those commercials. This problem persists in the local industry because some production houses use non-professionals in the production chain and fail to raise huge budget for their productions.

Again, Ghana's ability to use Radio and TV broadcasting and advertising to educate, inform and conscientise its citizenry on environmental, political, social-economic, cultural and health issues since the technologies were imported into Gold Coast and Ghana respectively, could be attributed to the nation's ability to have maintained a national broadcasting network to date that provide public education to its citizenry. The privatisation of the broadcast media might also have helped the nation to pursue this agenda.

5.3. Recommendations

Based on the findings that emerged from the analysis and the conclusions made, the researcher made the following recommendations that could be adopted to solve the research problem articulated in chapter one:

5.3.1. Recommendations to Ghana government

The background history of Radio and Television broadcasting in Ghana that have been reconstructed must be prepared into a book and placed in the reference libraries of Ghana Broadcasting Corporation across the country. This history must also be integrated into the curricular of communication studies and arts and culture education at all levels in Ghana.

The history of Radio and Television advertising in Ghana that have been reconstructed must be developed into a book and placed in the reference libraries of GBC across the country, AAG, NMC, NCA and libraries of academic institutions. This history must also be integrated into the curricular of Media and Communication studies, Marketing, Advertising and Public Relations and Communication design education at all levels in Ghana.

Ghana Broadcasting Corporation must be allowed to set-up in-house advertising production unit to produce Radio and TV commercials for clients so as to generate funds to augment the little internally generated funds they receive from commercials placements. This will make the corporation financially viable and gradually free itself from government subvention.

Strategic policies and flexible programmes must be developed to boot local manufacturing so as to increase advertising budgets of businesses which will subsequently, increase Radio and TV advertising accounts at national and local levels.

A university of media studies must be set-up in Ghana to increase the training of different multimedia professionals to feed the local media and advertising industry. Also, intellectual property laws in Ghana must be effectively enforced to protect the copy writes of the creative industry in Ghana.

5.3.2. Recommendations to tertiary institutions

Communication Design, Film Studies and advertising departments in public and private universities must develop new programmes in interactive design, animation, film editing, cinematography, sound engineering and others to enrich their curricular so that their products can be conversant with modern trends of technology in the advertising industry.

Communication Design, Film Studies and advertising students must be made to undergo compulsory industrial attachments in advertising production companies, brand communication companies and Radio and TV stations to acquaint themselves with modern trends in Radio and TV production equipment, production processes and placement and pricing systems in industry.

Communication Design, Film Studies and advertising departments that lack technical instructors in modern advertising technologies must liaise with industry professionals and engage them as instructors to help train their students. Communication Design, Film Studies and advertising faculties and departments whose lecturers lack contemporary knowledge and skills in Radio and TV advertising

technology and management must contract practicing professional Radio and TV advertisers and production houses to organise in-service training for their staff to enable them acquaint themselves with modern trends in industry.

5.3.3. Recommendations to Advertising Association of Ghana:

Full portrait of Jake Otanka Obetsebe-Lampsey must be erected at the forecourt of the association's national office in Accra to recognise his unique contributions to the introduction and development of Radio and Television advertising in Ghana. The association must also improve upon its regulatory functions in the local Radio and Television advertising.

5.3.4. Recommendations to broadcasting houses in Ghana

Single network Radio and TV stations must be proactive and develop strategies to raise the needed capital to procure equipment that can make them network their station with local and foreign network broadcast houses that have wide listenership and viewership. Local broadcasting houses that lack the knowledge, skills and capital to develop attractive local content programmes, import attractive foreign films and integrate online broadcasting and advertising into their activities must be proactive and develop strategies that can empower them to do that so they can be competitive in the industry.

5.3.5. Other Recommendations

Ghana Broadcasting Corporation must erect full portraits of iconic personalities like Sir. Anold Hodson and Mr. F. A. W. Byron at the forecourt of their national office to recognise their unique contributions to the introduction of Radio broadcasting in the Gold Coast. Lintas Advertising must also erect full portrait of Jake

Otanka Obetsebe-Lampsey at the forecourt of their office in Accra to commemorate him.

Marketing, Advertising, Film studies, Multimedia and communication Design students and graduates from tertiary institutions must explore opportunities in the local advertising market and develop attractive proposals that can make them get financial support from financial institutions and individual entrepreneurs to set-up advertising production agencies in other regions and districts across Ghana to boost local advertising. Multimedia advertising production agencies that lack the necessary modern equipment and technical staff must develop strategies to raise the needed capital to procure them and hire the services of professionals.

Copies of the findings of this thesis must be placed in the reference libraries of GBC, the National Media Commission, National Communications Authority, Advertising Association of Ghana and the libraries of all media related, history, African arts and Culture, Arts and Culture and African studies faculties and departments in tertiary institutions for easy access to students, researchers and the general public.

5.4. Suggestions for future Research

Even though the scope of the local electronic advertising industry covers traditional Radio and Television broadcasting and advertising and Internet, mobile phone and social media advertising, the study was delimited to only the historicity of Radio and Television broadcasting and advertising. The researcher would therefore suggest that, the other forms of online media and advertising can also be researched into by other researchers to complete the holistic documentation of the historicity of electronic media and advertising in the local industry.

REFERENCES

- adage.com. (2003) *History: 1950s*. (2017, February 22nd). Retrieved from: <http://adage.com/article/adage-encyclopedia/history-1950s/98701/>
- Adams, J. M., Faux, D. D., & Rieber, J. L. (1998). *Printing technology*. (3rd ed). New York: Delmar publishers Inc.
- adsforlater.wordpress.com. (2009). *The history of advertising on television*. (2016, October 4th) Retrieved from: <https://adsforlater.wordpress.com/2009/06/08/the-history-of-advertising-in-television/>
- Advertising Association of Ghana. (2012). *Advertising in Ghana: Growth, development and focus* (Manuscript) Accra: AAG Head office.
- Amarantunga, D., Baldry, D., Sarshar, M., & Newton, R. (2002). *Quantitative and qualitative research in built environment; application of mixed research approach*. *Work Study*, 54(1), 17-31.
- Amenuke, S. K., Dogbe, B. K., Asare, F. D. K., Ayiku, R. K., & Baffoe, A. (1999). *General knowledge in art for schools and colleges*. Accra: Ministry of Education.
- Antonoff, M. (2009). *Television*. Microsoft® Student 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.
- Ansah, P.A.V. (1984). *Problems of localising radio in Ghana*. Accra: Gazette 25 (1) p.13.
- Ansah, P.A.V. (1985). *GBC Golden Jubilee Lectures*. Accra: Ghana Publishing Corporation. P. 21.
- Ansah, P. A. V. (1985). *Ghana broadcasting Corporation, golden Jubilee lectures*. Accra: Ghana Broadcasting Corporation.
- Art Source International Inc. (2012). *History of the poster*. (2012, October 5th). Retrieved from: http://www.rare-maps.com/poster_history.cfm
- Ayimey, E. K., Awunyo-Vitor, D., & Gadawusu, J. K. (2013). Does Radio Advertisement Influence Sale of Herbal Products in Ghana? Evidence from Ho Municipality. *Journal of Scientific research, Modern economy* (4)65-658. (2017, October 16th) Retrieved from: <http://dx.doi.org/10.4236/me.2013.410070>
- Bassey, M. (1981). Pedagogic research: on the relative merits of search for generalisation and study of single events. *Oxford Review of Education* 7 (1981), 73–93.

- Berman, S. J. Duffy, N., & Shipnuck, L. A. (2006). *The end of television as we know it: A future industry perspective*. NY: IBM Business Consulting Services, IB Corporation.
- Bosch, T. E. (2007). *Sustaining Community Radio*. UNESCO Community Radio South Africa. (2017, June 9th). Retrieved from:
<http://www.i4donline.net/articles/currentarticle.asp?articleid=1156&typ=Features>.
- Bozeman, B. (2000). *Technology Transfer and Public Policy: A Review of Research and Theory*. *Research Policy*, 29, 627-655. (017, October 16th) Retrieved from: [http://dx.doi.org/10.1016/S0048-7333\(99\)00093-1](http://dx.doi.org/10.1016/S0048-7333(99)00093-1)
- Bovee, L. C., & Arens, F. W. (1989). *Contemporary advertising* (3th ed.), Illinois: Richard D. Irwin Inc. pp. 5, 12, 17, 18, 19, 89, 367, 429 and 537
- Blaikie, N. (2010). *Designing social research* (2nd ed.). Cambridge: Polity Press.
- Bradshaw, P.V. (1927) *Art in Advertising*, London: The Press Art School
- Broadcasting in the Gold Coast-establishment of by the United African Company Limited*. (1930). Reference No. GH/PRAAD/CSO/7/5/15. Accra: Public Records and archives Administration department (PRAAD).
- Broadcasting Services in Accra*. (1935). Reference No. GH/PRAAD/CSO/7/5/40. Accra: Public Records and archives Administration department (PRAAD).
- Bughin, J., & Spittaels, S. (2012). *Media entertainment and information: Advertising as an economic-growth engine, the new power of media in the digital age*. Brussels: McKinsey & Company.
- Businessdictionary.com. (2015). *What is electronic advertising?* (2015, July 10th). Retrieved from: <http://www.businessdictionary.com/definition/media.html>
- Businessdictionary.com. (2015). *What is Electronic advertising?* (2015, July 10th). Retrieved from: <http://www.businessdictionary.com/definition/media.html>
- Cambridge International College. (2012). *Study and training manual: Advertising and public relations*. Jersey JE3 7BY: Author. Pp. 11-16, 23, 25, 28, 32-39, 93 and 95-96
- Cantril, H., & Allport, W. G. (1935). *Psychology of Radio*. Indiana: Harper and Brothers.
- Churchill, G. A., & Iacobucci, D. (2009). *Marketing research: Methodological foundations*. Mason: Cenage Learning.
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in education 6th edition*. London: Routledge.

