

Radio Advertising in Ghana: A Study Of The Impact Of The Activities Of Radio  
Presenters On Traditional Advertising Agencies

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By

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**DECLARATION**

I, Delight Dede Agbovi, declare that this submission is my own work towards the MA Media Management programme. To the best of my ability, this work contains no previously published materials produced by another person for the award of any degree except where due acknowledgement has been made in the text.

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## **DEDICATION**

I dedicate this work to Hon. Dan .K. Botwe and to my husband, Collins Egbedzi for their immense support and patience during my academic season. I say thank you to him and to everyone who helped one way or the other.

## **ACKNOWLEDGEMENTS**

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Finally my appreciation goes to friends and colleagues whose network aided in reaching the right respondents for the study.

## **ABSTRACT**

This study aims at ascertaining if Radio Presenters have taken up the role of producing commercial radio adverts. The activities of Radio Presenters in terms of producing radio adverts are analysed to determine their competencies. The study revealed that the professionals in the traditionally set up Advertising Agencies blame Radio Presenters for the fallen standards of the advertising industry. Advertising Agencies also blame Radio Presenters and the media houses for endangering the Agency business due to the cheap pricing they offer clients. The Radio Presenters might have invaded the advertising business but yet, on the score of competency, the Agencies remain more competent than their counterparts the media.

## TABLE OF CONTENTS

DECLARATION .....	ii
DEDICATION .....	iv
ACKNOWLEDGEMENTS .....	v
ABSTRACT.....	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES .....	xi
LIST OF TABLES .....	xii
CHAPTER ONE : INTRODUCTION.....	1
1.0 Introduction.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	3
1.3 Objectives of the Study.....	4
1.3.1 General Objective .....	4
1.3.2 Specific Objectives .....	4
1.4 Research Questions.....	4
1.5 Scope of the Study .....	4
1.6 Significance of the Study .....	5
1.7 Organization of Chapters .....	5
1.8 Definition of Terms.....	6
CHAPTER TWO : LITERATURE REVIEW .....	7
2.0 Introduction.....	7
2.1 Advertising Communication.....	8
2.1.1 Advertising Communication Process.....	10

2.1.2 Why Advertising is important to Businesses .....	12
2.2 History of Advertising .....	13
2.2.1 Advertising Industry.....	14
2.3 Types of Advertising Agencies.....	16
2.3.1 Full Service Agencies.....	16
2.3.2 Interactive Agencies.....	16
2.3.3 Creative Boutique.....	17
2.3.4 Media Buying Agencies .....	17
2.3.5 In-House Agencies .....	17
2.4 Advertising Production Process .....	17
2.5 Structure of Advertising Industry .....	19
2.6 Radio Advertising .....	21
2.6.1 Role of Radio Presenters .....	22
2.6.2 Role of Radio Personalities in Commercial .....	23
2.7 Perception of Radio Commercials .....	24
2.7.1 General view of Advertising Creativity .....	26
2.7.2 Ad Avoidance.....	28
2.8 Empirical Reviews .....	29
<b>CHAPTER THREE : METHODOLOGY .....</b>	<b>31</b>
3.0 Introduction.....	31
3.1 Research Design.....	31
3.2 Research Method .....	32
3.3 Population and Sample .....	32
3.4 Sampling Technique .....	33
3.5 Sources of Data Collection .....	33

3.6 Data Collection Instruments .....	34
3.7 Techniques for Data Analysis .....	34
3.7.1 Open Coding .....	35
3.7.2 Axial Coding .....	35
3.7.3 Selective Coding .....	35
CHAPTER FOUR : RESULTS, ANALYSIS AND DISCUSSIONS .....	36
4.0 Introduction.....	36
4.1 Respondents Demography .....	36
Table 4.1.1: Respondents’ Demography on Radio Presenters .....	36
Table 4.1.2: Respondents’ Demography on Creatives in the Ad Agencies .....	37
4.2 Results.....	37
Table 4.2.1: Analysis from Data .....	38
4.2.1 Educational Level .....	39
4.2.2 Competence of Radio Presenters in Ad Production.....	40
4.2.2.1 Quality of Advert .....	40
4.2.2.2 Production Process .....	42
4.2.3 Promotional Activities .....	45
4.2.4 Estimates of number of Jobs .....	46
4.2.5 Pricing Competition.....	46
4.2.6 Challenges facing the Advertising Agencies .....	48
4.2.7 Client Satisfaction.....	49
CHAPTER FIVE :SUMMARY, CONCLUSION AND RECOMMENDATIONS.....	51
5.0 Introduction.....	51
5.1 Summary of Findings.....	51
5.1.1 Activities of Radio Presenters.....	51

5.1.2 Effect of Activities of Radio Presenters on Agencies.....	52
5.1.3 Competence of Radio Presenters .....	52
5.2 Conclusion .....	53
5.3 Recommendations.....	54
5.4 Suggestions for Further Studies .....	55
REFERENCES .....	56
APPENDICES .....	62
APPENDIX A: SEMI-STRUCTURED QUESTIONNAIRE FOR RP.....	62
APPENDIX B: SEMI-STRUCTURED QUESTIONNAIRE FOR AA .....	64

## LIST OF FIGURES

Figure 1: Model of Mediated Communication (O'Guinn et al, 2003) .....	11
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## **LIST OF TABLES**

Table 4.1.1: Respondents' Demography on Radio Presenters .....	36
Table 4.1.2: Respondents' Demography on Creatives in the Ad Agencies .....	37
Table 4.2.1: Analysis from Data .....	38

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Introduction**

This chapter presents the background to the study, statement of the problem, objectives of the study, research questions, scope and significance of the study. Other significant areas covered include: organization of the chapters and definition of terms.

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

The purpose of advertising is to capture human attention with the view to modifying their thinking patterns with the hope that such changes will translate into buying behaviours, now and in the future. Shapiro & Nielson's 2013 study (cited in Othman 2017), found that an average consumer is exposed to thousands of promotional messages daily. A major contributor to excessive advertising clutter to the annoyance of the consumers who have equally developed protective and ad-avoidance mechanisms in the form of cognitive schemas that help to identify and avoid the unwanted promotional message, Jurca (2013) and Rumbo (2002). Clearly breaking through the ad-avoidance defense mechanism of the consumer calls for more creative advertising strategy. On this, Othman (2017), reveals that there is nothing more efficient than creative advertising, explaining that such ads are more memorable, long lasting and builds strong relationships between consumers and companies.

Advertising is considered one of the oldest and most visible tool for influencing buyers, Chrenkova, Rostasova and Kunertova (n.d). It is defined as "any paid form of non-

personal presentation and promotion of ideas, goods or services by an identified sponsor” Kotler (2000). Chrenkova et al (n.d), considers creativity as one of the basic conditions for the success of advertising.

The tripartite structure of the advertising industry is designed such that every unit of the value chain is tasked with a responsibility. The advertiser pays money to the Agency to get product advertised. The Agency in turn creates and produces a creative piece for the advertiser and or makes placement. The media publishes these advertisement in exchange of the advertiser’s money. This are the sequence according to Fletcher (2010)

Clearly roles of the Advertiser, Agency and media are distinct. Advertisers or commercial organizations are walking into the media houses for production services. Personnel especially Radio Presenters in the media houses, instead of referring them to the Agencies go ahead to create and produce these adverts in exchange for the advertiser’s money. However, these presenters are not trained to creatively combine elements and principles to reach audience with respect to what their mind could easily pick up and reciprocate. Radio Presenters, by nature, are voice conscious than the creative efforts to make audience respond positively. They are used to their unique ways of expressing themselves for which they are noted, making it difficult for them to switch to more divers ways of selling goods and services to consumers. Sounds and controlled voices such as speech finds its way to suit different subjects thus, a radio jingle for a sexual product will be different from a jingle for sports. It is only a creative mind that can script and produce creative concept with the right tone or voice tailored to the targeted market. Rajagopal (2010) supports this by explaining that “the broadcast of commercials on radio needs real feel orientation and voice is the single major determinant that draws the attention of

listeners”. Agencies are best suited for the concept creation and production of radio advert (Leslie 1997).

Interestingly a study by Johansen (2010) revealed that some experts as well as listeners have levelled commercials developed by some creative persons from the Agencies as lacking creativity. This accusation is somewhat questionable because not all of the adverts we hear on the radio stations are the handy works of creatives from the Agencies. However the level of their operations is yet to be determined for a conclusive statement to drawn as to whether Radio Presenters have taken up the role of producing radio adverts.

## **1.2 Statement of the Problem**

Anecdotal evidence and observation posits that radio adverts are being mostly handled by people who work in the radio stations. It is perceived that commercial organizations in need of radio adverts seek the services of persons working in the radio stations instead of the services of creative people in the Agencies mainly because of the perception that radio is just audio and involves only talking unlike television which requires visual. Commercial organizations are of the view that because these people work in the radio stations, they understand the language of radio and are therefore capable of producing radio adverts which cost relatively less. And what’s more, having your advert produced by staff of radio stations affords them the opportunity to build rapport and get things done in their favour.

This current practice is not in agreement with Fletcher’s (2010) narration of the designated specialized functions of the three legs of the advertising tripartite where the advertiser pays money to the Agency to create, produced and get product advertised or

published on the media. This study therefore seeks to ascertain if Radio Presenters have taken up the role of producing commercial radio adverts.

