

**A COMPARATIVE STUDY OF VIEWERS' ATTITUDE TOWARDS
COMMERCIAL ADVERTISING INTERRUPTIONS IN PUBLIC
TELEVISION PROGRAMMES**

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**A COMPARATIVE STUDY OF VIEWERS' ATTITUDE TOWARDS
COMMERCIAL ADVERTISING INTERRUPTIONS IN PUBLIC
TELEVISION PROGRAMMES**

BY

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ETHICAL STATEMENT BY RESEARCHER

I, Toyin Esther Shobiye, hereby declare that, this research work “A comparative study of viewers’ attitude towards commercial advertising interruptions in public television programmes” is my original work and has never been presented and submitted to any other institution of higher education to obtain an academic qualification. All sources that I have used or quoted have been indicated and acknowledged by means of complete references.



Toyin Esther Shobiye

5/08/2016

Date

DEDICATION

This work is dedicated to Trinity: ALMIGHTY GOD the father, JESUS CHRIST the SON and the HOLY SPIRIT. ALMIGHTY GOD, you are indescribable, incomparable and your wisdom transcends the whole world. This degree would have been remained a dream had it not been for You, ALMIGHTY GOD. Your word, “Fear Not” gives me courage and strength to press on. You have power that never decays, stales and fails. It is true that “It is not by strength that makes man prevail but it is GOD ALMIGHTY”. You are my Father, without You I am nothing. I salute You with prostration, the greatest teacher (GOD ALMIGHTY).

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A comparative study of viewers' attitude towards commercial¹ advertising interruptions in public television programmes

ABSTRACT

This study examines the function and purpose of public television broadcasters across two countries (South Africa and Nigeria) in order to highlight best practices in public broadcasting for the benefit of the public (who ought to be the target audience). The original idea of public broadcasting was aimed at informing the public about the truth without commercial or political provocation and influence. This study examines whether society has come to accept inappropriate broadcasting practices because of prolonged exposure to these practices. When incorrect behaviour is practised continually over a prolonged period, it becomes accepted as normal in society and this is referred to as normalcy. In this regard, the study was further aimed at investigating and comparing the attitude of viewers towards commercial advertising interruptions during public television viewing time. Literature review within this study also focused on factors which influence viewer rating of public television in Nigeria and South African which ought to be informative and educational while providing suitable entertainment. This study employed a survey method and was conducted among the inhabitants of Durban in KwaZulu-Natal, South Africa and Ibadan, South-West, Nigeria. The study was interesting in that viewers' attitudes across the two countries differed significantly. Generally, South African TV viewers were more accommodating with regards to accepting commercial interruptions during viewing time. On the other hand, Nigerian TV viewers felt that commercial interruptions are disturbances and must not be included in the programmes of public television. The study confirmed that the motives of viewing public TV and behaviour of viewers during the commercial interruptions on the programmes of public TV stations have greatly influenced the attitudes of viewers towards commercial interruptions. Finally, the study offers recommendations guidelines in areas that need more attention based on findings of the study. The study also indicates the limitations of the investigation and provides suggestions for future research.

¹ Commercials are paid advertisements placed on television, radio and electronic media, but not all advertisements are commercials

WRITING CONVENTIONS

The following conventions are used in this study:

- The abbreviated Harvard style of referencing in this study, for example, Manoocher *et al.* (2012:69), meaning Manoocher, Yashar & Alireza 2012 page 69.
- Illustrative tables and figures are all given as Figures 1-14 and Tables 1-22 in their chronological sequence of appearance.
- A conscious effort has been made to limit the use of footnotes as far as possible to facilitate the uninterrupted reading of the dissertation.
- For commonly used terms full terms are used in headings. Acronyms are used in paragraphs.
- Relevant material relating to investigate viewers' attitude towards commercial advertising interruptions in public television programmes. Such website addresses are included in the dissertation, both for verification purposes, and for acknowledgement of the source of information. An example of a typical website is: www.zenithoptimedia.com
- The World Wide Web (www) is transient and ever changing, therefore, one should expect that websites from which information is gathered will be offline or may alter the contents of the website over a period.
- In instances where the electronic document has been downloaded from a website, the author is mentioned, followed by the year as in Banda (2006).
- This thesis adopts the British English writing style.

ACRONYMS

AaD	Attitude towards Advertising
AG	Advertising in General
APBA	American Public Broadcasting Act
APBS	African Public Broadcasting Commission Station
BCOS	Broadcasting Corporation of Oyo Station
CARU	Children Advertising Review Unit
CBs	Commercial Breaks
CPB	Corporation for Public Broadcasting
DVR	Digital Video Recorders
ETV	Educational Television
FCC	Federal Communication Commission
GO	Gratification Obtained
GS	Gratification Sought
ICASA	Independent Commission Authority of South Africa
NBC	National Broadcasting Commission
NPBS	Nigerian Public Broadcasting Stations
NTB	Not To Be Broadcast
NTA	Nigerian Television Authority
PBS	Public Broadcasting Service
PI	Purchase Intention
PPL	Product Placement
PSTV	Public Service Television
PTVS	Public Television Stations
PVR	Private Video Recorder
SAARF	South Africa Audience Research Foundation
SABC 1	South Africa Broadcasting Corporation 1
SABC 2	South Africa Broadcasting Corporation 2
SABC 3	South Africa Broadcasting Corporation 3
SABCTV	South African Broadcasting Corporation Television
SFB	Suitable For Broadcast
TAM	Television Audience Measurement

TSOS	Television Service of Oyo State
TVCs	Television Commercial
TV	Television
TVHH	TV Household
TVPPL	Television Product Placements
UK	United Kingdom
USA	United States
WNTV	Western Nigerian Television
UGT	Uses of Gratification
ZGM	Zonal General Manager

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Chapter 1

ORIENTATION

1. INTRODUCTION

This chapter presents an introduction and a background to the study as well as outlines statement of the problem, the aim of the research, research objectives and limitation of the study. A brief literature overview will be presented.