- Cohen, L. Manion, L., & Morrison, K. (2000). *Research methods in education* (5th ed.). London: RoutledgeFalmer.
- Commercial advertising over the Gold Coast Radio Diffusion Service-Request for information regarding.* (1946). Accra: PRAAD. Ref. No. GH/PRAAD/CSO.5/7/225
- Creswell, J. W. (2003). *Research design. Qualitative, quantitative and mixed methods approaches*. Thousand Oaks, CA: Sage Publications.
- Creswell, J. W. (2008). *Educational research: Planning, conducting and evaluating quantitative and qualitative research* (3rd ed.). New Jersey: Pearson Education.
- Curran, M. C., & Jef, I. R. (2002) Oracles on Advertising: Searching for a Definition. *Journal of Advertising*, 2002, 31(2), 63-77.
- Deloitte LLP. (2012). *Advertising pays: how advertising fuels the UK economy*. London: Advertising Association of UK.
- DeGraft-Yankson, P., & Agyarkoh, E. (2013). *Historical and technological developments of outdoor advertising in Ghana*. UK: Lambert Academic Publications
- Denscombe, M. (1998). *The good research guide for small-scale social research projects*. Buckingham: Open University Press.
- Digitalradioplus.com.au. (2017). *The influence of digital radio on the advertising market.* (2017, November 5th) Retrieved from: www.digitalradioplus.com.au.
- Doscher, J. (2000). *Insidious infiltration: A brief history of Television Advertising.* (2017, February nd). Retrieved from: http://www.suite101.com/article.cfm/american_kitsch/35940/1
- Dunning, J. H. (1994). Multinational Enterprises and the Global of Innovatory Capacity. *Research Policy*, 23, 67-88. [http://dx.doi.org/10.1016/0048-7333\(94\)90027-2](http://dx.doi.org/10.1016/0048-7333(94)90027-2)
- Easterby-Smith, M., Thorpe, R., & Lowe, A. (2002). *Management Research* (2nd ed.). Great Britain: Sage Publications Incorporated.
- Editors of Eastman Kodak Company. (1991). *The joy of photography.* (3rd edition). Canada: Eastman Kodak Company.
- Edwards, F. (1989). *What is humanism?* Amherst, NY: American Humanist Association. (2016, December 3rd), Retrieved from <http://www.jcn.com/humanism.html>
- Edwards, F. (2015). *Humanism.* (2016, December 3rd), Retrieved from: http://infidels.org/library/modern/fred_edwards/humanism.html)
- Ernest, P. (1994). *An introduction to research methodology and paradigms*. Exeter, Devon: RSU, University of Exeter.

- Eyiah, J. K. (2002). *Printing in Ghana: Then and Now*. (2012, February 6th). Retrieved from: <http://www.ghanaweb.com/GhanaHomePage/features/artikel.php?ID=26872>
- Feldman, L., Watson-Watt, Robert A., & Zworykin, V. K. (2009). *Radio*. Microsoft® Student 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.
- Firestone, W. A. (1993) Alternative arguments for generalising from data as applied to qualitative research, *Educational Researcher* 22 (1993), 16–23.
- Fosu, K. (1993). *20th century art of Africa*. Accra: Artists Alliance Gallery.
- Fraenkel, R. J., & Wallen E. N. (2009). *How to design and evaluate Research in Education* (7th Ed.). New York: McGraw-Hill Companies Inc.
- Free TV Australia Limited. (2013). *Television advertising key to driving business effects, say experts*. Mosman NSW: Free TV Australia Limited.
- Fuss, P. (2009). *Idealism*. Microsoft® Student 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.
- Gallery.sjsu.edu. (20012). *History of posters*. (2012, October 4). Retrieved from: http://gallery.sjsu.edu/paris/mass_produced_art/PostersOpening.htm
- Gbcghana.com. (2016). *History of Ghana Broadcasting Corporation*. (2016, October 8th). Retrieved from: http://www.gbcghana.com/index.php?launch=about_us
- Getlein, M. (2002). *Gilbert's living with art*. (6th ed.). New York: McGraw-Hill Companies Inc.
- Ghana Broadcasting Corporation. (2010). *75th Anniversary Commemorative Magazine*. Accra: Ghana Broadcasting Corporation.
- Ghana Broadcasting Corporation. (1985). *Sixty years of broadcasting service: GBD at 60, 1035-1985*. Accra: GBC.
- Ghana Broadcasting Corporation. (1985). *Golden Jubilee: 1935-1985*. Accra: Ghana Broadcasting Corporation.
- Ghana Broadcasting Corporation. (1965). *Wired broadcasting service in Ghana*. Archival document from Public Records and archives Administration department (PRAAD). Accra: Ghana Broadcasting Corporation.
- Ghana Broadcasting Corporation. (1965). *The story of radio Ghana*. Archival document from Public Records and archives Administration department (PRAAD). Accra: Ghana Broadcasting Corporation.
- Ghana Broadcasting Corporation. (2010). *Profile of marketing division*. Ghana Broadcasting Corporation 75th Commemorative Anniversary Magazine. p.21.
- Ghana Broadcasting Corporation. (1995). *BGC at 60: 1935-1995, sixty years of broadcasting in Ghana*. Accra: Ghana Broadcasting Corporation.

- Ghana's constitution of 1992 with amendments through 1996, Article 162(3) p. 84 (Electronic version, Online). (2018, February 28th). Retrieved from: contituteproject.org
- Ghanaweb.com. (2016). *History of Internet in Ghana*. (2016, October 8th). Retrieved from: <http://www.ghanaweb.com/GhanaHomePage/it/history.php>
- Ghanaweb.com. (2012). *Introduction of internet in Ghana*. Retrieved April 18, 2012. Website: <http://www.ghanaweb.com/GhanaHomePage/it/history.php>
- Gillette, M. J. (1997). *Theatrical design and production: An introduction to scenic design and construction, lighting, sound, costume and makeup* (4th edition). NY: McGraw-Hill Company Inc.
- Gluck, M., & Sales, R. M. (2008). *The future of Television? Advertising, technology and the pursuit of audiences*. Southern California: Norman Lear Centre, School for Communication, University of Southern California.
- Goetz, J. P., & LeCompte, M. D. (1984). *Ethnology and qualitative design in educational research*. Lexington, MA: D. C. Heath.
- Gray, D. E. (2004). *Doing research in the real world*. London: Sage Publications Limited.
- Guba, E. G. (1981). Criteria for assessing the trustworthiness of naturalistic inquiries. *Educational Communication and Technology Journal* 29 (1981), 75–91.
- Guba, E.G., & Lincoln, Y.S. (1985) *Naturalistic inquiry*. Beverly Hills: Sage, 1985.
- Guy, R. F., Edgley, C. E., Arafat, I., & Allen, D. E. (1987). *Social research methods: puzzles and solutions*. Massachusetts: Allyn Newton.
- Henn, M., Weistein, M., & Foard, N. (2006). *A short introduction to social research*. London: Sage publication.
- Heron, J. (1996). *Co-operative inquiry: research into the human condition*, London, Sage publication.
- Historians.org. (2017). *What are radio's basic problems and future prospects?* (2017, October 27th). Retrieved from: <https://www.historians.org/about-aha-and-membership/aha-history-and-archives/gi-roundtable-series/pamphlets/how-far-should-the-government-control-radio/what-are-radios-basic-problems-and-future-prospects>
- Holden, T. M., & Lynch, P. (2004). Choosing the appropriate methodology: Understanding research philosophy. *The Marketing Review*, 4(4), 397-409.
- Hollinger, R. (2009). *Pragmatism*. Microsoft® Student 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.
- Jethwaney J. & Jain S. (2006). *Advertising Management*. New Delhi: Oxford University press. Pp. 7, 86-87 and 260

- Hannah, & Joyce, J. O. (2016) *Planning of television advert: Types of television adverts*. (2016, October 13th). Retrieved from: <http://www.slideshare.net/jojoycexxx/tv-advert-powerpoint>
- Keith, J. T. (1992). *Canadian advertising in action: (2nd ed.)*, Ontario: Prentice –Hall Canada Inc.
- Keller, K. L. (2013). *Strategic Brand Management: Building, measuring and managing brand equity* (4th Edition), London: Pearson Education, Inc.
- Kumar, R. (1999). *Research methodology: A step-by-step guide for beginners*. London: Sage Publications.
- Kumar, V., Kumar, U., & Persaud, A. (1999). Building technological capability through importing technology: The case of Indonesian manufacturing industry. *Journal of Technology Transfer*, 24, 81-96. <http://dx.doi.org/10.1023/A:1007728921126>
- Kurankye, T. (2011). *Graphic design for high senior schools*. (Revised Edition). Cape Coast: Nyakod printing Works.
- Kusi, H. (2012). *Doing Qualitative Research: A Guide for researchers*. Accra: Emmpong Press.
- Kurtz, P. (2000). *Humanist manifesto 2000: A call for a new planetary humanism*. Amherst, New York: Prometheus Books.
- Kwame, K. (2000). *Power and politics in Ghana*. USA. Freedom Forum.
- Lan, P., & Young, S. (1996). International Technology Transfer Examined at Technology Component Level: A Case Study in China. *Technovation*, 16 (6), 277-286. [http://dx.doi.org/10.1016/0166-4972\(96\)00005-3](http://dx.doi.org/10.1016/0166-4972(96)00005-3)
- Lincoln, Y. S., & Guba E. G. (1985). *Naturalistic inquiry*. Beverly Hills: Sage publications
- Lovell, S. A. (1998). *Technology transfer: Testing a theoretical model of the human, machine, mission, management and medium components*. Unpublished Msc. thesis. Cranfield: College of Aeronautics, Cranfield University.
- Malhotra, N. K., & Birks, D. F. (2007). *Marketing research: An applied approach*. (3rd ed.). Spain: Pearson Educational Limited. New York: Financial Times/Prentice Hall.
- Marc, D. (2009). *Radio and Television Broadcasting*. Microsoft® Student 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco: Jossey-Bass.
- McGivern, Y. (2006). *The practice of market and social research: An introduction* (2nd ed.). New York: Financial Times/Prentice Hall.