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

This study's objective is in two folds; general objective and specific objectives.

#### **1.3.1 General Objective**

The main aim of the study is to ascertain whether Radio Presenters have taken up the role of producing commercial radio adverts.

#### **1.3.2 Specific Objectives**

The objectives of the study are to:

1. To describe the activities performed by Radio Presenters
2. To determine the effect of these activities on the Advertising Agencies.
3. To establish the level of competence of Radio Presenters.

### **1.4 Research Questions**

1. How do the Radio Presenters provide their services?
2. How does the activities of Radio Presenters affect the Agencies?
3. How do Radio Presenters judge or evaluate their skill in relation to that of the Agency?

### **1.5 Scope of the Study**

This study focuses on Radio Presenters who double as producers of radio advertisements and creatives in the Advertising Agencies in the capital Accra, where most of the respondents are.

## **1.6 Significance of the Study**

Advertising Association of Ghana (AAG), stakeholders and key players in the industry will find this document useful in setting policies to ensure that the value chain in the advertising industry is strictly adhered to and reduce unhealthy competition.

Furthermore findings of this study will guide and inform commercial organizations in selecting right agents for their production services.

In addition, the study will serve as relevant reference material for researchers who want to conduct research in the domain of advertising. It will provide the necessary secondary information for researchers so as to enable them conduct further studies on the subject matter.

## **1.7 Organization of Chapters**

The study will be composed of five sections. Chapter One will be the introduction of the study and will outline, the background of the study, problem statement, objectives and research questions, scope of study and significance. Chapter Two will be devoted Review of Literature, which will include review of related and relevant work on the topic, theories that underpins the study, as well as definition of concepts and key terms. Chapter Three considers the appropriate research methodology needed to answer the research question. It will as such outline the method to be used for the study, population and sample, sampling technique, data collection and instrumentalization, sources of data collection, and data analysis process. Chapter Four will present the analysis and discussion of findings, while the Chapter Five will entail the summary, conclusion and recommendations for further studies or for policy makers.

## 1.8 Definition of Terms

- **Commercial Organizations:** companies that advertise their products or services.
- **Advertising Agency:** Businesses dedicated to creating, planning and handling advertising and other forms of marketing activities
- **Commercial Radio Adverts:** Adverts produced by Advertising Agencies for profit
- **AAG :** Advertisers Association of Ghana
- **Radio Presenters or Personalities:** persons who work in radio stations as news anchor, DJs, host of talk shows etc.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

This chapter reviews some available literature concerning the topic under study in order to provide an unbiased and significant assessment of the prevailing situation in the area where the project is being carried out. According to Cooper (1988) literature review simply means the critical review and critiquing of available related literature regarding the topic and the phenomenon under study. The review of related literature also helps in identifying loopholes in previous research. Some of the reasons for Literature Review include: highlighting the research questions to give further clarifications; helps in refining research ideas and also makes the research valuable if related to other research works. Thus, serving as a reference document and making the research work significant (Cooper, 1988).

In reviewing the appropriate literature for this study, the chapter draws on the previous work of esteemed researchers to help augment a theoretical framework suitable for use in this study. Generally, the literature for this study was reviewed from the theoretical perspective. Specifically, the chapter reviews literature on the aspect of advertising, communication process in advertising, cognitive processes advertising messages goes through among others. The study will also do an empirical review to put the literature into perspective, in line with contemporary studies.

## **2.1 Advertising Communication**

The interest regarding the role advertising plays in communicating information to people has resulted to the creation of a body of knowledge, all explaining its significance in building a brand and a business. A careful examination of some definitions explaining the concept of advertising tends to lay emphasis on certain striking common characteristics: paid for communication by an identified sponsor and the message being communicated is non personal.

Kotler (2000), widely regarded as father of modern marketing defines advertising as “any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor”. “Advertising is any paid form of nonpersonal communication about an organization, product, service, or idea by an identified sponsor” (Belch 2003)

Thus, advertising is a means by which an identified financial sponsor informs and communicates information about products or services to a well-defined audience through a mediated communication, requiring no physical presence of the sponsor.

Lately, definitions emerging have added another element which has shaped and contributed significantly to the concept of advertising as a whole. According to a more recent definition, advertising is appraised as a persuasive tool that involves very creative and complex processes, Popescu (2004) in Nichifor (2014) and (O'Guinn, Allen and Semenik 2003) in Nichifor (2014). In Nichifor (2014) “advertising is a communication technique that involves running a complex persuasive process, for whose realizations are used a number of specific tools, able to cause psychological pressure on the concerned public” Popescu (2004) and “advertising as the paid and media intermediated attempt to convince” O'Guinn et al 2003. Similarly Arens (2002) defines advertising as "a form of

structured and impersonal communication, composed from information, usually persuasive in nature, regarding the products, in the broad sense, paid by an identifiable sponsor and transmitted through various media Nichifor (2014).

Clearly shoppers have developed ad avoidance mechanism in the form of cognitive schemas that help to identify and avoid the unwanted promotional message, Jurca (2013) and Rumbo (2002). Advertising does involve complex persuasive technique to affect consumers' psychic.

A number of features can be highlighted from the various definitions as sponsor identified, non-personal and persuasive communication.

- 1) Non-personal or impersonal form: Communication is impersonal because message is transmitted by the mass media. Therefore there is no physical connection between the advertiser or sponsor and the buyer. Advertising is the intermediary between product and potential consumer (Tungate, 2007) and lacks immediate feedback from receivers (Belch 2003). Other forms of marketing communications such as sales promotion, personal selling, direct marketing and public relations are not considered advertising because they are not paid for media and there is physical connection with buyer.
- 2) Persuasive in nature: there are lots of similar products and services competing on the market for buyers and buyers have equally developed the conviction that ads are a nuisance. A good ad should therefore be meticulously crafted to appeal to audience s curiosity, penetrate the clutter and neutralize the effect of ads from competing brands.

- 3) Sponsor identified: This form of communication uses sophisticated technology to reach the masses and must be paid for. The initiator of the communication or advertiser absorbs the cost in exchange for the services being rendered by the media.
- 4) Product or services: Advertising sells both tangible and intangible products.

### **2.1.1 Advertising Communication Process**

The model below explains how the content of marketing communication is mediated by the media. The process illustrated by this model involves two major components namely; production and reception and in between these two component is the mediating process of accommodation and negotiation.

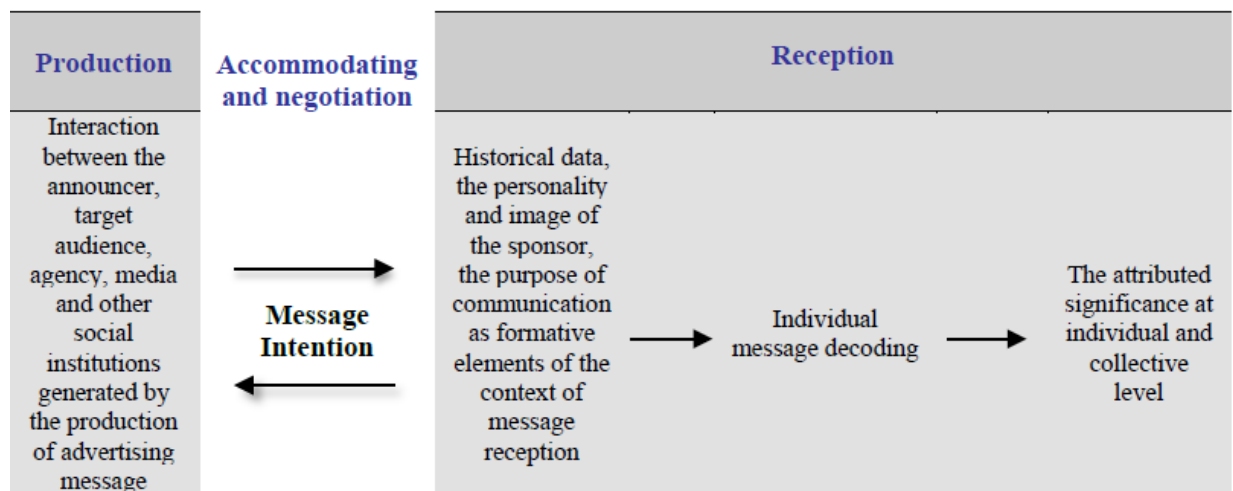
The process of communication production refers to how the content of the message is created and involves the companies, institutions and Advertising Agencies interacting to produce a communication that is in line with their organization's objectives which equally sits well with needs and aspirations of targeted niche of consumers. The radio stations like any other media houses are not engaged at this level. With the creative design of advertisements, advertisers and companies are able to persuade customers of the special qualities their product or services has to offer. The goal of the media is to propagate the advertisers' message so this is when the services of the radio station is required. The radio stations being non-personal communicators are tasked with the responsibility of making noise about the product or services to their listeners.

On the other hand, accommodation and negotiation are concerned with the way consumers interpret ads based on their experiences, history, expectations, attitudes and needs.