According to Biagi (2012:232) television has pioneered the deliverance of sound and motion in the broadcasting arena. Television (TV) is an audio-visual of radio that has a capacity of combining sight, sound, motion and colour into one composition. Baran (2006:213) states that no one is neutral about television: “we either love it or hate it; if you do not watch it then you are surrounded by those who watch it.” Oluwafemi (2008:18) indicates that no mass media (such as a billboard, newspaper and magazine) can equate with TV because it has been part and parcel of peoples’ daily life. Also, TV possesses the qualities of delivering different kinds of programmes such as drama, documentaries, current affairs, comedies as well as soap opera, sports and so on. Brown & Keller (2002) note that individuals watch television for important numbers of hours per day. This viewing time includes watching educative, informative and entertaining television programmes.

Most programmes presented on TV stations are interrupted by intervals of commercial breaks. According to Elejo (2012), commercial breaks are introduced within programmes to promote products, services and ideas to members of the public and while some advertisements are also interlinked with TV programmes which can be regarded as product placements. At this stage, one has the tendency to question the rationality of the amount of time which is spent on advertising and real television programmes. Esslemon & Mcleay (1993:15) observe that the viewer ratings during advertisements are a matter of vital concern both to TV companies and to advertisers.

1.1. Background of Study

Television has the highest viewer rating compared to other media in the advertising industry. Zenith Optimedia (2011) confirms this by arguing that advertising expenditure is a good indication that television is the dominant mass medium. In 2011, more than \$189 billion was spent on TV advertising which represents 41 percent as part of media advertising expenditure spend globally.

Moreover, during a meeting with media and advertisers in South Africa, the chief executive officer, Michelle Meyjes, of Mediagencies group (MEC) South Africa, stated that South African Broadcasting Corporation Television Station (SABCTVS) earns 80 percent revenue from advertising expenditure compared to other media in South Africa, (Mokgata:2010). Millward Brown South Africa (2012) indicates that television advertising is increasing exponentially compared to other ways of advertising. In addition, Poise Media Nigerian Advertising Agency (2011) adds that in Nigeria, television is generally known as the king of advertising media because television shares the largest percentage (45%) of total expenditure spends in advertising campaigns in Nigeria. Bruzzone & Tallym (1997:224) agree that TV commercials are composed of sensual, rich image, computer graphics and couple with a staggering display of sensory. These qualities are created to bring out an emotional response in viewers in order to grab their attention and help communicate the appropriate message.

Biagi (2012:217) argues that television is a potent merchandising vehicle for advertising. Losifidis (2007:35) maintains that TV advertising has been proven as a channel of communication that performs key roles of delivering information and entertainment in peoples' life. It has provided a clear understanding in shaping the social and culture of the world as well as sharing historical experiences of the moments. Green (2011) also points out that TV has been the major communication medium used by many marketers when launching a new product or supporting existing ones. With the qualities TV offers in sound, pictures and motion, it can reach many audiences at large. Television commercials ushers-in a direct advantage for the advertiser. Television advertising:

- Generates and improves sales
- Generates and improves profit as well as
- Generates and increases customer traffic (SPORT, 2008 in Hoven 2009:46).

In general, commercial breaks within television programmes usually vary in nature. Breaks are slotted in at different points during a programme. Commercial breaks vary from programme to programme and depend on:

- How interesting the programme is or
- How interesting the programme is perceived to be or
- The estimated number of viewers.

Makwarela (2010) posits that most short programmes are educative and entertaining programmes, however, some soap operas do not actually play for their scheduled half-hour slot. They usually play for about 22 to 24 minutes and the remaining times are used for advertising. For example, in South Africa the average advertising time during local soap opera, *Isidingo* is eight minutes and the actual screening time is 22 minutes. Elejo (2012) also observes that television advertisements play a major role in most broadcast programmes in Nigeria such that each hour of the programme can contain up to 20 minutes of advertising. Green (2006) adds that in the United States, more than a quarter of prime time TV output consists of advertising or promotional messages of some sort. In Europe, the EU Television Directive of 1989 allows a maximum of 12 minutes (20%) or an average 9 minutes (15%) of advertising per hour in an average nine minutes per hour (15%) of advertising and a maximum of 12 (20%). Commercial breaks in Asian countries lie mostly between these extremes.

Commercial interruption can vary during television programmes because certain factors come into play to determine the number of advertisements that will be broadcast and how much time such advertisements will consume in the programme. Hilliard (2008:78) notes that programmes with good ratings draw more commercials and may have interruptions every few minutes. The marketing or commercial department of any television station makes the programmes the major centre of attraction, while commercial breaks come periodically during the programmes to transmit the intended message. Pietrucha (2012:95) adds that the marketing department generates revenue for the TV station by getting companies to buy a commercial slot for the TV programmes. Hoven (2009:79) argues that an advantage that television has, is that the advertiser decides what and when something is to broadcast on television. The television viewers cannot dictate when the advertisement should be broadcast.