- Millerson, G., & Owens, J. (2008). *Video production handbook* (4th ed.) UK: Elsevier Inc.
- Motswako Media Group. (2007). *Factors impacting on community radio sales*. (2017, July 22nd). Retrieved from: <http://www.motswakomedia.co.za>.
- Mtimde, L. (2000). *Sustainability for community radio*. A paper presented at the Namibia Community Broadcasting Conference. November. (2017, June 29th). Retrieved from:
http://www.ourmedianet.org/members/Mtimbe/Mtimbe_CommRadiSustain.rtf
- Muswede, T. (2009). *Sustainability challenges facing community radio: a comparative study of three community radio stations in Limpopo province*. Unpublished M. A. in media studies thesis. Limpopo: Faculty of humanities, University of Limpopo.
- MyGhanaonline.com. (2016). *History of television broadcasting in Ghana*. (2016, October 8th). Retrieved from:
<http://www.ghanaweb.com/GhanaHomePage/it/history.php>,
- National Communications Authority. (2016). List of authorised VHF-FM radio stations in Ghana, (Third quarter). Accra Ghana: Head Office.
- National Communications Authority. (2016). List of authorised TV broadcasting stations in Ghana (Second quarter). Accra Ghana: Head Office.
- Neumann, W. L. (2006). *Social research methods: qualitative and quantitative approaches* (6th ed.). Boston: Allyn & Bacon.
- Nkrumah, K. (1965). *Ghana television service inauguration*. (2017 September, 15th). Retrieved From: <http://nkrumahinfobank.org/article.php?id=447&c=51>
- Osei-Hwere, M. E. (2008). *Children's Television in Ghana: History, policy, diversity, and prospects in a changing media environment*. Unpublished Ph.D. thesis submitted to Scripps College of Communication, Ohio University, USA.
- Owusu-Baah, E. (2008). *Modern advertising and sales promotion for Professionals and tertiary education*. Accra: Methodist book Depot Limited. Pp. 4 and 109.
- Pitts, J. M. (1994). *Personal understandings and mental models of information: a qualitative study of factors associated with the information-seeking and use of adolescents*, PhD Thesis, Florida: Florida State University.
- Philip, P. (2015). *Definition of electronic media*. (2016, October 2nd). Retrieved from: <http://www.skillmaker.edu.au/electronic-advertising/>
- Preko, A. (2012). The Effect of Sales Promotion on TV Advertising Revenue: A Case study of TV Africa, Ghana. *Journal of Emerging Trends in Economics and Management Sciences (JETEMS)*. 3 (2): 141-146.

- Pressreference.com. (2017) *Ghana Press, Media, TV, Radio, Newspapers*. Retrieved (2017 September, 5th). Retrieved from: <http://www.pressreference.com/Fa-Gu/Ghana.html>
- PricewaterhouseCoopers LLP. (2004). *Economic Analysis of the TV Advertising Market*. London: Office of Communications.
- Proctor, T. (2005). *Essentials of marketing research* (4th ed.). USA: Prentice Hall
- Public Agenda. (2005). *Conference proceedings on the privatisation of Radio and Television in West Africa*. (2017, June 2nd).retrieved from: <http://www.ghanaweb.com/GhanaHomePage/NewsArchive/Genesis-of-Broadcasting-in-Ghana-74034>
- Public Agenda. (2005). *Genesis of Broadcasting in Ghana*. (2017 June 2nd). Retrieved from Website: <http://www.ghanaweb.com/GhanaHomePage/NewsArchive/Genesis-of-Broadcasting-in-Ghana-74034>
- Radiocentre Ltd. (2017). *Radio. Connecting past and future: Sound, commercial, sense*. London, WC1A 1BS: 55 New Oxford Street. Radiocentre Ltd.
- Reddy, N. M., & Zhao, L. (1990). International Technology Transfer: A Review. *Research Policy*, 19, 285-307. [http://dx.doi.org/10.1016/0048-7333\(90\)90015-X](http://dx.doi.org/10.1016/0048-7333(90)90015-X)
- Ring, J. (1993). *Advertising on trial*, London: Financial Times Pitman Publishing.
- Reeves, R. (1961) *Reality in Advertising*, London: Macgibbon & Kee.
- Robbs, B. (2009) *Advertising*. Students“ Encarta Encyclopedia [DVD]. Redmond, WA: Microsoft Corporation, 2008.
- Sacmeq.org and unesco.org/iiep. (2005). *Quantitative research methods in educational planning*. Retrieved 29th June, 2016 from: <http://www.sacmeq.org> and <http://www.unesco.org/iiep>.
- Safo, A. (1993). *Implications of privatisation of radio and television in Ghana*. Unpublished Dissertation Submitted to Ghana Institute of Journalism for the Award of Diploma in Journalism. Accra.
- Sahal, D. (1981). *Alternative conceptions of technology*. *Research Policy*, 10, 2-24. [http://dx.doi.org/10.1016/0048-7333\(81\)90008-1](http://dx.doi.org/10.1016/0048-7333(81)90008-1)
- Shenton, K. A. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for Information* 22 (2004) 63–75 63.UK: IOS Press.
- Silverman, D. (2001). *Interpreting qualitative: methods for analysing talk, text and interaction* (2nd ed.). London: Sage publications.
- Stake, R. E. (1994) *Case studies, in: Handbook of qualitative research*, Lincoln, Thousand Oaks: Sage publications.

- Spiker, J. A. (2016). *The development of radio*. (2016, December 12th) Retrieved from: <http://www.eolss.net/Eolls-sampleAllChapter.aspx>
- Stanford Encyclopedia of Philosophy. (2015). *Nationalism*. (2015, January 5th). Retrieved from: <http://plato.stanford.edu/entries/nationalism/>
- Stauber, L. (2006). *A brief history of TV Advertising*. (2017, February 5th). Retrieved From: <http://www.filmhobbit.com/television/A-Brief-History-of-TV-Advertising-Techwholesale.com>
- Techwholesale.com. (2016). *History of the radio: From inception to modern day*. (2016, November 14th) Retrieved from: <http://www.techwholesale.com/history-of-the-radio.html>
- The Gold Coast gazette*. (27th July, 1935). Accra Broadcasting Service opening of. p. 597. Accra: Records and archives Administration department (PRAAD).
- Transition.fcc.gov. (2016). A short history of radio with an inside focus on mobile radio. (2016, December 10th) Retrieved from: https://transition.fcc.gov/omd/history/radio/documents/short_history.pdf
- tvcommercialworld.com. (2013). *11 Different types of TV commercials*. (017, February 13th) Retrieved from: <http://www.tvcommercialworld.com/2013/08/11-types-of-tv-commercials/>
- Tuckwell, K. J. (1992). *Canadian advertising in action: (2nd ed.)*. Ontario: Prentice – Hall Canada Inc. pp. 83, 85, 103, 106, 365 and 372
- Uttara, M. (2011). *Different types of advertising*. Retrieved February 27, 2012. Website: <http://www.buzzle.com/articles/different-types-of-advertising.html>
- Voices.com. (2016). *History of Radio Advertising*. (2016, November 30th). Retrieved from: <https://www.voices.com/solutions/radio/history-of-radio-advertising>
- Webster, M. (2012). *Formalism*. (2012 April 5th). Retrieved from: <http://www.Merriam-Webster.com/dictionary/formalism>
- Wikipedia.org. (2017). *Media of Ghana: television and radio*. (2017, September 5th). Retrieved From: https://en.wikipedia.org/wiki/Media_of_Ghana#Television_and_radio
- Wikipedia.org. (2016). *History of radio advertisement*. (2016, November 30th). Retrieved from: https://en.wikipedia.org/wiki/Radio_advertisement
- Yin, R. K. (2009). *Case study research: design and method (4th Ed.)*. London: Sage Publications.

APPENDICES

Appendix A

Dates of official opening of wired broadcasting stations in Ghana (1935-1963) (Source: PRAAD, Accra.)

No.	Towns	Year of installation	No. of subscribers
1	Accra	31-7-1935	10,204
2	Cape coast	10-6-1936	1,769
3	Sekondi-Takoradi	1-4-1937	4,100
4	Koforidua	5-8-1937	1,765
5	Kumasi	9-8-1937	6,447
6	Tamale	1-1-1937	1,267
7	Winneba	1-3-1938	584
8	Tarkwa	3-3-1938	2,311
9	Prestia	5-5-1938	960
10	Obuasi	18-5-1938	1,406
11	Akwatia	15-6-1938	892
12	Saltpond	30-7-1938	666
13	Bibiani	30-7-1938	641
14	Nsawam	9-2-1939	725
15	Akyim Oda	20-4-1939	1,299
16	Agona Swedru	21-4-1939	2,694
17	Mampong - Akuapim	20-12-1948	1,296
18	Keta	20-6-1949	1,250
19	Konongo	2-11-1950	953
20	Offin - Dunkwa	1-2-1950	838
21	Tafo	1-6-1950	1,090
22	Mpraeso	1-11-1951	2,154
23	Ho	29-11-1959	788
24	Hohoe	15-10-1952	467
25	Bekwai	1-9-1953	586
26	Apedwa	18-12-1953	1,381
27	Yendi	2-11-1954	353
28	Sunyani	1-4-1955	1,112
29	Kpandu	3-3-1956	545
30	Bolgatanga	25-8-1956	344
31	Bawku	3-11-1956	358
32	Wa	25-1-1957	360
33	Axim	25-2-1957	435
34	Pokoase	7-11-1957	125
35	Navrongo	30-8-1958	215
36	Adeiso	22-12-1958	208
37	Berekum	14-1-1961	491
38	Duayaw-Nkwanta	29-5-1961	289
39	Tema	15-9-1962	1,040
Total			54,38

Appendix B

Total number of subscribers' radio in Ghana from 1935-1963 (Source: PRAAD, Accra.)