The Reception phase however takes into consideration the manner in which target audience decodes and understands the advertising message. By this, consumers are able to make sense of the ad and determine whether it serves their needs and also fits into their personal history of similar product or service in that category. Advertisers in general have become sophisticated and have developed ad blocking mechanisms because of excessive clutter. It is even easier and faster for radio listeners to ignore radio adverts since they appeal to the sense of hearing alone. It has therefore become very necessary to appeal to these audience in a more creative fashion.

Since consumers are the ultimate receivers of ads and users of product, understanding the process they go through before making a purchase decision needs to be well understood.

**Figure 1 Model of mediated communication**



Source: Thomas O'Guinn, Chris Allen, Richard J.Semenik, Advertising and Integrated Brand Promotion, 3e, South-Western College Publishing, 2003 p. 14.

### **2.1.2 Why Advertising is important to Businesses**

Advertising is one of the major component in drawing up a marketing plan and among the marketing communication tools. Ryverson (1976) as cited in Nartey (2010) explains that “Advertising is a crucial element in the marketing plan”. However the role advertising plays varies from one business to the other or one market to the other and its dependent on the set objectives.

The starts of any business requires that the owner makes people aware of its existence. Promotion is the only way to create awareness of any type of business. Businesses regardless of it being online or traditional can make great impact and survive in a competitive environment. Consumers need information to make purchase decisions. “The primary objective of advertising according to George Felton author of “advertising: concept and copy” is to get the word out that you have something exciting to offer” according to Hamlett (2019)

Persuading and consumers to choose a brand over the other is a great task especially when competition is keen. Advertising at this point is the only savior. What advertising does is simple! It invites your target audience to evaluate how your product or service measures up against your competitors, Tellis (2004). Advertising creativity lures consumers away from competitors, normally communicating to consumers that a particular brand of product is superior to another. It equally serves as a reminder of a brands existence.

Building up confidence is equally important as the other objectives. Playing advert creates the perception that the product has been tried, tested and certified by the appropriate authorities. For this reason, consumers feel confident and secured to make purchase. It

becomes easier for consumers to make purchase decisions. Also the choice of media for advert boost consumer confidence because some channels are considered credible over others. For example in Ghana, advertising on the radio platforms of The Multimedia Group and Despite Group of Companies is well received by target audience. If companies are able to harness and position their brand as superior, they automatically have created goodwill for their brands and businesses which can attract good fortunes.

## **2.2 History of Advertising**

Advertising started thousands of years ago during the prehistoric era with the caveman's paintings on walls. But, during that era, wall paintings were not referred to as advertisement as some evidence suggest that these ancients works or art were for decorations and also played significant role in the Old Stone Age or Paleolithic man's religious rituals.

Today, history of advertising is best traced to the Romans and Athenians. Advertisement is believed to have started in Rome and Athens but it was the classical Athenians who took advertising to the level of commercialization, Fletcher (2010) and Sampson (1874). In the ancient times merchants or product owners coin the advertising messages and hands it over to the agents to inform the public. The agents then decides which medium is best suited for the campaign. For example, town criers with sweet voices who stroll the street making public proclamations interrupt their announcements with paid for adverts (Fletcher 2010).

Advertising leaped forward and experienced some major milestones with the invention of printing press and movable type by Johannes Gutenberg in, a German

goldsmith in 1438. Prior to this, all writings and drawings had to be completed painstakingly by hand, Montenegro (2017) and were a reserve of scribes who lived and worked in monasteries. With this invention, merchants no longer hand scripted their messages because they could now print advertisement on large scale and their messages get circulated to a great pool of people.

Gutenberg's printing press started the era of mass communication and commercialization allowing for materials be printed for commercial purpose. This milestone ushered the printing and advertising revolution in Europe.

### **2.2.1 Advertising Industry**

Advertisements in decades past were exclusively text. It was without illustration, and were inspired by and written by the merchant the way he deemed fit. It was in the late 18th century that copywriters and illustrators started springing up and were called advertising agents. They served as sales agents for the media and sold advertising space to traders at a fee. The world's first advertising agent identified by Fletcher (2010) in his book titled 'Advertising; A Very Short Introduction' was William Taylor who hails from Britain.

Advertising became a full-fledged industry and Agencies developed in the twentieth century. These Agencies were made up of creatives and media buyers. The role of the creatives was to conceptualize and produce advert and the media buyers were responsible for buying media for clients. It is the media that publishes or broadcast these advertisement in exchange of the advertiser's money, out of which they pay Agencies 15% commission.

The Agencies were many and chasing same clients. To become competitive and attract clients, Agencies offered rebates to their clients but this practice was forbidden by the media houses. The Agencies in frantic effort to retain and attract consumers begun offering ancillary services to clients at no charge, thus, the loss leader strategy was employed. Services ranging from sales promotion, public relations, marketing services and more were being offered as baits. The turn of events called for more specialized hands which unavoidably reduced their profit margin but it hardly affected the Agencies because they were already making fat profits. The Agency metamorphosed from being creative boutique to Full House or Full Service because of the ancillary services they were now offering. However, this strategy was short lived in that, the Full House Agency collapsed in the 1970s. The media buyers as well as the marketing service communication unit broke away and formed separate specialized businesses because the creative people gave very little recognition to both departments and also paid them far less than they deserved.

Consequently the 15% fixed rate commission system was being reviewed by governments. According to Fletcher(2010) “In Britain in 1976, the Office of Fair Trading ruled that the Agency recognition and 15% commission system run by the media was in restraint of trade: illegal”. Thus the fixed rate system was dismissed. The unfair treatment coupled with governments intervention fueled the desire of the both sections to detach from the Agency and set up specialized companies thus, Media Buying Agencies and Marketing Consultancy Firms.

Now, Creative people had to devise different new strategies to survive as advertisers were not ready to work with Agencies who produced advertisements only. This

somewhat led to some creative agents working for small companies who did not need all the ancillary services and therefore paid on their terms.

As if that was not enough, giants like Omnicom (USA), WPP (UK), Interpublic (USA), Publicis (France), Dentsu (Japan), and Havas (France) appeared in the already competitive market called marketing service conglomerate (Fletcher 2010). They own Creative Agencies, Media Agencies and Marketing Communication Companies.

## **2.3 Types of Advertising Agencies**

“The first Advertising Agency was William Taylor in 1786 followed by James “Jem” White in 1800 in London and Reynell & Son in 1812” (Juneja n.d.). Advertising Agencies creates the ads, plans how, when and make placements before handing it over to the client. Advertising Agencies are largely independents organizations and are categorised as Full Service Agencies, Interactive Agencies, Creative Boutique, Media Buying Agencies and In-House Agencies

### **2.3.1 Full Service Agencies**

Full Service Agencies offers complete and integrated services in-house, instead of specializing in only one area of advertising expertise (“Full-Service” Advertising Agency” n.d.). Thus, Full Service Agencies are one-stop-shop for advertising and communication needs. These Agencies are well furnished and equipped to serve clients in all aspects of communication and promotion.

### **2.3.2 Interactive Agencies**

Interactive Agencies are similar to a traditional Advertising Agency. The only difference is that interactive media serves clients’ online potential customers only. Internet

users have increased over the years owing to the emergence of the various social networks. They therefore offer tailored creative services targeted at mainly to customers in the online world.

### **2.3.3 Creative Boutique**

Creative Boutiques are smaller Agencies that focuses on specialized work for a limited client list. Niche product offering is their style. Creative boutiques have smaller staffs and fall on trusted freelancers to handle certain aspects of job as and when needed.

### **2.3.4 Media Buying Agencies**

Media Buying Agencies engage in purchasing of advertising slots from various media forms. They have skills of negotiation to get the clients the best deals. They also research into new placement opportunities. They engage in research on target audience for a product to determine the combination of platforms and time of the day for placement.

### **2.3.5 In-House Agencies**

In-House Agencies handle in-house productions for their organizations. In-House Agencies are in built by companies like the media and other corporate organizations to serve their needs only. They do not engage in commercial productions. “In-House Agencies are in built and work for only the media house”, (Juneja, 2019).

## **2.4 Advertising Production Process**

What an advertising pitch does in essence is to promote the services of Advertising Agencies thus, “an advertising pitch describes proposals of an Advertising Agency to promote a product or service”, Linton (n.d.). Agencies pitch to commercial organizations as part of its marketing activities. If pitching is successful, the Agency is awarded the

contract. The Agency carefully distills the creative brief and summarize the goals for the project, for the actual production to commence.

They go through brainstorming stages where teams made up of groups of creative thinkers are assigned to generate ideas. A considerable amount of time is designated to the idea generation stage to allow for great, novel and unique production to be realized. Prior research is done on target audience, strategies drawn and budget defined. “The advertising professionals will work up proofs, or in the case of commercials, storyboards, that bring your ideas to fruition” (Molis,n.d.). Clients are offered the chance to assess and make contributions as well is test running it to ascertain its effectiveness and changes made if there is any.

Juneja (n.d.) shows an eleven steps process involved in advertising. This is explained as follows. **Briefing:** the advertiser and clients through their interaction arrives at the statement of objectives of the advertising campaign, together with history of the product, any ideas the clients has in mind. A bad brief will not achieve the expected outcome. Here, a SWOT of the company is done to allow the Agency to better understand his clients business. **Knowing Objectives:** Objectives of the campaign clearly distilled and understood by clients.