1.2. Literature Review

In general, a literature review is a way of explaining and analysing research topics that have been conducted and published. Goddard & Melville (2001:19) state that literature review is needed in research in order to conceive the research topic in a way that permits a clear formulation of the problem and hypothesis. Saravanavel (2008:23) observes that by reviewing literature, the researcher will be able to link his research work to the previously related works and formulate a satisfactory structure for his project. According to Onyancha (2002:20), there are four reasons why a literature review is necessary. A research does a review of literature in order to (1) demonstrate a familiarity with a body of knowledge and establish credibility; (2) show the path of prior research and how a current project is linked to it; (3) integrate and summarise what is known in an area and (4) learn from others and stimulate new ideas. Taylor & Procter (2006:93) argue that relevant literature must be critically reviewed not only summarised in order to discover the areas for further study.

However, in order to enable the readers to have a clear picture (understanding) on the concept of attitudes of television viewers' towards commercial interruptions during the programmes of public television stations in Nigeria and South Africa, the literature review for this doctorate' thesis covered four chapters:

- Chapter 2- begins with the review of relevant literature on criteria for media selection in advertising.
- Chapter 3- focuses on the review of literature on the concept of television as prime of advertising, media and commercial breaks
- Chapter 4- discusses the relevant literature on the attitude and behaviour toward commercials on TV and product placement as an alternative to commercials on TV.
- Chapter 5- deals with the literature on educational TV as public TV Service and SABCTV as a public broadcaster and Public television Stations in Ibadan, Nigeria.

1.3. Motivation for the Study

The primary factor that aroused interest in this study is that, the public broadcasting stations are established as non-commercial stations by the government of each nation to serve the public by providing educative, informative and entertaining programmes that citizens will enjoy without any interruption. For instance, the section 33 (3) of South African Broadcasting Act No 4 of 1999 states that “The South African Broadcasting Station (SABC) must offer, in all South Africa’s official languages, a range of informative, educational and entertaining programmes that showcase South African attitudes, opinions, ideas, values, talent and artistic creativity.” In addition, Nigerian Broadcasting Code (2012) states that Nigerian Public Broadcasting Stations (NPBS) are to “disseminate information to enhance people’s welfare, provide professional and comprehensive coverage of Nigerian culture, opportunity for discussion of national issues, regulate channels of communication between the government and the people, effective coverage of the country, delivery of accurate.”

On the other hand, almost all government broadcasting stations (public TV/radio) have commercialised their news and programmes which are supposed to be presented without any commercial break. They are now welcoming commercial into most of their programmes for financial stability. The statement of Advocate Daluxolo Mpofu, the Group CEO of SABCTV during the Annual Report and Financial Statements (2007) argues that SABC has to depend mainly on advertising and not only on the public donation for income or else the financing will still be a constant challenge. He further stresses that the major reliance funding for SABC comes from commercials which are 77 percent while 18 percent licence fees, 2 percent government and 3 percent other funding. Akingbulu (2010:79) also notes that section 23 of Nigerian Television Authority (NTA) states that the Authority will get grants from the government every year as part of its financing although the allocation of the government grants passes through a long process of assessment. As a result of this, NTA has to find other means of acquiring funding through income from advertisements and sponsorships for its daily operations. Subsequently, the NTA has a variety of rates for advertising. In the meantime, Poniewozik, (2011) reports that the chief Programming Executive of Public Broadcasting Station in New York, John Wilson recently told ‘The New York

Times'² on May 31, 2011, that their famously uninterrupted programmes would soon be interrupted with commercials just similar to other TV stations.

However, the report presented by the Corporation for Public Broadcasting (CPB) in June 2012 states that some public broadcasting stations are no longer focussing on their mission to present educative programmes because some advertisers dictate the kind of programmes which must be flighted³. Uwom & Alao (2013:66) argue that most Nigerian public television stations (government owned) cannot be referred to as public broadcasters because of their involvement in commercial advertising and this could be true for the reserve of commercial stations. The Corporation for Public Broadcasting (CPB) (2012) observes that “a shift to a commercial advertising model would inevitably undermine public broadcasting’s mission of its universal service.” Wilson (1992:267) explains that public broadcasting is a non-commercial form of broadcasting serving primarily public broadcasting services. Nevertheless, public broadcasting stations are only allowed to slot public service announcements (PSAs) into their programmes and a logo of their stations for identification. Semenik *et al.* (2012:12) note that public service announcements are not advertising, they appear like advertisements but they are not because they are offered as information for the public interest. An example of PSB is when a message is shown on television that implores the publics to “Know Your HIV Status” or “Just Say No To drugs.” Hilliard (2008:73) also agrees that public service announcement is similar to commercial except it does not sell a product or service for money. He further states that the ‘Federal Communications Commission’ (FCC) requires all broadcasting stations to indicate their station’s identity.

According to Lugalambi *et al.* (2010:247), the visions of ‘African Public Broadcasting Commission’ (APBS) can be summarised as follows: “(1) to serve the overall public interest and be accountable to all strata of society as represented by an independent board; (2) to ensure full respect for freedom of expression, promote the free flow of information and ideas; (3) to assist people to make informed decisions and facilitate and strengthen democracy and (4) to report on news and current affairs in a way which is not influenced by political, commercial or other special interests and therefore remain comprehensive, fair and balanced (editorial independence) and so

²In this study, single inverted commas would indicate that the words within the commas are names of organisations (or entities). This would be used only if necessary (so that the meaning of the sentence is not compromised).