Year	No. of stations in operation	Total Relay subscribers
1935	1	350
1936	2	756
1937	6	1,306
1938	13	3,010
1939	16	4,005
1940	16	4,492
1941	16	4,760
1942	16	5,039
1943	16	5,225
1944	16	5,421
1945	16	5,730
1946	16	6,095
1947	16	6,202
1948	17	6,500
1949	18	7,884
1950	21	9,912
1951	23	11,271
1952	24	12,460
1953	26	14,935
1954	27	17,056
1955	28	20,792
1956	29	27,834
1957	32	34,422
1958	34	39,683
1959	34	42,457
1960	34	45,339
1961	36	39,544
1962	37	53,036
1963	37	54,389

Appendix C

Uniq FM, GBC (95.7) rate Card for 2013 (Source: Unique GBC, Accra.)

UNIQUE GBC (95.7)
STATION SPOTS

Line	Station	Class	Rate	Spots	Total
1	UNIQUE GBC (95.7)	13.00	13.00	1	13.00
2	UNIQUE GBC (95.7)	13.00	13.00	1	13.00
3	UNIQUE GBC (95.7)	13.00	13.00	1	13.00
4	UNIQUE GBC (95.7)	13.00	13.00	1	13.00
5	UNIQUE GBC (95.7)	13.00	13.00	1	13.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
5	UNIQUE GBC (95.7)	13.00	13.00	5	65.00
10	UNIQUE GBC (95.7)	13.00	13.00	10	130.00
15	UNIQUE GBC (95.7)	13.00	13.00	15	195.00
20	UNIQUE GBC (95.7)	13.00	13.00	20	260.00
25	UNIQUE GBC (95.7)	13.00	13.00	25	325.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
30	UNIQUE GBC (95.7)	13.00	13.00	30	390.00
35	UNIQUE GBC (95.7)	13.00	13.00	35	455.00
40	UNIQUE GBC (95.7)	13.00	13.00	40	520.00
45	UNIQUE GBC (95.7)	13.00	13.00	45	585.00
50	UNIQUE GBC (95.7)	13.00	13.00	50	650.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
55	UNIQUE GBC (95.7)	13.00	13.00	55	715.00
60	UNIQUE GBC (95.7)	13.00	13.00	60	780.00
65	UNIQUE GBC (95.7)	13.00	13.00	65	845.00
70	UNIQUE GBC (95.7)	13.00	13.00	70	910.00
75	UNIQUE GBC (95.7)	13.00	13.00	75	975.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
80	UNIQUE GBC (95.7)	13.00	13.00	80	1040.00
85	UNIQUE GBC (95.7)	13.00	13.00	85	1105.00
90	UNIQUE GBC (95.7)	13.00	13.00	90	1170.00
95	UNIQUE GBC (95.7)	13.00	13.00	95	1235.00
100	UNIQUE GBC (95.7)	13.00	13.00	100	1300.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
105	UNIQUE GBC (95.7)	13.00	13.00	105	1365.00
110	UNIQUE GBC (95.7)	13.00	13.00	110	1430.00
115	UNIQUE GBC (95.7)	13.00	13.00	115	1495.00
120	UNIQUE GBC (95.7)	13.00	13.00	120	1560.00
125	UNIQUE GBC (95.7)	13.00	13.00	125	1625.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
130	UNIQUE GBC (95.7)	13.00	13.00	130	1690.00
135	UNIQUE GBC (95.7)	13.00	13.00	135	1755.00
140	UNIQUE GBC (95.7)	13.00	13.00	140	1820.00
145	UNIQUE GBC (95.7)	13.00	13.00	145	1885.00
150	UNIQUE GBC (95.7)	13.00	13.00	150	1950.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
155	UNIQUE GBC (95.7)	13.00	13.00	155	2015.00
160	UNIQUE GBC (95.7)	13.00	13.00	160	2080.00
165	UNIQUE GBC (95.7)	13.00	13.00	165	2145.00
170	UNIQUE GBC (95.7)	13.00	13.00	170	2210.00
175	UNIQUE GBC (95.7)	13.00	13.00	175	2275.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
180	UNIQUE GBC (95.7)	13.00	13.00	180	2340.00
185	UNIQUE GBC (95.7)	13.00	13.00	185	2405.00
190	UNIQUE GBC (95.7)	13.00	13.00	190	2470.00
195	UNIQUE GBC (95.7)	13.00	13.00	195	2535.00
200	UNIQUE GBC (95.7)	13.00	13.00	200	2600.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
205	UNIQUE GBC (95.7)	13.00	13.00	205	2665.00
210	UNIQUE GBC (95.7)	13.00	13.00	210	2730.00
215	UNIQUE GBC (95.7)	13.00	13.00	215	2795.00
220	UNIQUE GBC (95.7)	13.00	13.00	220	2860.00
225	UNIQUE GBC (95.7)	13.00	13.00	225	2925.00

SPOTS	STATION	CLASS	RATE	SPOTS	TOTAL
230	UNIQUE GBC (95.7)	13.00	13.00	230	2990.00
235	UNIQUE GBC (95.7)	13.00	13.00	235	3055.00
240	UNIQUE GBC (95.7)	13.00	13.00	240	3120.00
245	UNIQUE GBC (95.7)	13.00	13.00	245	3185.00
250	UNIQUE GBC (95.7)	13.00	13.00	250	3250.00

Appendix E

Adom FM (106.3) Rate Card 2016 (Source: Adom FM, Accra)

NATIONAL BROADCASTING CORPORATION
Effective 1ST DECEMBER 2016

CLASSIFICATION	SPOTS PER WEEK	SPOTS PER MONTH
A1		100 - 200
B	1000 - 2000	1000 - 2000
C	2000 - 3000	3000 - 5000
E1	1000 - 1500	
E2	1500 - 1750	
F	1500 - 2000	
F1	1400 - 1800	

STANDARD RATE (ONE) SINGLE

SEGMENT	CLASSIFICATION	SPOTS PER WEEK	SPOTS PER MONTH	RATE	ASSOCIATION
F1 & P		227	559	333	511
F1 & A		220	528	307	424
A1		125	300	152	225
E		120	287	133	183
F		41	97	97	135
BURNING ISSUES		126	300	132	182
BREAK IN 15M, MIDDAY, EVENING NEWS				000	

ANNOUNCEMENTS

SEGMENT	CLASSIFICATION	SPOTS PER WEEK	SPOTS PER MONTH	RATE	ASSOCIATION
COMMERCIAL PRODUCTS				1500 ONLY	298
POLICY EXTRACT				1200 ONLY	51
PROGRAM				1800 ONLY	120
SPECIAL COORDINATED EVENTS, ETC				1500 ONLY	85

ANNOUNCEMENTS

SEGMENT	CLASSIFICATION	SPOTS PER WEEK	SPOTS PER MONTH	RATE	ASSOCIATION
COMMERCIAL PRODUCTS				1500, 1800 and 2400	110
POLICY EXTRACT				1200, 1500 and 1800	43
PROGRAM				2200	85
SPECIAL COORDINATED EVENTS, ETC				1500, 1800 and 2400	120

LOW PRESENTED MENTIONS

SEGMENT	CLASSIFICATION	SPOTS PER WEEK	SPOTS PER MONTH	RATE	ASSOCIATION
F1 & P				140	300
F1 & A				111	275
A1				115	134
E				126	15
BURNING ISSUES				128	135
BREAK IN 15M, MIDDAY, EVENING NEWS				740	300

INTERVIEWS

SEGMENT	CLASSIFICATION	SPOTS PER WEEK	SPOTS PER MONTH	RATE	ASSOCIATION
F1 & P		5,226	12,543		
F1 & A		4,847	11,633		
A1		2,277	5,466		
E		1,934	4,722		

MIN BROADCAST (30): Number of minutes multiply by appropriate

NEWS ASSOCIATION: 25% F1 & A

FINING FEE (GUARANTEED TIME): Specific time: 25% EXTRA
Within 1 hour: 25% EXTRA

RELAYED BROADCAST (REPEATED OR RECORDED): 25% - 50% (3 weeks)
SPONSOR CUSHING: (Double) 2470
2470

*Rates shown are for spot and are inclusive of 15% Value Added Tax (VAT) & 2.5% National Health Insurance Levy (NHIL). Commercials in excess of the specified spot length above will be charged pro-rata to the nearest specified rate.

TERMS: Our services are not subject to our Standard Terms and Conditions. All transactions are subject to our legal package, including Arbitration Services on 020 740 0000

(Signatures)

Appendix F

Radio Gold (90.5 FM), Rate card for 2016 (Source: Radio Gold, Accra.)



AIR TIME RATES 2016

PEAK TIME PT I	DAY TIME PT II	EVENING TIME PT III	NIGHT
6:00AM-10:00AM 2:00PM - 7:00PM	10:00AM- 5:00PM	8:00PM-9:59PM	10:00PM- 5:45AM

PEAK TIME	60 SECS GH¢	50 SECS GH¢	45 SECS GH¢	30 SECS GH¢	20 SECS GH¢	15 SECS GH¢
PT I	525	450	440	385*	310	200
PT II	425	400	385	340	280	165
PT III	400	300	250	200	180	120
NIGHT	250	120	100	80	50	40

LIVE COVERAGE GH¢	SEGMENT PURCHASE GH¢	LIVE PRESENTER MENTIONS	ANNOUNCEMENT
1 HR - 10,000	5 MINS - 2,200	PT I - 500*	PREPMD - 300
2 HRS - 18,000	10 MINS - 3,800	PT II - 400	SPECIAL - 250
3 HRS - 27,000	20 MINS - 5,500	PT III - 300	MISS. P - 0
	30 MINS - 3,800	NIGHT - 120	MISS. CAR - 120
	60 MINS - 10,000		FUNERAL(S) - 300

PREACHING RATES IN	GH¢
WEEKDAYS 4:00- 5:00AM	500
WEEKDAYS 5:00- 5:30AM	350
WEEKENDS 5:00-5:30AM	300

NOTE

ALL RATES ARE EXCLUSIVE OF VAT AND NHIL.

PLEASE CALL THE BUSINESS DEVELOPMENT DEPARTMENT ON 0302- 300281/2 FOR FURTHER ENQUIRIES.