**Research:** this step involves finding out the market behavior, knowing the competitors strength and weaknesses in terms of their organizations marketing strategies they are using, who their customers are among other things. An understanding of especially the competitors allows the Agency to draw up a solid strategy, unique selling preposition to outsmart the competition. **Target Audience:** the next step is to identify the target

consumers or market. Understanding them will inform the Agency on the right kind of message that will resonate with them.

**Media Selection:** now that the target audience have been identified, a well suited media should be selected to communicate the brands message across. Bad selection will be disastrous. **Setting the Budget:** the advertising budget should be judiciously planned to ensure that there is no short of funds during the production stage. Insufficient funds goes against the Agency so care must be taken when designing the budget.

**Designing and creating advert:** the concept is first designed by the copywriters and then comes the actual production which is done based on directives by the art directors and creative personnel of the Agency. **Perfection:** once the design is created into a finish product, it is re-examined and redefined to make it perfect to and ready for the market. **Place and Time of Ad:** the next stage is placement. Placement is done with the prime time of the audience in mind. **Execution:** finally the placement is done and advert is released on the market. And the next thing is to find out consumers reactions. **Performance:** the last step is to judge the performance of the ad. Audience research is done to gather information on consumer response in terms of satisfaction, reach and also whether the adverts has caused any changes in competitor strategies.

## **2.5 Structure of Advertising Industry**

The advertising tripartite structure is now the basis of advertising industries throughout the world. The tripartite structure of advertising is in three parts namely; advertisers, the sponsor of the advertisements; media, who sell advertising space to advertisers and Agencies; and Agencies creating advertisement for advertisers or

companies as well as buying space for clients. The advertiser is the first leg of the advertising tripartite, the second is the media and the third being the Agency.

The first leg of the advertising tripartite, the advertiser, pays money to the Agency to get product advertised. The second leg of the advertising tripartite publishes these advertisement in exchange of the advertiser's money and the third create advertisements as well as buy media for their clients or the advertisers. This means that the Agency creates ads for advertisers or company and the media broadcast or publishes. The media gets its business from the Advertising Agencies otherwise known as agents and pays them a commission of 15% of the money advertisers pay to the media. The media keeps the remaining 85% of the advertiser's money. This clearly explains the reason media is seen as a lucrative industry. The Agencies do not have a strong bargaining power as the 15% commission is subject to negotiation.

This structure makes it evidential that the advertisers are the biggest in terms of size, followed by the media and then the Agencies. Both the advertiser and Media business are broad in the sense that, the advertiser can add more businesses to his portfolio and advertising is only an aspect of the media. On the contrary, the Agencies play no other role aside its core function of producing and placing of advertisements except the mammoth or holding companies. Fletcher (2010) confirms this by stating that "the Agencies are much the smallest sector of the advertising tripartite, but are the only sector that wholly relies on advertising for their living'. This is probably the reason why the Agency business should not be invaded by people in the media houses.

## **2.6 Radio Advertising**

Advertising on radio is no different from advertising on other media platforms. Just like tv, radio advertising involves buying airtime called spot to promote goods or services. The advertiser or commercial organization pays for airtime and in exchange the radio station airs the advertiser's campaign to the listening audience. Radio and radio advertising is one of the most creative industry because it is primarily concerned with the production and circulation of texts (Johansen 2010). Attention of audiences can only be sustained depending on how captivating the content being peddled is so highest level of innovativeness and creativity is required to make an impact.

Radio is still the dominant mass medium in Africa with the widest geographical reach and the highest audiences, compared with television (TV), newspapers and other information and communication technologies (ICTs), (Myers 2008). Maina's (2013) study which assessed frequency of radio listenership among teachers and pupils reveals that 95% of teachers and 77.5% pupils listened to radio. Thus, information dissemination through radio is more effective.

Today people drive while listening to radio, passengers sit in the car and they have no choice than to listen to the radio either passively or actively. Mothers in the kitchen are listening to radio and business men and women in the shops are listening to radio. Listening to radio today cost almost nothing because technology has made it possible to listen to radio on our phones. Clearly one can use the phone to multitask.

Although large share of revenue generated from commercials goes to print and television media, radio advertisements grasp attention of audiences in the urban centers

and even in the rural communities. “Radio is an ideal media for marketing fast moving consumer goods because it can reach wide targeted listener demographics in urban habitat” (Rajagopal 2010). Radio has wider coverage of transmission, making it accessible to people even in the remote areas and thanks to technology, radio has gone digital. Radio is now transmitted via the internet which clearly means listeners on the internet get to know of a product or service offering.

Finally the Media Commission has records that indicates that about 80% of Ghanaians utilize more of radio as their means of getting information, thus radio is very much consumed by the masses.

### **2.6.1 Role of Radio Presenters**

The job of Radio Presenter is to hosts and broadcasts music or talk shows or news stories on a variety of media. “A Radio Presenter is the introductory voice of the broadcast and also keeps the show flowing in order to entertain an audience” (“Radio Presenter jobs”, n.d.). Radio Presenters are also known as Radio Broadcaster, Radio Presenter, Radio Personality or Radio DJ. They are the introductory voice of the broadcast and also keeps the show flowing in order to entertain an audience” (“Radio Presenter jobs”, n.d.).

It is worth mentioning that to become a Radio Presenter does not necessarily require academic qualifications, however formal education or qualification only enhances ones chances of being employed. Most Radio Presenters have background in performing art, media, sound technology, journalism, music and public relations. Presenters’ possess exceptional communication and presentation skills, possess research skills, sense of

humour and easily articulate themselves. This makes them qualified to work in all sectors of the media and advertising industry.

### **2.6.2 Role of Radio Personalities in Commercial**

According to Stern (1991), a radio personality is seen as a vehicle for informational appeals and as a truthful commentator who aspires to win the trust of an audience when his or her objective is to convey information about the advertised products or services rather than talk about himself. The use of radio personalities in ads has gain a lot of prominence belatedly. Some creative directors believe that such personalities bring on board their competence and make their ad more believable by listeners. This corroborate with the Elaboration Likelihood Model (ELM) which suggests that there is a central route and a peripheral route for persuasion in advertising (Petty & Cacioppo, 1986). The model establishes that listeners of radio commercials go through cognitive processes that is based on the central route in which the recipient of the message is motivated to think about the information and arguments put forward in it than whoever is delivering the message.

The use of radio personalities in commercials is based on the idea that media personalities add value through the meaning transfer process in contrast to anonymous actors or models given that media personalities deliver meanings to commercials, depth and power that goes a long way to solidify the brand's position (McCracken, 1985). The intention of the advertiser when using media personalities in the advertising message is to convey the perceived trustworthiness and create an image for the brand based on the person rather than on the product itself (Kertz & Ohanian, 1992). This put media personalities at the core of radio commercials. According to Farhat and Khan (2011) the role media

personalities play in radio commercials cannot be overemphasized because they help to increase the popularity of the brand and helps the brand to reach its targeted audience.

## **2.7 Perception of Radio Commercials**

Perception forms part of the basic elements of our human society. Perception deals with human senses that generate signals from the environment through sight, hearing, smell and taste. There are many definitions and theories that expand on perception and how it influences how we process information. Ware (2012) defined perception as the process of recognizing (being aware of), organizing (gathering and storing), and interpreting (binding to knowledge) sensory information. Perception allows us to interpret the world around us enabling us to form a mental representation of the environment in which we live. These representation helps us to store information in our memory that we retrieve at any point in time for decision making.

Similarly, on a daily basis, we recognize, organize and interpret advertising messages. According to Tellis (2004) the effectiveness of advertising messages is a highly complex phenomenon and depends fundamentally on human response to communication and how it is communicated. Tellis (2004) posited further that consumers of advertising messages go through a lot in processes the content of an ad. Before consumers react to the content of an ad, they subconsciously give their attention to the central message being advertised, process the advertised message, recall the message and respond to the message. Due to the multiplicity of advertising channels, sponsors of ads do not often know which channel has a maximum impact on receivers of ad messages. One thing is sure however

that the appropriateness of an advertising channel depends on the audience demographic information (Hendricks, Bonner, Mccoskey & Asmussen, 2010).

Advertising helps a company to communicate its products' features and benefits to markets through mass media. Different advertising appeals build a solid brand image of a company, so that audiences can differentiate a company's product from other competitors and generate sales (Belch, 2004). Radio is perceived as one of the advertising channels that profoundly affects the way people reacts to commercials, perform information analysis and make applied decisions. The creative strategies used in radio commercials are different which allows advertising firms adjust their communication strategies in response to the specific needs of different consumers. Commuters in metropolitan areas enjoy higher quality commercial broadcasts differentiated by music, traffic information and news headlines. Audience in confined place like automobiles in large cities and competitive markets benefit from higher quality radio communication services than household audience listening radio programs at leisure time.

However, it is argued that lack of creativity in ads causes low listenership and consequently the competitive markets are underserved by commercial radio stations (Halcoussis and Lowenberg, 2003). Creativity is key in any meaningful ad. Hence, there is a need for advertisers to think outside the box and engage in a more dynamic and creative methods of advertising. For example, when multinational companies expand their products to foreign countries, they have to consider which kind of advertising methods they should use to best reach their chosen target markets. That is why Madhu (1995) established that there are three main approaches creative directors should look out for when designing radio ads. These are approaches are standardization, adaptation and glocalization.