³Flighted (or aired): Broadcasting terminology used to indicate the showing of a programme or advertisement.

on.” The Corporation for Public Broadcasting (2012) adds that the ‘American Public Broadcasting Act’ (APBA) desired to achieve the following objectives: “responsiveness to the people’s interests, diversity and excellence in non-commercial programming, and the provision of service to all citizens of the United States of America.”

Therefore, the researcher intends to investigate if public TV stations are still performing their public service roles; as to inform, educate, entertain and mobilise to general publics and what motivates TV viewers to watch public TV stations.

1.4. Research Problem to be investigated

The nature of Public Broadcasting Station (PBS) is about government official owned TV/radio station. PBS is a system that is publicly funded and operated in a non-profit way as well required to meet the needs of all citizens in range of information, education and entertainment. Wariboko (2005:10) states that a public service broadcaster (TV/radio) exists to educate, inform and entertain the public with a range of popular programmes that are available and accessible to all or the majority of the citizens. In a nutshell, public broadcasting stations are not established for profit because they are financed by government and general public. However, almost PBSs of some nations have commercialised their news and programmes for strengthening their financial stability. According to Noronna (2005:124), the original idea of government broadcasting station (PBS) was aimed at informing the public about the truth without commercial or political provocation and influence. On the other hand, the previous studies conducted by Semenik *et al.* 2012; McLoughlin & Gurevitz: 2014; Fashomi: 2013; Wariboko: 2005; Jjuuko; 2003 and extant literature review revealed that if the Public TV Stations (PTVSs) depend on advertising revenue it will undermine and diminish programmes of public TV and may also result to lose of viewers’ loyalty. In order to prove this, the evidence is needed to conduct an empirical study in knowing what motivates TV viewers to watch PTVSs and investigate attitudes of viewers toward commercial interruptions on the programmes of PTVSs.

In addition, there also exist studies which underscore the attitude of the viewers on television programmes. For example many scholars (Hanson 2014; Yousaf & Shehzad 2013; Gregory 2009, Hilliard 2008; Bauer 2008 and Krishnan & Smith 1998) argue that television viewers’ find commercial breaks interesting, informing, entertaining and educative in their own perspective

while some of the television critics (Kwak *et al* 2002, Scherhorn *et al* 1990, Westphal 2006 & Sundem 2008) believe that television commercials are deceptive, irritating, intrusive and boring. The above literature reviews also indicate effects of advertising on viewers but no investigations probe into public and private broadcasting space. For instance, studies carried out by certain researchers such as Elejo 2012, Green 2011, Barrie *et al* 2005 & Gregory 2009 on “viewers’ reactions to advertisements on television programmes,” these studies did not indicate whether they were examining advertisements which were placed on public or private television platforms. In light of this, there is still scarcity of empirical data on viewers’ opinions towards commercial interruptions on the programmes of public TV stations because none of prior studies mentioned above made a comparative on the attitude of television audience on commercial interruption of public television stations.

Moreover, there is still need for an empirical study on cross cultural comparison of TV advertising because the former evidence from literature review of television advertisements shows that efforts on studies that actually compare a form of television advertisements, from one geographical area to another, are very sparse. In other words, this present study responds to the call of Taylor (2005) for more intercultural studies in advertising. Taylor (2005) argues that there is scarcity of international advertising studies in Western and Eastern societies and he proposes that researchers should try and expand studies to address advertising issues from emerging markets in other areas of the world.

The core question for this study is:

“What are the effects of commercial advertising interruptions in public television programmes on viewers’ behaviour?”

1.5. Aim of the Study

The overall aim of the study is to investigate and compare the attitude of viewers towards commercial advertising interruption during public television programmes. The attitudes and reactions of the viewers to commercial advertising interruptions in television programmes vary significantly. Therefore, the researcher needs to do an in-depth study on commercial advertising interruptions on public television programmes to ascertain whether there is a significant difference/relationship between the attitudes of television viewers in Nigeria and South Africa.

1.6. Research Objectives

The study sets out to attain the following objectives by depending on the background of the study, literature review, problem statement and motivation of the study as follows:

1. To determine the viewers' preferred period for watching television;
2. To examine how much time viewers spend watching television on public broadcasting stations;
3. To determine gratification motives of viewers for watching public television stations' programmes.
4. To examine the behaviour of the viewers at the moment of commercial interruption;
5. To investigate the attitudes of the viewers towards commercial interruptions;
6. To examine the opinions of viewers toward commercials on public TV and
7. To investigate whether public television stations in Nigeria and South Africa have other sources of funding apart from government.

1.7. Research Questions

To attain the above outlined objectives, a number of intriguing research questions was raised to construct the survey questions. They were as follows:

1. How much time do viewers spend watching television on public broadcasting stations?
2. What period do viewers prefer to watch television?
3. Which public television stations do viewers prefer to watch?
4. What are the TV viewing motives of viewers for watching public television stations?
5. What are the behaviours of the viewers at the moment of commercial interruption?
6. What are the attitudes of the viewers and their reactions towards commercial interruption?
7. What are viewers' opinions about commercial interruptions on public TV stations?
8. What are the other sources of funding of public television stations in Nigeria and South Africa apart from government?