Appendix G

Peace FM (104.3) Rate Card, 2017 (Source: Peace FM, Accra.)

		DESPITE COMPANY LTD.				
PEACE FM 104.3		P.O. BOX 1781 ACCRA TEL: 0302-2143777, 214-10000 FAX: 0302-2143887 E: SALES@PEACEFM1043.COM WWW.PEACEFM1043.COM				
PEACE FM STANDARD RATE CARD – EFFECTIVE 1ST AUGUST 2017						
SEGMENTS	TIME	MONDAY – FRIDAY			SATURDAY – SUNDAY	
P	0530 - 1030					
MP	1030 - 1700	1600 - 2000				
A	1200 - 1600				0530 - 2000	
R	2000 – 0000				2000 - 0000	
C	0000 - 0500				0000 - 0500	

RATES (GHS)						
	15sec	20sec	30sec	40sec	50sec	60sec
P	350	450	540	650	710	850
MP	280	300	360	450	530	580
A	220	250	300	350	430	480
R	150	170	200	220	280	290
C	50	110	130	150	190	200

LIVE PRESENTER MENTIONS	
P	1200
P1	700
A	500

INTERVIEWS (GHS)	
1 ST SEGMENT	1 ST MINS
	9,500
	6,500
	Asante/Asiatico
	3,000
	3,500

ANNOUNCEMENTS (GHS)	
PROMOTIONAL	400
SOBEE	380
LOST/FOUND	250
MISSING CAR	250
MISSING PERSON	200
FUNERAL	400

PLEASE NOTE

1. All rates are per slot
2. Rates are exclusive of VAT & NHIL
3. Where commercials are guaranteed at specific time range (within 1 hour) a fixed charge of 50% would be applied on our normal rates
4. For further information, call the Marketing Department on Tel: 0302-257903 and 0302-257907.

PREACHING	
0430 – 0500	GHC560.00
0500 - 0530	GHC700.00
2200 - 2230	GHC560.00

Appendix H

Montie FM (100.1), Rate Card, 2017 (Source: Montie FM, Accra.)

Montie
100.1 FM

AIR TIME RATE FOR 2017

PEAK TIME PT I	DAY TIME PT II	EVENING TIME PT III	NIGHT
6:00AM-11:00AM 3:00PM-9:00PM	11:01AM-1:30PM	9:01PM-12:59PM	11:00PM-5:59AM
PEAK TIME: 60 SECS GHC	50 SECS GHC	45 SECS GHC	30 SECS GHC
PT I	217.90	196.45	160.61
PT II	161.04	145.50	118.65
PT III	130.26	116.30	93.12
NIGHT	94.45	78.51	60.50

LIVE COVERAGE GHC	SEGMENT PURCHASE GHC	ANNOUNCEMENT GHC	LIVE PRESENTER MENTIONS
1 HR - 6,000	10 MINS - 2,000	PROMO - 250	PT I - 240
2 HRS - 10,500	15 MINS - 3,500	SOCIAL - 200	PT II - 320
3 HRS - 15,500	20 MINS - 4,000	MISSING CAR - 100	PT III - 220
	30 MINS - 4,800	MISS. PERSON - 60	NIGHT - 150
	60 MINS - 6,000	FUNERAL (3) - 100	

PREACHING RATES IN GHC

WEEKDAYS 4:30-5:00AM	- 500 (30MINS)
WEEKDAYS 5:30-6:00AM	- 500
WEEKENDS 4:30-5:00AM	- 500
WEEKENDS 5:30-6:00AM	- 600
WEEKDAYS NIGHT	300



NOTE
ALL RATES ARE EXCLUSIVE OF VAT & NHIL.

PLEASE CALL THE BUSINESS DEVELOPMENT DEPARTMENT ON 0303 969193 FOR FURTHER ENQUIRIES

APPENDIX I

GBC Life TV's Rate Card 2013 (Source: GBC Life TV, Accra.)

GBC LIFE RATE CARD
EFFECTIVE 25TH MARCH, 2013

STATION INFORMATION								GBC LIFE LOGO INFORMATION				
DAY	TIME	PROGRAM	TYPE	START	STOP	LENGTH	SPOTS/WT	LOGO SIZE	POSITION	LOGO COLOR		
MON-FRI	7-10A	GBC NEWS	NEWS	7:30	8:00	30	4	100x100	TOP	WHITE		
				8:00	8:30	30	4	100x100	TOP	WHITE		
				8:30	9:00	30	4	100x100	TOP	WHITE		
MON-FRI	7-10A	GBC NEWS	NEWS	9:00	9:30	30	4	100x100	TOP	WHITE		
				9:30	10:00	30	4	100x100	TOP	WHITE		
				10:00	10:30	30	4	100x100	TOP	WHITE		
MON-FRI	7-10A	GBC NEWS	NEWS	10:30	11:00	30	4	100x100	TOP	WHITE		
				11:00	11:30	30	4	100x100	TOP	WHITE		
				11:30	12:00	30	4	100x100	TOP	WHITE		

GBC LIFE ADVERTISING RATES				
ADVERTISER	START DATE	END DATE	SPOTS	RATE
STATION	01/01/13	12/31/13	52	1000
PROGRAM	01/01/13	12/31/13	52	1000
TYPE	01/01/13	12/31/13	52	1000
DAY	01/01/13	12/31/13	52	1000
TIME	01/01/13	12/31/13	52	1000
LENGTH	01/01/13	12/31/13	52	1000
SPOTS/WT	01/01/13	12/31/13	52	1000

STATION FINANCIAL							
REVENUE	PROGRAMS	SPOTS	START	STOP	LENGTH	SPOTS/WT	RATE
1000000	1000000	1000000	1000000	1000000	1000000	1000000	1000000
1000000	1000000	1000000	1000000	1000000	1000000	1000000	1000000
1000000	1000000	1000000	1000000	1000000	1000000	1000000	1000000
1000000	1000000	1000000	1000000	1000000	1000000	1000000	1000000
1000000	1000000	1000000	1000000	1000000	1000000	1000000	1000000

STATION CONTACTS							
NAME	PHONE	EMAIL	ADDRESS	CITY	STATE	ZIP	COUNTRY
STATION	0302 227779	info@gbc.com.gh	Accra	Ghana			

TEL. 0302 227779

ALL RATES ARE EXCLUSIVE OF 15% TAX

Appendix J

GTV Sports + Rate Card 2016 (Source: GTV Sports +, Accra.)

GTV SPORTS + RATE CARD
2016




TV CHANNELS					STATION + EQUIPMENT				
CHANNEL	START TIME	END TIME	START TIME	END TIME	STATION	RENTAL	POWER	HEIGHT	LOCATION
MTN TV	7:00 AM	11:00 PM	7:00 AM	11:00 PM	MTN TV	10000	1000W	15M	ACCRA
STV	7:00 AM	11:00 PM	7:00 AM	11:00 PM	STV	10000	1000W	15M	ACCRA
GO TV	7:00 AM	11:00 PM	7:00 AM	11:00 PM	GO TV	10000	1000W	15M	ACCRA
MTN TV	7:00 AM	11:00 PM	7:00 AM	11:00 PM	MTN TV	10000	1000W	15M	ACCRA

RECEPTION EQUIPMENT					TELEVISION EQUIPMENT	
RECEIVER	START TIME	END TIME	START TIME	END TIME	EQUIPMENT	PRICE
RECEIVER	7:00 AM	11:00 PM	7:00 AM	11:00 PM	TELEVISION	10000
RECEIVER	7:00 AM	11:00 PM	7:00 AM	11:00 PM	TELEVISION	10000

SPORTS EQUIPMENT				
EQUIPMENT	START TIME	END TIME	START TIME	END TIME
EQUIPMENT	7:00 AM	11:00 PM	7:00 AM	11:00 PM
EQUIPMENT	7:00 AM	11:00 PM	7:00 AM	11:00 PM

ADVERTISING RATES				
ADVERTISING	START TIME	END TIME	START TIME	END TIME
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM

ADVERTISING RATES				
ADVERTISING	START TIME	END TIME	START TIME	END TIME
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM

ADVERTISING RATES				
ADVERTISING	START TIME	END TIME	START TIME	END TIME
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM


ADVERTISING RATES				
ADVERTISING	START TIME	END TIME	START TIME	END TIME
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM

ADVERTISING RATES				
ADVERTISING	START TIME	END TIME	START TIME	END TIME
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM

ADVERTISING RATES				
ADVERTISING	START TIME	END TIME	START TIME	END TIME
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM
ADVERTISING	7:00 AM	11:00 PM	7:00 AM	11:00 PM


Appendix K

GBC Obonu TV's Rate Card 2016 (Source: GBC Obonu TV, Accra.)