### **2.7.1 General view of Advertising Creativity**

“Creativity is arguably the most important element in advertising success” (El Murad & West, 2004) as it is mostly described as a ‘problem solving ability’, ‘novelty’, ‘originality or innovation’. Most definitions however involve problem solving where solutions to problems requires exceptional insight. A great number of definitions of creativity have been identified in the literature, however, that of Leo Burnett (1968), a pioneer American Advertising Executive is comprehensively defined (El Murad & West, 2004). According to him, advertising creativity is “the art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable, and in good taste, but which somehow presents the product in fresh a new light (El Murad & West, 2004).

Creativity generally involves newness but does not necessarily mean something that has not been created before. Combining two or more ideas together to create something new can only be considered creative if it solves a problem, thus, an idea ceases to be creative if it is not goal directed. Reid, King, and Delorme (1998) support this view by defining creative advertising as “Original and imaginative thought designed to produce goal-directed and problem solving advertisements and commercials” (as cited by El Murad & West, 2004). Based on this definition, originality and imagination are elements that must operate within a goal directed and problem solving context.

The combination of originality and usefulness or relevance of ads have been widely accepted in literature (White & Smith, 2001; El Murad & West, 2004; Sheinin, Varki & Ashley 2011 in (Maniu & Zaharie 2014); Mercanti-Guérin 2008), as well as Humour (Groza & Cuesta 2011; Gulas and Weinberger 2019; Eisend, 2017;). Another

investigations Ergüven (2015) points out divergence and relevance as dimensions of creativity.

“Divergence is a multi-layer dimension and it cannot be defined around single concepts like originality or newness” (Ergüven, 2015). Smith and Yang (2004) conceptualized the determinants of divergence as fluency, flexibility, originality, elaboration, resistance to premature closure, Unusual perspective, Synthesis, Richness and colorfulness of imagery, Fantasy, Expression of emotion, Empathic perspective, Provocative questions and Future orientation (Ergüven, 2015).

Smith and Yang (2004) explains that if an ad has one or more of the above mentioned qualities, it can be categorized as being divergent. The role and importance of creativity in advertising and marketing cannot be underplayed as creative products (Christiaans 2002) obtain higher preference scores than those seen as non-creative. Creativity tends to break down the ad-defense mechanism of consumers and pushes messages across and effectiveness of an ad, Kover, Goldberg, and James 1995 (cited in El Murad & West 2004) is measured by changes in awareness levels or market sales.

From literature so far, we can conclusively say that, there is a direct link or relationship between advertising creativity and advertising effectiveness. We can equally put it that creativity leads to effectiveness. On this, Hirschman (1989) explains that, marketing executives view advertising as a means to achieving clients’ objective whereas the creative team view advertising as an opportunity to exhibit their skills and ultimately promote their careers (El Murad & West 2004).

### **2.7.2 Ad Avoidance**

Consumers' attitudes towards commercials have shifted since World War II, Cheung, Harker, & Harker, 2008, p. 126, (cited in Johansen 2010), and today, technology has made it even worse. Consumers are sophisticated and highly discerning. Consumers knowledge of advertising have evolved, and have little or no regard for advertisement as they used to in the past. They consider advertisement as normalities, tactics all advertisers employ to sell product or services and Radio audience are even worse. In the broadcast fraternity, radio transmits only audio while television transmits both audio and visual. The qualities of television generates some kind of emotional appeal or responses from the viewer whereas the same cannot be said of radio. The catch here is that, radio will require more creativity to create that bond with audience.

Ad-avoidance is being harder to ignore since it is having an increasing impact on the advertising industry (Johansen 2010). The number of people who find commercials annoying and not catching their attention is highly alarming. Both the old and young find commercials as bothersome and therefore very necessary for advertisers to revisit their drawing tables, serving audience with campaigns that are irresistible.

Ad-avoidance can be active or passive. Active ad-avoidance occurs when a person deliberately does something to avoid commercials. An example is how tv and radio audience switch between TV or radio stations during commercial breaks just to avoid ads all together.

On one hand, Passive ad-avoidance is for example when audience ignore what is being played on either Tv or radio. Here, audience do not juggle between channels but their

attention is shifted because what is been played is not relevant. Attention can however be shifted back if what is being played is relevant, novel or even humorous to the audience. For example a commercial that contain one or more dimensions of creativity can attract and shift back the attention of the passive listener.

It is therefore critical for the advertiser to employ the services of professionals who understand and know how to use creativity to grasp the audience attention and subsequently break through their ad-avoidance mechanism. By this, advertisers will get value for their money.

## **2.8 Empirical Reviews**

There are a lot of studies that measure the effectiveness of advertising on its consumers. For example Kover et al. (1995) conducted a study with the aim of measuring the effectiveness of ads, the creativity that ad directors display in ad making process and how consumers reacts to different kind of advertising executions. Kover et al. (1995) found out that ads that consumers perceive as unexpected were not necessarily perceived as creative or persuasive. However, Kover et al. (1995) looked at ads from a generic point of view and did not narrow down to radio ads specifically. This study addresses that concern and will look at how effective radio commercials are from the angle of radio personalities and Advertising Agencies.

Also, Altsech (1996) conducted a quasi-experimental study of advertising creativity related advertisement. The study was conducted on 65 items including originality, appropriateness or relevance, liking excitement and boredom. He concluded that creativity and originality go hand in hand while appropriateness serves as a “qualifier” for creativity.

That is to say, assessment of originality and creativity may be discounted if an advertisement does not match the product or audience for which the advertisement is intended.

Kumar (2011) conducted a study on the effectiveness of ads on consumers. The study was conducted with reference to Nestle Limited in India. Kumar (2011) found out that the respondents who participated in the study agree that Nestle ads first caught their attention and moved them to buy Nestle products from shops. The study also found out that ads enhances the images of companies and give companies competitive edge.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Introduction**

The third chapter set out the path with which data will be gathered and analyzed in accordance with the research objectives. Primarily, the study's methodology is to allow for reproduction of the study in the future. It will be made up of, research design, research method, population and sample, sampling technique, sources of data collection and data collection instruments, and techniques for data analysis.

Kothari (2004:7) in his book, *Research Methodology; Methods and Techniques*, argue that "Research methodology is a way to systematically solve the research problem." He therefore, defines methodology as a systematic, theoretical analysis of the methods applied to a field of study.

#### **3.1 Research Design**

A research design is a plan, structure and strategy of investigation so conceived as to obtain answers to research questions or problems. According to Trochim (2006), research design of a study serves as the outline or plan that defines the nature of study being conducted and the kind of instruments that are being used in gathering data for the study.

To Burns and Groove (2003:195) a research design is "a blueprint for conducting and studying with maximum control of the factors that may interfere with the validity of the findings". Through a research design, researchers decide for themselves, and

communicate to others their decisions regarding what study design they propose to use, how they are going to collect information from participants, how they are going to select participants, how the information they are going to collect is to be analyzed and how they are going to communicate findings.

### **3.2 Research Method**

A research method is a systematic plan for conducting research. A research method is a strategy used to implement a research plan. It also refers to strategies, processes or techniques utilized in the collection of data or evidence for analysis in order to uncover new information or create better understanding of a topic. For this study, a qualitative research approach is adopted. It employs face to face Interviews, focus group discussions, ethnography, as the data collection tools, and analyze data using textual or thematic analysis.

After the qualitative data is collected, the researcher transcribes the data from audio to text. This helps the researcher to use the data for qualitative analysis. Strauss (1987) defined three types of qualitative data coding and suggests you review the data on three occasions, using a different coding each time. Therefore, the qualitative analytical process in this study involves the use of grounded theory as established by Strauss (1987) where the data is subjected to open coding, axial coding and selective coding. Here, the researcher organizes the raw data into conceptual categories and create themes or concepts.

### **3.3 Population and Sample**

Population, otherwise known as universe refers to all the subjects both human and otherwise that the researcher is interested in. The population is usually a large number of

subject that is used by the researcher in data collection. Collecting and analyzing all the available evidence when conducting research is not always possible.

### **3.4 Sampling Technique**

Due to the large sizes of populations, researchers cannot test every individual in the population because it is too expensive and time-consuming. Thus, researchers use sampling techniques to pick samples from the population (Aina, 2004). The sampling technique that this study employs is purpose sampling. Purposive sampling is a non-random sample in which the researcher uses a wide range of methods to locate all possible cases of a highly specific and difficult to reach population.

With purposive sampling, the researcher chooses the sample based on who will be appropriate for the study. This is used primarily when there is a limited number of people that have expertise in the area being researched (Burns & Grove, 2001). Therefore, this study will make use of three (3) Radio Presenters who prominently feature in producing radio adverts for commercial organizations and three (3) Advertising Agencies.

### **3.5 Sources of Data Collection**

Data from both primary and secondary sources will be used for this study. The primary source of data will be obtained from interview questions posed to Radio Presenters who have been sampled for the study to give insight on the subject matter. Secondary data on the other hand will be obtained from books, journal articles, online or internet materials, among other publications that will give insight to the topic under study.

### **3.6 Data Collection Instruments**

In conducting a study, a researcher collects and/or analyze some kind of data. Data refers to information that have been collected in a systematic manner. In communication research, most scholarship comes from one of four kinds of data: texts, observations and/or interviews, self-reports, and/or other-reports. **Texts** are written, spoken, performed, or symbolic messages. **Observations** represent data when you watch human behavior in action. A **self-report** is when you ask individuals to report about their own behaviors.