1.8. Research Methodology

The research method for this study was a combination of quantitative and qualitative approaches. Goddard & Melville (2001:89) are of the view that the advantage of both approaches will provide a basis for accuracy and completeness of data to be captured. This allowed the researcher to provide in-depth information that researcher needed from respondents for this study. The study employed a survey method and simple random sampling technique was applied for quantitative method while the qualitative aspect of this study was used through textbooks, online journals, newspapers and reports used to obtain needed information from the prior studies and works of past researchers. The instrument that was chosen for this study was a self-administered questionnaire in a structured form. The data was captured in MoonStart which was later merged into a master spread sheet, Excel and Microsoft Word. The descriptive statistics was used to analyse data by using tables, percentages, frequencies and measure of central tendency (averages mean). Pearson correlation was also used to know the relationship among independent variables. The chapter seven of this study provided a description of the method employed in gathering data for this study.

1.9. Intended Contribution to the Body of Knowledge

This study will provide insight for the small and big organisations, in particular the advertising agencies when formulating advertising strategy. They need to address the issue of peoples' attitudes towards TV advertng.

This research will enable the governments of Nigeria and South Africa to know the best ways of funding their public television stations in order to allow them to become public service broadcasting in the true sense of the word.

As a comparative study, this will be valuable to broadcasting and electronic media practitioners in South Africa and Nigeria in knowing the perceptions of Nigerians and South Africans towards commercial advertisements during programmes of public television stations.

This study may enable the board of directors of public television stations in Nigeria and South Africa to discern if they are in line with their missions and visions for establishing the stations. Also, to empower the governments of the two countries to understand the public opinions about the commercial interruptions on programmes of public television stations in their countries.

The findings of this research will also add to the body of literature in the area of advertising placement and commercial breaks. The publics⁴ would gain from the study, as people's opinion would be used to shape the event of things happening in the advertising industry and educate the publics about the role, need for and value of public service broadcasting.

1.10. Ethical Considerations

The issue of confidentiality was discussed with all participants of this study. A confidentially agreement was signed by participants involved. They were informed of the nature of the study and were allowed to freely decline or withdraw from the study if they decide to do so. Participants were not misled about the study and had the freedom of choice to volunteer to participate and their identities were revealed. The Proper acknowledgement was given to authors for the use of their record works. The anonymity of respondents' names and positions were ensured. The researcher ensured that the study was relevant both to the communication study and development needs of the two countries in question and to the individual needs of those who may be affected by the research. The project was registered with the High Degree Committee of the University. The ethical approval was sought before administering any questionnaire and an ethical clearance certificate was obtained for carrying out the research by Ethical Committee of the University. (To view ethical certificate see Addendum 1).

1.11. Resources

The researcher applied for research funds offered by the University of Zululand in order to overcome the financial constraints and this was used for certain aspects of the research.

1.12. Feasibility of the Study

The study was specific to the attitude of television viewers towards commercial interruption aired on programmes of public television stations. The study was limited to the Nigerian Television Authority (NTA) and Broadcasting Corporation of Oyo State (BCOS) where the research was conducted in Nigeria as well as in South Africa at the South Africa Broadcasting Corporation (SABC). Other private television stations in each country were not involved.

It was difficult to administer the questionnaires to all television viewers in Nigeria and also in, South Africa. Moreover, this made it difficult to generalise the findings due to time and financial

⁴Publics: Public Relations terminology used to indicate audience or members of the public.

constraints, therefore, the researcher strictly focused the study on: Ibadan city in South West, Nigeria and Durban city in KwaZulu-Natal, South Africa.

The researcher was dealing with public television within the public broadcasting sector. Radio as part of public broadcasting stations was briefly mentioned.

A major part of this study examined the television medium. Other electronic media were fleetingly mentioned because the research focused on the electronic media and advertising. In this study, print media were only revealed as part of mass media.

1.13. Intellectual property

Besides the conventional copyright issues, this research does not need any special intellectual property right.

1.14. Overview of Chapters

This thesis is organised into nine main chapters: Chapter 1 which is titled ‘Orientation,’ covers an introduction and background to the study. It presents contextual setting; statements of the problem; motivation of the study; aim of the study; objectives of the study; significance of the study; key concepts, an overview of chapter; ethical issue; and summary. The following chapters 2, 3, 4 and 5 deal with the review of related literature to the study. Chapter 2 is titled ‘Criteria for selection of media for advertising,’ and it begins with advertising as a way of spreading business, features of advertising, classification of advertising. It also focuses on mass media industry and procedures in media selection for advertising. Chapter 3 is titled ‘On-screen time,’ it constitutes prime or non-prime viewing time as well as sociological or psychological factors which determine viewing duration time. It further discusses types of commercials that are used in different time slots; these are examined and how it forms a strategic communication process for the advertiser. Chapter 4 is titled ‘Television spot,’ and it outlines attitudes of viewers towards advertising in general and research works on attitude and behaviour of viewers towards commercial breaks on TV. This chapter also examines product placements on television programmes. Chapter 5 is titled ‘Public broadcasting. This chapter provides insights into the public broadcasting TV stations as non-commercial TV. The information of public TV stations in Nigeria and South Africa will also be reviewed together with their source of funding. Chapter 6 is titled ‘Conceptual model,’ it focuses on the uses and gratification theory and Shannon & Weaver model. Chapter 7 titled ‘Research design and Methodology; comprises research method,

description of the area of study and target population. It also presents a pilot study to test the reliability and validity of the data gathering instrument. Chapter 8 is titled 'Data analysis and Findings of the study,' it discusses similarities and differences between attitudes of viewers in Ibadan and viewers in Durban toward commercial interruptions on public TV programmes. Chapter 9 is titled 'Recommendations, and conclusion. It presents deductions from the study, suggestions, limitations and recommendations for further research.