OBONU TV RATE CARD

2016



	NEWS TIME	8:00 - 9:00PM	9 - 11PM	6AM - 6PM	11PM - 1 AM
WEEKDAYS			6 - 6:50PM		4 - 6AM
WEEKENDS	NEWS TIME	7:30 - 9:00 PM	2 - 6:50PM	9 - 11PM	4 - 6AM
HOLIDAYS	NEWS TIME	7:30 - 9:00 PM	2 - 6:50PM	6AM - 2PM	11PM - 1 AM

SEGMENTS	PREMIUM	PRIME	PEAK	OFF PEAK
PROMOTIONAL (MINIMUM OF 5 MINS)	175.00 PER MIN	131.25 PER MIN	87.50 PER MIN	65.45 PER MIN
SOCIAL (MINIMUM OF 5 MINS)	109.20 PER MIN	87.50 PER MIN	65.45 PER MIN	43.75 PER MIN

SEGMENTS	30 SECS	30 SECS	30 SECS	60 SEC
PRIME NEWS	382.20	491.40	655.20	982.80
MID-DAY NEWS	366.10	470.75	627.90	941.85

SEGMENTS	30 SECS	30 SECS	45 SEC	60 SEC
PRIME NEWS	350.35	450.45	600.60	900.90
MID-DAY NEWS	334.43	429.98	573.30	941.85

SEGMENTS	30 SECS	30 SECS	45 SEC	60 SEC
PREMIUM	273.00	354.00	500.30	546.00
PRIME	227.50	318.50	409.50	500.50
PEAK	182.00	273.00	364.00	409.50
OFF PEAK	91.00	182.00	235.83	318.50

DURATIONS	PREMIUM	PRIME	PEAK	OFF PEAK
60 MINUTES	2,187.50	1,750.00	1,531.25	1,093.75
45 MINUTES	1,750.00	1,531.25	1,312.50	875.00
30 MINUTES	1,093.75	875.00	700.00	612.50
30 MINS (EDUC. PROG.)	1,093.75	875.00	656.25	568.75
30 MINS (MKTG./BRANDED)	1,312.50	1,225.00	1,093.75	787.50
15 MINUTES	875.00	787.50	656.25	437.50

SEGMENTS	15 MINUTES	30 MINUTES	45 MINUTES	60 MINUTES
PREMIUM PLUS	700.00	875.00	1,050.00	1,225.00
PREMIUM	350.00	525.00	700.00	875.00
PRIME	280.00	350.00	525.00	700.00
PEAK	210.00	280.00	420.00	525.00
OFF PEAK	175.00	210.00	245.00	280.00

SEGMENTS	15 MINUTES	30 MINUTES	45 MINUTES	60 MINUTES
PREMIUM PLUS	525.00	700.00	875.00	1,050.00
PREMIUM	245.00	280.00	315.00	350.00
PRIME	210.00	245.00	280.00	315.00
PEAK	175.00	210.00	245.00	280.00
OFF PEAK	140.00	175.00	210.00	245.00

SEGMENT	30 MINS	45 MINS	60 MINS	30 MINS	45 MINS	60 MINS
PREMIUM	1,750.00	2,800.00	3,500.00	1,400.00	2,100.00	2,800.00
PRIME	1,400.00	2,100.00	2,800.00	1,050.00	1,750.00	2,100.00
PEAK	1,050.00	1,750.00	2,100.00	700.00	1,400.00	1,750.00
OFF PEAK	700.00	1,050.00	1,750.00	350.00	700.00	1,400.00

ALL RATES ARE IN GHANA CEDIS AND ARE VAT & NHIL (17.5% TAX) EXCLUSIVE

OBONU TV - Winneba

Appendix L

Metro TV's Rate Card 2015 (Source: Metro TV, Accra.)

TV ADS SPOT ADVERTISING				
Per Second	Off Peak	Peak	Prime	Premium
15 Seconds	GHC 285	GHC 350	GHC 750	GHC 1,150
30 Seconds	GHC 580	GHC 650	GHC 1,350	GHC 1,550
45 Seconds	GHC 780	GHC 1,050	GHC 1,650	GHC 1,850
60 Seconds	GHC 950	GHC 1,200	GHC 1,750	GHC 2,450

TV PROGRAM AIRTIME BUY				
Per Minute	Off Peak	Peak	Prime	Premium
30 Minutes	GHC 3,850	GHC 3,500	GHC 4,200	GHC 5,250
60 Minutes	GHC 4,550	GHC 4,750	GHC 5,125	GHC 10,050

TV CRAWLER PLACEMENT				
Program Duration	Off Peak	Peak	Prime	Frequency
30 Minutes	GHC 115	GHC 165	GHC 250	3 Per Program
60 Minutes	GHC 155	GHC 275	GHC 380	3 Per Program
90 Minutes	GHC 205	GHC 400	GHC 525	3 Per Program

ADVERTISING CYCLE				
Per Second	2 Weeks	1 Month	2 Months	3 Months
30 Seconds 5:00-5:30pm	GHC 2,300	GHC 4,125	GHC 6,750	GHC 11,850

MUSICAL VIDEO				
Per Minute	1 Week	1 Month	2 Months	3 Months
1 Minutes (5:00-5:30pm)	GHC 850	GHC 2,200	GHC 4,375	GHC 6,250

BUSINESS NEWS				
Per Minute	Program	Time	Day	Rate
2 Minutes	News Line	8:00 - 8:10 pm	Monday - Friday	GHC 2,950

TV ANNOUNCEMENT				
Per Minute	Program	Time	Day	Rate
1 Minute	Before News	6:00 or 7:30 pm	Monday - Friday	GHC 480

Commercial Consideration:

- * The above Prices do not include 17.5% VAT & NHIL
- * This Rate Card is Valid from 1 / 8 / 2015
- * Metro TV reserved the right to change the above rate card

For Further Enquiries & Bookings, Please contact the Sales & Marketing Department
 59 Joseph Tanggany Street, Labone - Accra
 P.O. Box CI 1609, Cantonments
 Tel:- +233 302 765700 / 1 / 2 Mobiles:- 0244 330 255 / 0542 922 022

Appendix M

Sky Girls Mother & Child Treatment (combined script and picture board for TV commercial)

(Source: Lintas advertising, Accra.)

Treatment

Even though our mother plays a key role in appealing to the parents who will watch this video, our girl plays just as key a role. In this version, we give her even more prominence. Her confidence, helpfulness, fun-side and respect for mum make her an aspirational and well-rounded girl to both parents and age-mates.

We also intend to link the various actions in the script in a coherent manner. We believe mum should lift the kitchen blinds to reveal our sky girl Agatha leading a choreography rehearsal with her colleagues at the porch. The peculiar manner Agatha intervenes and redirects the group will make her appear as a natural leader.

Subsequently the alarm on Agatha's phone will go off. Text on phone reads (Sky Girl Choreo ends) she stops the rehearsal and dashes into the kitchen to help mum with the kitchen chores. The introduction of the phone alarm will give Agatha a good motivation to end the rehearsal and move into the kitchen to help mummy, this scene makes her stand out as a disciplined person.

To add more colour to our picture, the background of the rehearsal will have some natural greens from the vegetation on the location.

Sequence - Story

1. An excited mum is cooking and dancing. She speaks to camera about her daughter she's so happy with. At a relevant point in her delivery, she lifts the blinds in the kitchen, we see her daughter with 2 other friends doing an interesting formation dance to music playing in the background.



2. Mum turns around and starts imitating the girls in a comical way, she continues cooking/dishing out food.
3. We see our girl directing / correcting her colleagues to dance in a particular way, demonstrating leadership, but we see clearly they're having a fun time.



4. We hear an alarm, it is our SKY girls phone. Phone reads “Time to help mum”
She does the cut sign to signal the end of the rehearsal.



5. We see our sky girl is in the kitchen, putting the last plate out on the sink to dry.
6. Mum is in the dining area, still talking to camera, setting down the food for her daughter.



7. Daughter comes in to see mum bragging about her to the world. She’s a little taken aback, a little shy but then breaks into laughter as mum tries the dance move again.

Appendix N

Unstructured interview guide used for data Collection

The questions for the interviews were focused on the five main objectives of the study:

1. History behind Radio and TV broadcasting in Ghana
2. History behind Radio and TV advertising in Ghana
3. Types of Radio and TV advertising technologies used in Ghana
4. Placement and pricing systems used in Radio and TV advertising in Ghana
5. Challenges of Radio and TV advertising in Ghana
6. Impacts of Radio and TV advertising in Ghana

Since the scope of the study was limited to radio and television advertising, two different sets of questions were posed to the respondents. The first was for Radio broadcasting and advertising respondents and the second was for TV broadcasting and advertising respondents. The questions were posed to cover all the five main objectives of the study. Below are details of questions that constituted the interviews:

Radio advertising

1. What is the bio data of the radio broadcasting, advertising production and placements respondents?
2. Which years were radio broadcasting technology and commercials introduced in Ghana?
3. Which individual(s) or organization(s) in Ghana or abroad (Icons) played major role in the introduction and development of radio technology and commercials in Ghana?

4. What types of equipment were used in the early stages of radio broadcasting and advertising in Ghana?
5. What types of radio commercials emerged in the local industry at the early stages, how were they produced and which people produced them?
6. What are the new radio commercials that have emerged in Ghana's recent history?
7. What changes have occurred in technological developments in radio broadcasting technology in Ghana and how has it impacted on the quality of production and dissemination of radio commercials?
8. What are the factors that contributed to the introduction and development of radio broadcasting and advertising in Ghana?
9. How has placement and pricing systems of radio commercials been in Ghana from early stages to date?
10. Which media houses are the icons of placing radio commercials in Ghana's recent history?
11. Which production houses are the icons of producing radio commercials in Ghana's recent history?
12. Which individuals are the icons of radio commercials in Ghana's recent history?
13. How were radio commercials regulated in Ghana?
14. What are the challenges that have confronted the development of radio commercials in Ghana from early stages to date and how have they affected the art?
15. How has radio commercials impacted on the economic, socio-cultural and political and education development in Ghana from early stages to date?

Television Advertising

1. What is the bio data of the TV broadcasting, advertising production and placements respondents?
2. Which years were TV broadcasting technology and commercials introduced in Ghana?
3. Which individual(s) or organisation(s) in Ghana or abroad (Icons) played major role in the introduction and development of TV broadcasting technology and advertising in Ghana?
4. What types of equipment were used in the early stages of TV broadcasting and advertising in Ghana?
5. What types of TV commercials emerged in the local industry at the early stages, how were they produced and which people produced them?
6. What changes have occurred in technological developments in TV broadcasting technology in Ghana and how has it impacted on the quality of production and dissemination of TV commercials?
7. What are the new TV commercials that have emerged in Ghana's recent history?
8. What are the factors that contributed to the introduction and development of TV commercials in Ghana?
9. How has placement and pricing systems of TV commercials been in Ghana from early stages to date?
10. Which media houses are the icons of placing TV commercials in Ghana's recent history?
11. Which production houses are the icons of producing TV commercials in Ghana's recent history?

12. Which individuals are the icons of TV commercials in Ghana's recent history?
13. How was TV commercials regulated in Ghana?
14. What are the challenges that have confronted the development of TV commercials in Ghana from early stages to date and how have they affected the art?
15. How has TV commercials impacted on the economic, socio-cultural and political and education development in Ghana from early stages to date?