However, a variety of instruments are used to gather data in the process of undertaking research. Since this study is a qualitative research that employs face to face interview as an instrument, an interview guide will be developed to help the researcher collect data. The interview guide will touch on the research questions so as to help the researcher elicit needed response.

### **3.7 Techniques for Data Analysis**

Data processing is a preliminary procedure that must take place for data analysis to make sense. If this does not happen and correctly too, data analysis will merely be “garbage in, garbage out”. Therefore, data processing and management is the processes by which raw data or information gathered from the field of investigation are refined, cleaned, organized and structured so as to facilitate or enhance data analysis and interpretation of the research findings.

The study uses the grounded theory approach to qualitative research where the data elicited is analyzed using into themes and categories. According to Strauss (1987), the grounded theory is a qualitative analytical approach where qualitative data is subjected to open coding, axial coding and selective coding

### **3.7.1 Open Coding**

Opening coding is the first stage of the grounded theory where the researcher examines the data to condense them into preliminary analytic categories or codes. In open coding the researcher starts by locating themes and assigning initial codes in an attempt to condense the mass of data into categories. Next, the researcher write a preliminary concept or label at the edge of a note card or computer record and highlight it with a different color or in some other distinctive way in order to distinguish the labeled set of ideas in the data.

### **3.7.2 Axial Coding**

After the open coding stage, the researcher moves the categorized data into the next stage which is axial coding. With axial coding, the researcher organizes the codes, links them, and discovers key analytic categories in them that will aid in answering the research questions. During open coding, you focus on the actual data and assigning code labels to the ideas in the data. In contrast, you begin axial coding with an organized set of initial codes or preliminary concept. While axial coding, the researcher asks about causes and consequences, conditions, interactions, strategies and processes.

### **3.7.3 Selective Coding**

The last stage in coding qualitative data is to examine previous codes to identify and select data that will support the conceptual coding categories that were developed. Selective coding involves scanning all the data and previous codes, looking selectively for cases that illustrate themes, and making comparisons after most or all data collection has been completed. Selective coding should begin after concepts have been well developed and several core generalizations or ideas have been identified.

**CHAPTER FOUR**  
**RESULTS, ANALYSIS AND DISCUSSIONS**

**4.0 Introduction**

This chapter describes the results obtained from data collected from respondents through interviews. The discussion involves the possible implications of the findings. The study examined radio advertising in Ghana: A Study of the Impact of the Activities of Radio Presenters on Traditional Advertising Agencies. The results of the study are presented in themes in relation to the research objectives of the study. The last section of the chapter discusses the trends of the data relative to the impact of activities of radio personalities on traditional Advertising Agencies.

**4.1 Respondents Demography**

Details of the respondents' demography are shown in Table 4.1.1 and Table 4.1.2. This table shows respondents' sex, their educational level and position they hold. The abbreviations for their pseudonyms are as follows: RP representing 'Radio Presenters' and AA for 'Advertising Agency' in this study. These names are used to protect the identity of the respondents.

**Table 4.1.1: Respondents' Demography on Radio Presenters**

Pseudonyms	Sex	Education	Position
RP1	Male	Degree	News Anchor

RP2	Male	Degree	News Anchor
RP3	Male	undisclosed	News Anchor

**Table 4.1.2: Respondents’ Demography on Creatives in the Ad Agencies**

Pseudonym	Sex	Education	Position
AA1	Male	Degree	Chief Executive Officer (C.E.O)
AA2	Male	Degree	Business Development Manager
AA3	Male	HND	Chief Executive Officer (C.E.O)

Table 4.1.1 and Table 4.1.2 shows that the media is a male dominated area. Next, a critical look at the same tables shows that the educational level of respondents ranges from HND to degrees which implies that one need not to necessarily hold a professional certificate before entering the media. It is however worth noting that not all persons studied art or anything related to media, hence anyone with a degree and interested in the profession could learn on the job or go for training in some accredited media training center.

## **4.2 Results**

Results from the study are categorized and interpreted based on how they are connected to the research objectives. The interview transcripts comprising of opinions, processes, and concepts among others were grouped into labels, then into themes and finally assembled under research questions. The themes were discussed based on the link it had with the research questions and in relation to other relevant concepts and theories. The themes realized from the transcriptions are as follows:

- 1) *Educational level*
- 2) *Competence of Radio Presenters in Ad Production (Quality of advert and Production Process )*
- 3) *Client satisfaction*
- 4) *Estimates of number of jobs*
- 5) *Pricing competition*
- 6) *Promotional activities*
- 7) *Unqualified Agencies*
- 8) *Challenges facing the advertising industry*

**Table 4.2.1: Analysis from Data**

Labels	Themes	Research questions
Pre and post production processes, quality of advert, training, referrals	Competence, educational level, promotional activities	How do the Radio Presenters provide their services?
Job quantity, costing, revenue	Estimates of number of jobs, pricing competition, unqualified Agencies, challenges facing the advertising Agencies	How does the activities of Radio Presenters affect the Agencies?
Audience research, budget, duration for production	Client satisfaction	How do Radio Presenters judge or evaluate their skill

		in relation to that of the Agency?
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The Table 4.2.1 presents participants’ responses on the study. It also gives a brief description of what readers should expect in the discussion section of the study. The findings are categorised into eight major themes together with their respective research questions and labels. The next section details the outcome of the study based on the themes and research questions.

#### **4.2.1 Educational Level**

All participants were educated and some even had formal and informal training as well. Experience garnered over the years gives them mastery in their respective fields of work. Two of the respondents from the Agency schooled at NAFTI as well as GIJ while the third who trained as a lab physician subjected himself to training in very reputable Agency in Accra for over four years under a mentor.

67% of respondents from the Agency had both formal and informal training in the Agency business while the remaining 33% had only formal training in the Agency business. Out of the respondents sampled from the three radio stations, 33% had training in art at the tertiary level in KNUST, 33% also had training in media management at GIJ and the other 33% had training in GBC Radio training school.

This implies that, 66% of the respondents have a strong art or media educational background while 33% learnt on the job.

## 4.2.2 Competence of Radio Presenters in Ad Production

“It is important to point out that competencies are distinct from goals. Goals are concerned with ‘what’ has been accomplished; competencies are concerned with ‘how’ it was accomplished” (“Measuring Competencies in Performance Evaluation” n.d). Knowing the competencies of the Radio Presenters with regards to the production services they offer is key to this study as it was revealed during the interview sessions that none of the Radio Presenters interviewed had worked in an Advertising Agency.

### 4.2.2.1 Quality of Advert

Radio Presenters who have doubled as creative agent and offering advertising services indicated that their end product, thus the adverts, are as good as those from the Agencies. An interviewee opined that they have been offering advertising services for clients for a very long time and have therefore over the years gained great experiences and thus deliver the highest quality there is. Interviewee **RPI** explained his view this way, “... *We are at par with the Agencies in terms of competence. We produce equally good advert as they do. For the works I have produced, comparing them with that of the Agencies I will say they are at par. I record for some Agencies and they pay me. I do translation and vocal for them so I know what they do*”.

Interviewee **RPI** was quick to add that even though their services are at par with the Agencies, there are some radio adverts that do not meet industry standards and alluded that such ads are created by some Radio Presenters with limited knowledge in the production business. It is worth nothing that interviewee **RPI** has an art background and therefore his claim is not so far from the truth as earlier discussion on their educational

level revealed that some presenters did not have any background whatsoever in art or anything close to production. This is an excerpt from **RPI**'s interview,

*"... In terms of quality I won't say no because some of our people produce advert and when you hear it being played you will notice the concept is bad and quality in terms of sound, arrangement and everything is not cool but it is not to say that there are people not doing equally good".*

Interestingly another interviewee **AA2** from the Advertising Agency agreed to the submission by interviewee **RPI** on quality of adverts produced by Radio Presenters. **AA2** had this to say,

*"... Most of the poor advert are done by people who do not understand, people who work in the media house. 99% of bad adverts are from radio personalities and 1% is margin of error because the person was not well briefed".*

Interviewee **RP2** also agreed to the submission made by interviewee **RPI** but opposed the fact that mediocre ads are were entirely their doing. He explained that clients do come to them with their concepts already scripted with little or no room for contributions from them. The excerpts from **RPI** follows and explains the phenomenon.

*"I did an ad for someone and he was not pleased because I mentioned vulcanizer instead of bulcanizer. His reason being that his target audience understand bulcanizer so he writes to management he doesn't want me doing adverts for him. In that instance what do you do? Presenters are not flooding the industry with bad or poor advert. Most advertisers bring their own concept and sometimes we reject some that does not fall within our line. Others to because you are hard press you do it for them"*

The excerpts above revealed that In-House Agencies expected to handle in-house productions are extending their services to commercial organizations. “In - House Agencies are in built and work for only the media house”, (Juneja, 2019) and according to Fletcher (2010), the tripartite structure of the industry clearly defines roles of the advertiser, Agency and the media. Evidently rules are not being adhered to, probably because barriers to entry is lowered.

The AAG and all key players would have to address this situation in order to ensure that quality of standard is maintained in the industry. Such a move will also ensure growth of the economy because the adverts produced by the Radio Presenters are not taxed because the service providers have not registered as Advertising Agencies.