1.15. Operational Definition of key terms

In preparing the reader to understand the purpose of this study, it is necessary to identify and define the meaning of key terms used in this study. The definition of key terms will not only help to explain the variables to fellow researchers but will also make it possible for anybody who reads this work to follow and understand it. The operational definition for this study refers to the meaning in terms of this study, re-what it means to define it so that people will know what it means.

1.15.1. Advertising

Advertising is the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services or ideas) by identified sponsors through various media, (Arens *et al.*; 2012:5).

1.15.2. Advertiser

Advertiser refers to the sponsor who is issuing advertising and it can be manufacturer, wholesalers, retailers or all of them may join hands to issue advertisement, (Trehan & Trehan 2010:10).

1.15.3. Attitude

Attitude is an overall evaluation of any object, person or issue that varies along a continuum, such as favourable or unfavourable, or positive or negative, (O'Guinn *et al.*; 2009:175).

1.15.4. Audience

Tunbs & Moss (1994:385) describe audience as the total numbers of readers, viewers or listeners reached by the appropriate medium.

1.15.5. Behaviour

Behaviour is the way an individual acts towards people, society or objects. (Guez & Allen; 2000:6).

1.15.6. Commercial

Lowrey *et al.* (2005:114) describe commercials on TV as any type of paid promotion that appears within or between TV programming.

1.15.7. Commercial breaks

Esomba (2013:54) describes TV commercial breaks as a portion of time used to air or display advertisements, infomercial during the talk show, soap opera, and documentaries etc on TV.

1.15.8. Commercial Interruption

Li *et al* (2002:39) describe commercial interruption as anything that distort the TV programmes or when commercials within the TV programmes.

1.15.9. Daypart

Belch & Belch (2003:364) refer dayparts as time segments into which a day is divided into radio and television networks and stations for selling advertising time.

1.15.10. Media timing/schedule

Du Plessis *et al.* (2010:119) describe the media scheduling as the way in which advertising messages are allocated during the course of the campaign.

1.15.11. Frequency

According to Kotler & Keller (2009:301) frequency is a measure of how many times the average person in the target market is exposed to the advertiser's message.

1.15.12. Heavy viewers

Heavy TV viewers are those that spend much of their time watching TV. Anjum (2007:64)

1.15.13. Light viewers

Ceber *et al.* (2006:2) describe light TV viewer as any person who claims to watch TV for 2 or less hours per day.

1.15.14. Mass media

Mass media are the technologies and social institutions that are involved in the production and distribution of a message to a large heterogeneous audience, (Mersham & Skinner, 2002:3).

1.15.15. Media Vehicle

Well *et al.* (2003:207) define a media vehicle as a single programme on TV, magazine or radio station.

1.15.16. Opinion

A belief or conclusion held with confidence but not substantiated by positive knowledge or proof (Mifflin, 2011).

1.15.17. Rating

In the world of Hanson (2014:218), rating as the percentage of the total potential television audience actually watching the show.

1.15.18. Reach

Semenik *et al.* (2012:439) define reach as the number of people or households in a target audience that will be exposed to a media vehicle or schedule at least once during a given period of time.

1.15.19. Public Service Announcements

Public Service Announcements (PSAs) are non-commercial advertisements aiming to improve knowledge, attitudes and/or behaviour directed toward the public and the community, (Semenik *et al.* (2012:12).

1.15.20. Share

Biagi (2012:168) describes share as the percentage of the audience with TV sets turned on and watching each programme

1.15.21. Slot

Bignell (2004:137) describes slot as the position in a television schedule whereby a programme is shown.

1.15.22. Sweeps

Biagi (2012:168) defines sweeps as the month when TV ratings services gather their most important ratings- February, May, July & November.

1.15.23. Target Audience

According to Hanson (2014:274) target audience is made up of the people the advertisers want to reach with their messages.

1.15.24. Television Product placement

Television product placement is the inclusion of consumer products or services for promotional purposes in television programmes and films, (McDonnell & Drennan, 2010:28).

1.15.25. Viewers

People who watch television or movies, (Mifflin, 2011).

1.16. Conclusion

The chapter has introduced the research topic by drawing attention to the background of the study, explained the motivation of the study and the problem statement specified the research gap in the literature. The aim of the study, objectives of the study, research question and research methodology clearly indicate the importance of this research with the inclusion of limitation and ethical issues. The proceeding chapters provide a detailed review of four major areas of literature which are: Criteria for media selection in advertising, Concept of television as prime in advertising, Attitudes and behaviour toward commercial interruptions and Public TV in Nigeria and South Africa. A table of acronyms was provided to assist the readers and fellow researchers. Chapter two discusses advertising as a way of spreading the business.

Chapter 2

LITERATURE REVIEW PART ONE

CRITERIA FOR MEDIA SELECTION IN ADVERTISING

2. INTRODUCTION

An outline of this thesis is provided in the previous chapter. The literature review of this study is aligned to each objective; therefore, the literature is divided into four parts. Chapter two (this chapter) relates to the first objective which examines the criteria for media selection in advertising.