Note: These questions only served as guidelines for the researcher on the field during the interview sessions and were not read verbatim. The questions were pre-conceived and posed extempore.



Appendix O

Guidelines for unstructured Observation

The unstructured observation was focused on the activities of the Radio advertising personnel in active service and the Radio and TV advertising equipment used by the media houses and the multimedia advertising agencies. Below are the guidelines that were used by the researcher to observe the past and present radio and TV broadcasting and advertising cultures of the media houses and multimedia advertising production agencies he visited during the filed study:

Radio advertising Technologies

1. To identify and photograph equipment used in radio broadcasting and produce and place radio commercials in the study radio stations from 1935 to 2017
2. To identify and photograph equipment used to produce radio commercials in the study multimedia production agencies from 1935 to 2017
3. To study and photograph the production processes of different types of radio commercials produced in the study radio stations and multimedia agencies.
4. To study the processes involved in placing and airing commercials in the study radio stations

Television advertising Technologies

1. To identify and photograph equipment used in Television broadcasting and produce and place television commercials in the study TV stations from 1935 to 2017
2. To identify and photograph equipment used to produce TV commercials in the study multimedia production agencies from 1965 to 2017.

3. To study and photograph the production processes of different types of TV commercials produced in the study TV stations and multimedia agencies.
4. To identify software used to produce TV commercials in the study multimedia production agencies
5. To study the processes involved in placing TV commercials in the study TV stations.

Note: In most instances the observations were done simultaneously with unstructured interviews to probe for detailed explanations and clarifications from the participants.



Appendix P

Informed consent Form

PART A: Researcher's Personal Information

Name: Eric Agyarkoh

Institution: University of Education, Winneba, Faculty of creative arts, department of Music Education

Status: Ph.D. candidate

PART B: Participant's Personal Information

Name of organisation:.....

Position:.....

PART C: Research Information

Dear sir/Madam,

The management of your organisation has granted me permission to conduct an academic research in your organisation through an introductory letter I submitted to the director from my institution.

The topic of the research is *Historicity of electronic advertising in Ghana from 1935-2017*. The research aims at documenting the history of radio and Television broadcasting and advertising in Ghana and it will focus on the following specific objectives:

1. Trace the history behind the development of Radio and television broadcasting and Radio and Television advertising in Ghana from 1935 to 2017.
2. Identify and examine Radio and Television advertising technologies that have been used in Ghana from 1935-2017.
3. Examine Radio and Television advertising placements and pricing systems used in Ghana.
4. Find out and examine challenges of Radio and Television advertising in Ghana.

5. Examine the impacts of Radio and television advertising on Ghana's development.

Having been identified as a viable respondent for the study, I would be grateful if you would like to take part in the study by granting me interviews or allowing me to observe your activities concerning your schedule in the organisation.

PART D: Participant's Protection in the Study

I assure you of your maximum protection, confidentiality and privacy in the study. You also have the right to decide on which information to share or not to share, whether your voice and activities should be recorded or not and how you would want your responses to be recorded (either electronic or handwritten) during the interview and observation sessions.

I promise to be objective and truthful in reporting your contribution as accurately as it was expressed and observed, and give you the opportunity to read through the transcripts of your interviews for final approval before it will be included in the report.


By signing this consent form, I (the participant) have agreed to be involved in the study and give my consent for the inclusion of my voice in the study.

.....

(Participant/Respondent)

Appendix Q

Introductory letter from Department of Music Education, University of Education, Winneba.



**UNIVERSITY OF
EDUCATION WINNEBA**

**DEPARTMENT OF MUSIC
EDUCATION**

P. O. Box 25, Winneba Ghana T: 03323 22096 e-mail: info@uew.edu.gh

Our Ref: SCA/DME/158/Vol.1
Your Ref: Date: 3rd February, 2017

DIRECTOR OF
HUMAN RESOURCES
G.B.C
ACCRA

TO WHOM IT MAY CONCERN

Dear Sir/Madam,

**LETTER OF INTRODUCTION:
ERIC AGYARKOH (9151570009)**

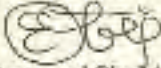
The above mentioned name is a second year student pursuing Doctor of Philosophy (Arts & Culture) at the University of Education, Winneba, Graduate School.

He is currently writing his thesis on the topic "*History of Electronic Advertising in Ghana*" and therefore needs your assistance to enable him acquire the necessary information for his thesis.

I am officially introducing him to your organization to provide him with the necessary information and assistance that he might need.

We expect very much on your cooperation and understanding in this regard.

Yours faithfully,


Emmanuel Obed Acquah
As Head of Department
HEAD OF DEPARTMENT
UNIVERSITY OF EDUCATION
DEPARTMENT OF MUSIC EDUCATION
WINNEBA

MOBILE: 02443371268

Appendix R

Visitors' entry form of GBC (1)

GBC VISITORS FORM O
No. 58530

Name: Eric Aggyankor

Address: UCC, Cape Coast

Occp: Lecturing Date: 26/9/17

Name of Officer visited
Madam Joyce (Training)

Purpose of visit: Academic Research

Any previous appointment..... Yes

Signature of Officer seen:.....

Time in. 11:20 am Time out..... S

Note: Please return this form to Security

Appendix S

Visitors' entry form of GBC (2)

GBC VISITORS FORM No. 40541

Name: Eric Agyarkoh

Address: UCC, Cape Coast

Occp: lecturing Date: 27/9/07

Name of Officer visited
Madam Joyce (Trauma)

Purpose of visit: Academic research

Any previous appointment: Yes


Signature of Officer seen:

Time in: 10:50 am Time out:

Note: Please return this form to Security

Appendix T

TV3 Rate Card 2017 (Source: TV3, Accra.)

 EFFECTIVE 1ST JANUARY, 2017																									
PRICING MATRIX																									
ADVERTISING OPTIONS																									
RATE CARD	BRANDED PROGRAMME PLACEMENT	INDEPENDENT PROGRAMME PLACEMENT	DOCUMENTARY	MAIN COMMERCIAL											GUARANTEED PROMOS	LOGO DISPLAY	CRAWLER	PRODUCT DISPLAY		PRODUCT ENDORSEMENT	IN STUDIO APPEARANCE		LIP SYNC / CLOSING SLIDES	SQUEEZE BACKS	I.P.M.
				SECONDS														30 MIN PROG	1 HR PROG		MINUTE				
				MINUTES			SECONDS														MINUTE				
				60	30	30	5	10	15	30	45	30	15	5							10	15			
GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC	GHC									
PREMIUM +																									
A+	2,990	66,000	33,000																						
A1	2,500	50,000	30,000	6,900	6,000	12,000	18,000	36,000	2,900	2,392	2,093	1,198	183	367	550	500	3,630	7,260	3,960		550	550	1,100		
A2	2,300	45,760	25,380	5,750	5,076	10,152	15,228	30,456	2,300	1,489	1,302	745	141	282	423	423	2,792	5,584	3,046	6,076	8,490	423	423	846	
A3	1,955	45,120	22,560	5,750	4,061	8,122	12,182	24,365	1,955	1,323	1,158	662	125	251	376	376	2,482	4,963	2,707	4,512	7,520	376	376	752	
A4	1,504	38,161	19,091	4,025	2,893	5,785	8,678	17,355	1,504	1,019	891	509	96	193	289	289	1,909	3,818	2,083	3,471	5,785	289	289	578	
A5	1,157	32,307	16,154	4,025	2,025	3,471	5,207	10,413	1,157	783	685	392	74	148	223	223	1,469	2,937	1,602	2,670	4,450	223	223	446	
A6	1,084	30,274	15,138	4,025	2,025	3,471	5,207	10,413	1,084	734	642	367	70	139	209	209	1,376	2,752	1,501	2,502	4,170	209	209	418	
A7	1,028	28,713	14,357	2,875	1,384	2,373	3,560	7,119	1,028	696	609	346	66	132	198	198	1,305	2,610	1,424	2,373	3,955	198	198	396	
A8	972	24,684	12,342	2,875	1,384	2,373	3,560	7,119	972	658	576	329	67	125	187	187	1,234	2,468	1,346	2,244	3,740	187	187	374	
A8	836.05	23,991	11,996	2,875	1,384	2,373	3,560	7,119	836.05	640.2	559.9	320.1	61	121	182	182	1,200	2,399	1,309	2,191	3,639	182	182	364	

Other Airtime Charges			
Church Programmes - 5.00am			1,500
Social Announcement			300
Promotional Announcement			400
Funeral Announcement			300
Sound Traxx			100


REALITY PROGRAMMES		
	45sec.	30sec.
GHANA'S MOST BEAUTIFUL	5200	4000
TALENTED KIDS	3900	3000
CELEBRATION	3900	3000
GHANA STRONGEST	3250	2500
PULPIT	3250	2500
ALAKASA	3250	2500
SHOW DOWN	3250	2500
LAUGHTER CLUB	3250	2500

RATE FOR NEWS COVERAGE			
Business News Coverage (360)			6,500.00
News Coverage (Mid-Day Live & News @10)			3,500.00
Social News Coverage			3,000.00

All values are VAT & NHIL Exclusive

Appendix U

TV Africa Rate Card 2017 (Source: TV Africa Rate, Accra.)