#### **4.2.2.2 Production Process**

Notwithstanding the issues of quality, an examination of the general processes Radio Presenters go through in order to produce adverts revealed that, they as well as the Agencies go through the same stages. There are three main stages namely; brainstorming, concept creation and production. These happen after briefing is over. Below demonstrates the processes as explained by Radio Presenters.

*“I find out if they have a concept or if I have to develop the concept. If am developing the concept it comes with extra charge. If they have a concept then they have to explain it to me. Whether is dialogue or monologue or needs crowd. I have people I use for various concepts. I consider the target audience to determine the choice of words for the adverts. If it is alcoholic beverage it should be funny to arrest attention, punchy and a bit aggressive. We build the script then to the studio and to the editing bench. A maximum of*

*four days is given for changes to be made to the script, thus if the advertiser brings the script” (Response from RP1)*

Clearly interviewee **RP1** has an understanding of what goes into creating radio adverts. He demonstrated knowledge of how to create a winning campaign and as (El Murad & West, 2004) explained that creativity is an important element in advertising success. Interviewee **RP1** studied art and therefore understands fully what ideation or brainstorming entails. Aside that, he was into stage acting before finally moving into radio so he is only transporting the experience he has garnered over years as a dramatist into advert production. Interviewee **RP2** and **RP3** shares same processes as interview **RP1** as indicated in the excerpts below. However their excerpts below points out that their concentrations are more on the income or profits to be generated and not the service itself.

*“Before I do an advert I want to know the target audience, then the concept is generated if the advertiser does not have a concept. I charge GHC 1000 if the advertiser has concept and script and 2000 if there is no concept. Once we agree on the dialect, the benefits, nutrients among others are asked” (Response from RP2)*

*“Get history about the product, how nutritious it is and its benefits then you put all these fact together on paper and script concept for production. I use a day or two to do everything. A charge GHC 300 for scripting and GHC 300 for production” (Response from RP3)*

However the only difference uncovered between the services provided by the Radio Presenters and the Agency is the duration for production of adverts. Radio Presenters spend

relatively shorter time as compared to their counterparts, in the Agencies. Interviewee **AA2** explains this in the excerpts below.

*“First get brief from client and distill brief and send client budget. Normally, the brief is given a maximum of one week for the thinking faculty to understand and plan the best strategy for it before getting back to the client. When people are put on stress, thus fast job “I need it now” you will not give it your best quality. At most another week for changes and all back and forth till final production. Once go ahead is given, production will be through within 24hrs”.*

The time duration as communicated by interviewee **AA2** indicates that Agencies spend more time during the brainstorming stage of the production process. This is clearly different from the Radio Presenters viewpoint as interviewee **RP3** claims to use a day or two to conceptualize, script and produce adverts that Agencies will use weeks to produce. This is probably the reason why Ohanian (1992) maintains that Advertising Agencies are professionals who have a lot of years of experiences in the advertising industry and hence provide quality services relative to radio personalities.

Surprisingly, interviewee **RPI** is the only Radio Presenter who claimed to use two weeks which is not so far from interview **AA2's claim**. Indeed he is applying his design skills as an artist. The production process of Interviewee **AA1** and **AA3** are captured in the excerpts below.

*“There are three stages, brainstorm, concept creation and production. Once production is over is placement. At the ideation stage with the Agency, a lot of research and effort goes*

*into it. We go by the 80% 20% rule. 80% of the planning and 20% execution.” (Response from AA1)*

*“First is briefing, conceptualization and looking for voice performer and recording” (Response from AA3)*

To conclude, brainstorming requires team efforts and a lot of time and, skipping it can be detrimental. Simply, ads that are carefully thought through are able to permeate clutter and even break down consumers’ ad avoidance mechanism as Jurca (2013) and Rumbo (2002) indicates that consumers have developed cognitive schemas that helps to identify and avoid the unwanted promotional message. Grasping the consumers’ attention now requires great level of creativity as Othman (2017), explains that such ads are more memorable, long lasting and builds strong relationships between consumers and companies, thus, creative advertising plant associations so deeply that people simply can’t forget them Twose (n.d.).

#### **4.2.3 Promotional Activities**

Agencies just like any other companies can advertise on tv and on radio. Interestingly this is usually not the case because their potential clients are not the general public. Instead they do prospecting of potential companies and pitch their ideas to them. Because they deal in B2B, it is a waste for them to go all out on some media forms. For Radio Presenters however, their voice is their leverage and interviewee **RP3** explains it this way, “... through word of mouth and because am known on radio and tv” and interviewee **RPI** also said “have done productions (voice acting) for some Agencies and clients because my voice is known on air”

It is likely some commercial organizations are oblivious of the existence of Advertising Agencies. What's more, they are not directed to the Agencies when they go requesting for advertisement services from the radio stations. This calls for a more radical approach of marketing by the Agencies to increase awareness especially of the SMEs.

#### **4.2.4 Estimates of number of Jobs**

The question regarding the number of jobs done over the years were answered by all respondents. One of the participants, **RP1** who has been in the business for over 10 years said he has produced over 200 adverts with interviewee **RP2** and interviewee **RP3** explaining that they lost counts over the years but admitted to have produced quite a number.

However interacting with the professionals from the Agencies revealed a decline in clientele base as a results of the involvement of Radio Presenters. Interviewee **AA1** said *"Plenty! I can't really remember but jobs are not coming like before"*, another interviewee **AA2** said *"... over one hundred but business is slow now"* and the third interviewee **AA3** also stated that *"... Five years back Twi 70-75 % radio jingles was credited to me but the job has gone down. Getting clients these days is not easy"*

Judging by what respondents said, it is evident that Agencies are indeed struggling to maintain their relevance in the industry whiles Radio Presenters are flourishing.

#### **4.2.5 Pricing Competition**

Competition occurs everywhere. It usually occurs when many suppliers of same or similar goods and services are chasing fewer customers or clients. The current influx of Radio Presenters into the business has brought about fierce competition. They have, in their

quest to win more client resulted to price cutting strategy which is unhealthy for those whose profession has been invaded.

To this effect, interviewee **RP2** said “... *so if an Agency is charging 30,000 I will charge 10000 because am an individual and I need cash*”, and interviewee **RP3** equally said “... *Commercial organizations choose my service because it's not too costly and it's professional. I charge GHC 300 for scripting and GHC 300 for production*”. Interviewee **RP2** also added that “... *Our services are relatively cheaper than that of the Agencies*”.

Interestingly the professionals in the Agencies confirmed and alluded that the low prices being charged by their counterpart is impacting negatively on their businesses. This they explained that their clientele base is dwindling. An interviewee from the Agency, interviewee **AA2** said, “... *An average of GHC 5,000 for good radio advert but Radio Presenters do it for GHC 1000 or less so commercial organization think Agencies are too expensive*”.

Interviewee **AA3** also recounted an experience and this is how he puts it, “... *I was to produce a jingle for a client. I charged GHC 1,500 and he said it was too much. I asked how much he was going to pay then he said someone told him someone does some at peace fm for GHC 200 so he left*”. Interviewee **AA1** concluded by saying “*Radio Presenters deny Agencies of revenue because the money that would have come to the Agencies is going elsewhere, ... Radio personalities do not waste time and charge low in producing ...*”

To conclude, competing on the basis of pricing is unhealthy and Radio Presenters should stick to healthy production competition if they wish to venture into full fledged production.

#### 4.2.6 Challenges facing the Advertising Agencies

For challenges there was not much of it except for the one. The study revealed that some Agencies are no longer researching as part of the conceptualization process simply because their competitors are offering quick services and charging less. This drift has considerably affected professionalism. Interviewee **AAI**, shared more light on the issue saying, “... *Research is supposed to be the beginning before conceptualization. Because radio personalities do not waste time and charge low in producing and delivering, Agencies are skipping the research so they can be in business. Following Agency standard, Agency will produce one advert while radio personalities produce like five times*”.

He went on to say that, “... *Agencies have also decided to fall on presenters so it can be done quickly because if you don't do that you won't secure the business because it is expensive for an Agency to do research for a project*”. This is probably the reason why Radio Presenters are guessing that they are more competent than the Agencies.

One interviewee **RPI** said, “... *Have done productions (voice acting) for some Agencies because my voice is known on air and they want something that will make it easy. There are some that I did concepts for the Agencies because they sometimes want diversity*”, another interviewee **RP2** also said “... *In most of these cases, the Agencies will take the job and they still use us. They give us a token and pocket the rest. We do the voice overs and sometimes the concept. The Agencies actually sublet some of the services they don't have expertise for but clients are not aware they come to us*” and the last interviewee **RP3** confirmed by saying, “... *I am more competent than them because they get the job and hire my services. All they need is revenue so they use me to make money*”.

These activities by some Agencies are probably the reason why Johansen (2010) indicated that some experts as well as listeners have levelled commercials developed by some creative persons from the Agencies as lacking creativity. However Agencies use personalities as voice actors upon request from clients. Several studies on personality endorsement conclude that, they help increase the popularity of brands and help brands to reach its targeted audience Farhat and Khan (2011).