2.1. Advertising as a Sow of Business

Advertising is a very powerful and prominent element within the marketing communication mix. Most companies be it large or small, and even non-profit organisations use advertising as the basic tool to lure their target audiences to their organisation. Moreover, it has the potential to improve the sustainability of the business. Suwannanon (2008:81) affirms that advertising becomes a powerful tool for marketers since it is used as a tool to leverage a target group. Chittithaworn *et al.* (2011:95) argue that most of the firms consider advertising as an important tool in a marketing mix for persuading potential consumers to consider their products. Clow & Baack (2004:165) indicate that advertising is the primary communication vehicle for reaching consumers. Adekoya (2011:4) notes that companies use advertising as a technique of creating products' awareness as well as making a new product to be known to target audience. Scutaru (2010:5) affirms that advertising has always been a very important tool for connecting people who want to sell something to people who have the need for those products or services. Fill (2002:79) supports the view that with simple information, advertising can reach large audiences and permit the receivers of the message to understand what a product is, what its main functions are and how it connects to all the other same products. Idris *et al.* (2012:10) agree that advertising has the possible ability to update/notify the publics as well as current and target consumers about good and services offered by a company and persuade them to bop up to the company. KirkPatrick (2007:32) views that advertising is a catalyst; it speeds up the acceptance and encourages the development of new products.

However, the main purpose of advertising is to improve consumers' response towards products or services offered by the firm and to increase its profitability. Belch & Belch (2003:24) coined three reasons why advertising is an important part of a marketing communication mix:

1. "It can be a very cost-effective method of communicating with large audiences,
2. Advertising can be used to create brand images and symbolic appeals for a company and
3. Advertising has the ability to strike a responsive chord with consumers when differentiation across other elements of the marketing communication mix is difficult to achieve."

Shimp (2010:188) also mentions that advertising is valued by many businesses as well as non-profit organisations, because it performs five critical communication functions:

1. Providing information,
2. Influencing opinions,
3. Reminding and increasing salience
4. Adding value, and
5. Assisting a variety of company marketing efforts

Habibat (2004:27) notes that advertising is not only an ideal tool for reaching individuals economically but it is a tool for achieving and sustaining contact peoples culturally, politically socially and even psychologically. Du Plessis *et al.* (2010:79) view that advertising has become an essential part of our life that we barely notice its presence around us. Jhally (1995:79) adds that advertising is ubiquitous; "it is the air we breathe as we live our daily lives." Biagi (2012:209) adds that advertising is everywhere and advertisers are always looking for new places to entice consumers' attention. Kelley (2008:12) agrees that the passion for advertising seems to be a part of human nature since ancient times. Historically, advertising has been in existence since the world operating in capitalism, where individuals are allowed to produce and sell their own products. Singh (2011:62) states that the origins of advertising lie thousands of years in the past.

Kirkpatric (2007:24) states that advertising is capitalist in nature because it is grouped as branch of labour and a catalyst of capitalistic production at the same time; advertising persuades many people regard to the availability of products and creates a need for the product within a community. Tellis

(2005:1) opines that advertising is the lubricant of competition and also serve as the vehicle for the communication of innovation. All these make advertising an essential force in capitalist markets. Arens *et al.* (2012:12) explain that as markets grew bigger and became more issue, the demand for products enlarged and the need for advertising gradually improved. “Initially merchants hung curved signs in front of their shops so pass-by could see what products were being offered, as it often was not easily noticeable.”

Service providers often used symbols to advertise their facility, such as a boot for a cobbler. This period was called preindustrial age. Adekoya (2011:10) points out that the used of the sign was one of the ancient means of advertising. For instance, early craftsmen made use of signs to advertise their items for sale while some traders wrote messages on well-known rocks like Phoenicians. Du Plessis *et al.* (2010:80) posit that the concept of advertising can be traced back to Babylonians when merchants employed barkers; a barker would advertise his employer’s business orally by shouting his wares to passers-by and over the door of the merchant was hung the symbols of his trade. Another school of thought reveals that about three thousand years before the Christ, the Babylonians prepared the first advertisement in the form of stencilled on earthen bricks.

2.2. Definitions of Advertising

The ideology of advertising is perceived in different forms. The meaning of advertising to the layman on the street may be different from the way advertisers perceive it. Arens *et al.* (2012:5) state that definitions of advertising abound. For instance, journalists might define advertising as communication, public relations as a persuasion process, business people see it as a marketing tool while economists and sociologists tend to focus on its economic, societal or ethical significance and customers may define it simply as a nuisance. Semenik *et al.* (2012:11) posit that although individuals perceive advertising in various contexts, advertising is a business as well as an artistic phenomenon. For example to the CEO of a multinational company, such as Unilever or Cadbury, “advertising is an essential brand loyalty; to the owner of a small retail shop, advertising is a way to bring people into the store; to the art director in an advertising agency, advertising is the creative expression of a concept; to a media planner, advertising is the way a firm uses the media to communicate to current and potential customers and to a website manager, advertising is a way to drive traffic to the URL.”

Traditionally, advertising had been referred to as salesmanship by Albert Lasker at the beginning of the twentieth century; he was referred to as the father of advertising but contemporary advertising has evolved beyond '*the gift of the gab*.' Arens *et al.* (2012:5) explain that Albert Lasker defined advertising as "salesmanship in print", during an era which was long before the advent of advertising on radio, television or internet. Makanju (2001:15) observes that one cannot actually expect a definite definition of advertising because it is a multi-dimensional profession which runs through the social-economic and political gamut. On the other hand, contemporary authors, scholars, professional bodies, and experts, as well as associations, have defined the concept of advertising from time to time. Various people from divergent background describe it from different perspective. A few of the definitions are given below:

According to American Marketing Association in Biagi (2012:214), "advertising is any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor." In the words of Well *et al.* (2003:10) advertising is paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience. Alonge (2001) feels that advertising can be defined as any paid form of non-personal communication which is directed to the consumers or target audiences through various media in order to promote products, services or ideas. Arens *et al.* (2012:5) state that advertising is the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services or ideas) by identified sponsors through various media. Bovee & Arens (1992:7) also agree with Arens *et al.* on the definition of advertising. Semenik *et al.* (2012:11) say that advertising is a paid, mass-mediated attempt to persuade potential customers into buying services or goods."