Feo Eyeo Street (Adj. Fan Milk Ltd) North Industrial Area. Box 7151. Accra-North
 Tel: 233-050-160-7203 / 0244419689/0302-239-536
 email: info@tvafrikaonline.com / princecharles@tvafrikaonline.com

STANDARD RATECARD. EFFECTIVE. 1ST JANUARY 2018

DAYPART	DOCUMENTARY-PROMOTIONAL				AD COMMERCIALS				CRAWLER		LOGO DISPLAY - 5 MINS INTERMITTENT	PRODUCT DISPLAY		INTERVIEW	LIVE PRESENTER MENTIONS	PROGRAMME AIRTIME PURCHASE	
	DURATION/MINS				DURATION/MINS				DURATION/MINS			30 MINS PROG	1 HR PROG	DURATION/MINS		DURATION/MINS	
	10	15	20	30	60	45	30	15	10	15	20 MINS				10	30	60
P1	1,700.00	2,300.00	2,900.00	3,500.00	800.00	550.00	350.00	180.00	126.00	170.00	250.00	700.00	1,000.00	2,500.00	390.00	2,200.00	4,800.00
P2	1,500.00	2,000.00	2,500.00	3,000.00	650.00	500.00	300.00	150.00	101.00	150.00	200.00	550.00	800.00	3,200.00	300.00	1,500.00	3,200.00
P3	1,100.00	1,600.00	2,200.00	2,700.00	450.00	320.00	210.00	120.00	79.00	130.00	150.00	450.00	600.00	1,000.00	195.00	1,250.00	2,500.00
P4	600.00	1,200.00	1,700.00	2,100.00	200.00	180.00	110.00	85.00	58.00	110.00	100.00	380.00	500.00	600.00	98.00	1,000.00	2,000.00

DAYPART	DOCUMENTARY-SOCIAL				MISCELLANEOUS RATES			
	DURATION/MINS							
	10	15	20	30				
P1	1,872.00	2,808.00	3,744.00	5,616.00	CHURCH PROGRAMMES - 5:00 - 6:00PM/ 12 MIDNIGHT - 1AM			
P2	1,497.60	2,246.40	2,995.20	4,432.80	BUSINESS NEWS COVERAGE			
P3	1,198.08	1,797.12	2,396.16	3,594.24	NEWS COVERAGE			
P4	958.46	1,437.70	1,916.93	2,875.39	HIRING OF STUDIO / DAY (BIG)			
					HIRING OF STUDIO / DAY (SMALL)			
					SOCIAL ANNOUNCEMENT			
					PROMOTIONAL ANNOUNCEMENT			
					FUNERAL ANNOUNCEMENT			
					MUSIC VIDEO/MONTH			
					TELESHOP/MONTH			
					SQUEEZEBACK			

SEGMENTS	DAY PARTS DEFINITION		
	WEEKDAY	WEEKEND	WEEKEND
	5:00PM-6:30PM	5:00AM-10AM	6:30AM-5:30PM
P3	10:00AM-2:00PM	9:30PM-12:00AM	05:00AM-06:30AM
P4	12:00AM-05:00AM		10:30PM-05:00AM

ALL VALUES ARE VAT & NHIL EXCLUSIVE

NB: ALL RATES STATED ARE EXCLUSIVE OF VAT/NHIL

Appendix V

Biographical data of respondents (Source: Fieldwork, Accra, 2017.)

Respondent	Current place of work	Average Age	Highest academic qualification	Professional Training	Position	No. of years worked
Mr. T	GBC	55-60 yrs.	“A” Level	GBC Training school and abroad	Director of Unique FM (GBC)	35 years
Mr. V	GBC	55-60 yrs.	„O’ Level	GBC Training school and abroad	Senior Manager (marketing)	36 years
Mr. B	GBC	55-60 Yrs.	„O’ Level	GBC Training school and abroad	Production Manager (TV)	34 yrs.
Mr. Y	GBC	40-45 Yrs.	MBA Marketing	GBC Training school and abroad	Sale Manager	20 Yrs.
Mr. M	GBC	35-40 yrs.	BFA Theatre Studies, diploma in ICT and certificate in film editing	In-service training in GBC and abroad	Audio-visual librarian	10 Yrs.
Mr. Q	GIJ	60 plus Yrs.	Master In communications	GBC Training school	Part-time Lecturer	35 years
Mr. E	Lintas	40-45 Yrs.	HND Commercial Art	In-service training in Lintas	Assistant production manger	15 Yrs.
Mr. K	Lintas	50-55 Yrs.	BSc. Marketing and Diploma in PR/advertising	In-service training in Lintas	Production Manager	19 Yrs.
Mr. N	Adisa Productions Ltd. (APL)	30-35 Yrs.	BSc. Project Management and HND Marketing	NAFTI	Production Manager	10 Yrs.
Mr. G	Montie FM	25-30 years	SSSCE	Professional course in Marketing	Traffic Officer	6 Yrs.
Mr. S	Radio Gold	40-45 yrs.	M. A. French & Dip. In Journalism	-	Operations Manager	15 yrs.
Ms. J	Radio Gold	40-45 yrs.	M. A. French & Dip. In Journalism	-	Operations Manager	15 yrs.
Mr. H	TV3 Network	30-35 Yrs.	BSc. Bus. & Management Studies and HND Marketing	In-service training in TV3	Schedule officer	8 Yrs.
Mr. A	TV Africa Ltd.	30-35 Yrs.	SSSCE and Certificate in Marketing	In-service training in TV Africa	Customer Relationship Officer and Sales Executive	12 Yrs.
Mr. C	Farmhouse Productions	55-60 Yrs.	BFA film Production	In-service training in Lintas Advertising	Chief Executive Creative director	24 Yrs.
Mr. F	Farmhouse Productions	25-30 Yrs.	BFA Film Production	In-service training in Farmhouse production	Production Manager	6 Yrs.
Mr. Z	Farmhouse Productions	25-30 Yrs.	BFA Film Production	In-service training in Farmhouse productions	Film Director	6 Yrs.
Mr. L	NAFTI	35-40 Yrs.	BFA Film Production	-	Lecturer (Art Direction)	12 Yrs.
Mr. X	Metro TV	30-35 Yrs.	B. A. Sociology and Diploma in Advertising and Public Relations	In-service training in Metro TV	PR Officer and Sales Executive	8 Yrs.

Appendix W

Summary statistics of FM stations in Ghana as at third quarter, 2016 (Source: National Communications Authority, Head office, Accra, 2017.)

NO.	NAME OF REGION	TOTAL NO. AUTHORISED	PUBLIC	PUBLIC (FOREIGN)	COMMUNITY	CAMPUS	COMMERCIAL	TOTAL NO. IN OPERATION	TOTAL NOT IN OPERATION
1	ASHANTI	60	2	1	4	2	51	46	14
2	BRONG AHAFO	63	3	-	7	2	51	52	11
3	CENTRAL	33	2	-	8	3	20	29	4
4	EASTERN	42	2	-	6	1	33	35	7
5	GREATER ACCRA	50	2	3	6	3	36	47	3
6	NORTHERN	46	7	-	13	1	25	30	16
7	UPPER EAST	18	2	-	6	1	9	12	6
8	UPPER WEST	19	2	-	8	1	8	11	8
9	VOLTA	46	4	-	10	1	31	36	10
10	WESTERN	75	5	1	5	2	62	56	19
	TOTAL	452	31	5	73	17	326	354	98

Appendix X

Summary of Television broadcasting stations in Ghana as at 2016 (Source: National Communications Authority, Head office, Accra, 2017)

NO.	TYPE OF TELEVISION SERVICE	TOTAL NO. OF AUTHORISED STATIONS	OF STATIONS ON AIR	TOTAL NO. OF STATIONS NOT ON AIR
1.	Analogue Terrestrial Television	21	15	6
2.	Digital Terrestrial Pay Television (Service only)	1	1	0
3.	Digital Terrestrial Pay Television (Service and Frequency	4	4	0
4.	Digital Terrestrial Television (Network only)	0	0	0
5.	Digital Terrestrial Free-To-Air Television Programme Channel	0	0	0
6.	Digital Terrestrial Radio Service on TV Multiplex	0	0	0
7.	Satellite Television Broadcasting (Pay TV Direct-To-Home Bouquet)	6	2	4
8.	Satellite Television Broadcasting (Free-To-Air Direct-To-Home Bouquet)	6	1	5
9.	Satellite Television Broadcasting (Free-To-Air Direct-To-Home Single Channel)	15	6	9
10.	Digital Terrestrial Television additional Services (eg. Teletext, etc.).	0	0	0
11.	Digital Terrestrial Mobile Television Service (Stand-alone Authorisation)	0	0	0
12.	Digital Cable Television	1	0	1
13.	Television over Internet Protocol (Pay TV)	0	0	0
TOTAL NO. OF AUTHORIZED TV STATIONS		54	29	25

Appendix Y

Descriptions (Types of Advertising and their Source: Jethwaney, & Jain 2006)

Type of advertising	Description
Personal advertising:	Advertisements that are placed by individuals with a specific purpose, such as matrimonial, situations wanted, sale of house-hold goods or obituaries.
Vacancy or appointment advertising:	Advertisements that detail situations/jobs vacant. Placed either by the employer or placement agencies, without naming the company.
Consumer/product advertising:	Advertisements that aim at giving a positive image to a brand of consumer product.
Retail advertising:	Advertisements that are carried out in local markets by organisations and businesses to promote sales or increase consumer traffic.
Trade advertising:	Company advertisements that are aimed at the supply/ distribution channel.
Business-to-business advertising:	Advertising that is aimed at wholesale buyers of goods and services, generally companies. This kind of advertisement is also known as industrial advertising
Institutional or corporate advertising:	Advertisement that promotes a company's name, logo, mission and philosophy.
Service advertising:	Advertising that is aimed at publicising services such as by hotels, airlines, insurance companies, telecommunication services, banks, etc.
Financial advertising:	Advertising aimed at selling financial products such as bonds, debentures and fixed deposits. This kind of advertising is done when companies decide to collect money from the primary market.
Educational and NGO advertising:	Advertising by educational institutions aimed at students concerning the choice of courses is called educational advertising. NGO advertising refers to advertising by non-governmental sectors espousing various courses aimed at gaining support.
Advocacy advertising:	Advertising that aims at convincing various sections of the public to accept an organisation's position on certain issues.
Generic advertising:	Advertising that does not talk about a particular brand but a category of products such as gold and diamonds.
Comparative advertising:	Advertising that makes indirect or direct comparisons between brands, implying that one brand is better than the other.
Political advertising:	Advertising by various political parties during elections. Such advertising either talks about the political agenda of the sponsoring political party or aims at deriding the opposing political party.
Surrogate advertising:	Surrogate advertising refers to the strategy used by companies and advertisers to promote a product clandestinely. Because the law of the land may not permit the advertising of that particular product.