Interestingly these endorsement deals especially those coming from the Agencies to presenters are quoted very high by the personalities resulting in huge budget from the Agencies to the clients. However, if the clients walks in to the personality, the price quote is normally on the low side hence a major reasons why the clients will continue to work with the presenters until otherwise.

#### **4.2.7 Client Satisfaction**

In evaluating performance of Radio Presenters, client satisfaction and consumer satisfaction is vital. It is one thing for clients to okay an advert and another for customers to resonate with it. Simply ads must be in line with clients' objective and the objective is measured by the expected results or reactions from customers. Agencies are very keen on evaluating their performance from the clients' perspective and consumer perspective.

Interviewee AA2 said, “... *Normally after the campaign is over, most Agencies have relationships with monitoring organizations who monitor whether ads are played at the right time. This is usually at a fee. After six months, we do audience research to find out if they were able to remember a particular ad that was run and whether it's made impact. Data from audience research is shared with clients and they are always happy*”.

Interviewee **AAI** also commented on the subject saying, “... *There is no Agency work that does not end in feedback and report. Evaluation is even the most important aspect of the job, evaluation and feedback but Radio Presenters don't do it*”

Evaluation is expensive but necessary. Agencies interested in maintaining their clients do it all the same to ensure that clients are getting value for their money. Especially in the era where Radio Presenters are offering services at very cheap fees, this seems to be the unique selling proposition that will set their services apart and get more clients choosing their services over their counterparts because the Radio Presenters do not evaluate their performances after ad have been handed over to the client. This is largely because they do not factor that into the clients' budget and partly because they do not see its essence.

This explains why interviewee **RPI** stated that, “...*They give me feedback. Me personally it is not about the client satisfaction, I want see and hear my work and feel proud*”.

## **CHAPTER FIVE**

### **SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.0 Introduction**

This chapter presents a summary of findings of the study as well as the conclusion made from the research findings and the recommendations.

#### **5.1 Summary of Findings**

This summarizes the results that were obtained from study. They are arranged as per objectives the following headings: activities of Radio Presenters, effect of activities of Radio Presenters on Agencies and level of competence of Radio Presenters.

##### **5.1.1 Activities of Radio Presenters**

Majority of Radio Presenters do not have either formal or informal training in relation to advertising and therefore leveled as incompetent by the professionals in the Advertising Agencies. Thus, their works are substandard, mediocre and of poor quality. However some presenters seem to be in business because of the low prices they charge while others with knowledge in the field but have not trained as advertising agents claim to be learning on the job.

Both the Agencies and the Radio Presenters go through the same production stages as the Agencies, thus, they all brainstorming, concept creation and production. The only difference being that Agencies comprising of specialized agents spend more time together as a team to go through the various stages especially in the ideation stage whereas the

presenters do not. Obviously they have other engagements as this is a side job and also because they do not understand what the production business entails.

### **5.1.2 Effect of Activities of Radio Presenters on Agencies**

It was also uncovered that the activities of the Radio Presenters has lowered standards of some of the advertising professionals because some professionals no longer engage in researching as part of the conceptualization stage. This is largely due to the quick and cheap production services the presenters offer clients, and in an attempt to compete with them squarely and be in business, they stop researching altogether. These hungry professionals together with the Radio Presenters are undoubtedly the architects of mediocre ads that are flooding our media today.

Most critical of all is the fact that the Agencies are struggling to gain or even maintain clients. Clients have developed the taste for cheaper, quick but yet substandard adverts at the expense of their businesses. Agencies have claimed that some small Agencies have folded up due to the pressures mounting up in the business. Of course these owners do have obligations to pay bills and salaries yet the presenters are making it tough for such small Agencies.

### **5.1.3 Competence of Radio Presenters**

Agencies and Radio Presenters claim to be able to satisfy their clients. The Radio Presenters claim they are capable of delivering within 24 hours which is considered impressive and a strong factor that keeps clients coming back all the time. They also claim that they are more competent because Agencies who are specialized in production of advertisements seek creative services from them, the unprofessional. They work on

contractual agreements with the Agencies. Radio Presenters are convinced that a large portion of substandard radio ads are produced by the Agencies who are hungry for money and a small portion by the Radio Presenters who are equally not passionate about the job. Clients are equally being blamed because they come with their own concept and do not give room for the producer to make inputs or play the advisory role.

## **5.2 Conclusion**

Based on the results of the data gathered it is evident that Radio Presenters offer production services to clients at relatively cheaper prices. This is so because they do not pay taxes and their activities are done on the blind side of authorities.

Majority of Radio Presenters who have doubled as agents do not have any sort of formal or informal training in copywriting, directing, voice acting for adverts and even sound editing. Despite this knowledge gap, they seem to be contributing massively to the production business and the industry. Commercial organizations who keep calling on them for their services are either doing so because of their cheap pricing and fast delivery services or that they are receiving value for their money. It could also be that they are not even aware that there are specialized Agencies dedicated to handling their advertising needs. Their quick and on time delivery services has distinguished them from their counterpart Agencies.

Both Agencies and Radio Presenters go through the ideation and scripting stages before production. The only difference is the time duration for each. How can a good concept be generated in less than 24 hours by one person? Conceptualization is not a child's play, it is serious business. It takes time and normally requires more than one person. On this note, the quality of radio adverts produced by Radio Presenters is questionable and

therefore prudent for the Advertising Association of Ghana and other key stakeholders to streamline activities of players of the advertising value chain thus, advertisers, Advertising Agencies and media distributors (media houses).

The study uncovered that some Agencies outsource conceptualization and scripting services from Radio Presenters. Such practices have contributed to the influx of Radio Presenters and affirmed the perception of Radio Presenters that they are more competent than the Agencies. This kind of outsourcing implies that these Agencies are not professionals. Simply put, they are after money and nothing else. Businesses of such persons and Agencies must be halted.

Media houses with in-house Agencies must ensure that their activities is limited to in-house productions alone or else, be registered as advertising Agencies and pay taxes like their counterparts.

In summary, Ad Agencies are not known by some commercial organizations, thus awareness of their role and services is on the low side. Contributions of Radio Presenters to the ad production business is substantial and recognized by many companies and the current situation poses as threat to the very survival of the Agencies. Considering the number of Radio Presenters in the business it is evident that Radio Presenters have taken up the role of producing radio adverts which is subsequently affecting the traditionally set up Advertising Agencies.

### **5.3 Recommendations**

There is the need for Agencies to identify other methods or strategy aside pitching to promote their services to commercial organizations. Also the AAG should also

streamline activities of players on the advertising value chain to ensure that professionalism.

Despite the fact that Radio Presenters' talk on radio, it does not guarantee their professionalism in voice acting therefore industry players should consider establishing voice acting association. This will promote confidence in the voice acting profession, standardize and regulate the charges accompanying the service.

#### **5.4 Suggestions for Further Studies**

This study should be replicated in the television space to thus, television station as against Advertising Agencies.

The researcher also recommends a further study to determine the degree of impact that radio adverts produced by radio personalities have on consumers.

Finally to analyse the ads produced by Radio Presenters to determine if they are creative from the consumers point of view.

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## **APPENDICES**

### **APPENDIX A: SEMI-STRUCTURED QUESTIONNAIRE FOR RADIO PRESENTERS**

Dear Respondent,

This study is being conducted as part of my Master's programme at the GIJ. The purpose is to ascertain if radio personalities and radio stations have taken up the role of producing radio commercials and the effect of their activities on the traditionally set up Advertising Agencies.

Your answers to these questions will be recorded and treated as confidential. Thank you.

1. What is your role and job description in your field of work?
2. How long have you been in this profession?
3. How did you obtain training for your profession?
4. How did you obtain your training in producing adverts?
5. What pre, production and post production processes do you go through to produce an advert?
6. Can you estimate the number of adverts that you have produced as an agent?
7. Are there any differences between the services you provide and that of the Advertising Agencies?
8. How do you judge or rate your competence in radio advert production in comparison to that of an Ad Agency?
9. Are clients satisfied with the services you provide?

10. Do commercial organizations prefer your services over that of Ad Agencies? And can you kindly elaborate on your answer?

11. How do you market your services to commercial organizations and do you have any kind of client service that you offer in order to maintain those companies

APPENDIX B: SEMI-STRUCTURED QUESTIONNAIRE FOR ADVERTISING  
AGENCIES

Dear Respondent,

This study is being conducted as part of my Master's programme at the GIJ. The purpose is to ascertain if Radio Presenters have taken up the role of producing radio commercials and the effect of their activities on the traditionally set up Advertising Agencies.

Your answers to these questions will be recorded and treated as confidential. Thank you.

1. What is your role and job description in your field of work?
2. How long have you been in this profession?
3. How did you obtain training for your profession?
4. How did you obtain your training in producing adverts?
5. What pre, production and post production processes do you go through to produce an advert?
6. Can you estimate the number of adverts that you have produced as an agent?
7. Are there any differences between the services you provide and that of the Radio Presenters?
8. How do you judge or rate your competence in radio advert production in comparison to that of a Radio Presenters?
9. Are clients satisfied with the services you provide?
10. Do commercial organizations prefer your services over that of Ad Agencies? And can you kindly elaborate on your answer?
11. How do you market your services to commercial organizations and do you have any kind of client service that you offer in order to maintain those companies.
12. Does the activities of radio personalities affect the Advertising Agencies?