This study will adopt American Marketing Association of advertising which states that "advertising is any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor."

2.3. Characteristics or features of advertising

From the definitions quoted by different professionals in the field of advertising, advertising must impute the following elements or characteristics-

- It must be persuasive: one of the functions of advertising is to influence or persuade the buying behaviour of consumers. According to Semenik *et al.* (2013:12), advertisements are communications designed to persuade someone to do something, or it grabs attention towards a product and creates a need to have it. Arens *et al.* (2012:7) state that the main intention of advertising is to persuade and win people to change to a particular product or service. Well *et al.* (2003:10) maintain that advertising intends to influence or to persuade the prospective buyer to do something.
- It must be non-personal communication: an advertising message is directed at different kinds of people and not to specific individuals or face-to-face communication. Pandey (2011:5) notes that advertising is directed “to whom it may concern.” Gupta (2007:263) posits that in advertising, there is no face-to-face or direct contact with the customers. It is a non-personal form of presenting products and promoting ideas and is complementary to personal selling. Adekoya (2011:38) adds that advertising is directed to a group of people with no particular person in mind. Trehan & Trehan (2010:6) argue that in advertising, there is no face-to-face communication. The message is transmitted to the target audience, not by salesmen but with the help of mass media like television or newspaper.
- It must be paid for: an advertising message is paid by the advertiser. Trehan & Trehan (2010:6) explain that advertisement is never free of cost; the company issuing the advert has to make payment to the media used for advertising. They further stress that the payment may be large or small depending on the media circulation type and polarity. Kotler & Keller (2009:40) states that the advertiser has to pay the media for advertising messages, this makes advertising different from publicity because in publicity no money is paid. Semenik *et al.* (2012:11) argue that advertising is paid by a company or organisation that wants specific information to be disseminated to the publics. Pandey (2011:10) agrees that an advertising message is published or broadcast because the advertiser has purchased time or space to tell the story of a certain product or service.
- The sponsor must be identified: the name of the company must be mentioned or disclosed in an advertisement. Trehan & Trehan (2010:6) indicates that an identified sponsor means

the producer or seller who advertises the product should be known through the advertised message. In other words, the receiver of the message should be able to identify the source of advertisement. Trehan & Trehan (ibid.) further point out that in some cases both the brand name and company's name are specified in the advertisement while in other cases, only the brand name is mentioned. Adekoya (2011:38) states that the identified sponsor means whoever is placing the advertisement must identify themselves to the audience. Gupta (2007:264) affirms this.

- It must provide information about the product or service: Puranik (2011:12) opines that the primary motive of advertising is to inform the prospective consumers about the product or service to the prospective buyers and the details of the product such as its features, uses, prices, benefit and instruction must be given in an advertisement. Gupta (2007:168) opines that the purpose of advertising” is to promote the products and services of a business and it is directed towards increasing the sale of the products and services. Pandey (2011:5) states that advertising is designed to help sell products, idea or services.”
- It must be mass communication in nature: mass communication is described as one of the contexts of communication. It is the process in which an individual or institution uses technology such as television, radio, magazine, newspaper, billboard, internet etc to disseminate or send information messages to a large heterogeneous or mixed audience. According to Semenik *et al.* (2013:11) advertising is mass-mediated in which the advertising message (advertisement) is delivered through a technology medium intended to reach more than one individual, typically a large number of people or heterogeneous audience. Well *et al.* (2013:11) state that advertisers usually use a variety of tools to deliver their messages, which are called mass media e.g. television, radio, newspaper, magazine so forth.

2.4. Classifications of Advertising

Advertisers have different styles of communicating their messages in a way that stimulate, appeal or persuade particular groups of people towards appreciating a product, service and idea. Well *et al.* (2003:11) state that advertising is complex because many different advertisers are trying to reach so many different types of audiences. Du Plessis *et al.* (2010:39) argue that the various types of advertising should not be confused with how the message is sent to the market. Pandey

(2012:13) posits that the nature and purpose of advertising differ from one industry to another or across situations. Du Plessis *et al.* (2010:39) maintain that the various options of advertising help advertisers to choose the best way to portray their message to the ideal market.

However, to better understand their purpose, there are a number of types of advertising.

- Brand advertising: According to Du Plessis *et al.* (2010:39) brand advertising “focuses on ensuring that a company and/ or its branded products and services have clear and competitive identities and values offerings.” Well *et al.* (2003:11) agree that brand advertising centres on the image and the development of a long-term identity. Hanson (2014:207) notes that an advertising message is planned to establish the image of and demand for a product without purposely urging that a specific action is taken at a specific time and place. Du Plessis *et al.* (2010:39) add that brand advertising is a message based on the essence of the brand. They describe why a company, an organisation or specific offerings are different from their competitors. Belch & Belch (2003:27) explain that the goals of brand or national advertisers are to inform or remind consumers of the company or brand and its features, benefits, advantages, or uses and to create or reinforce its image so that consumers will be predisposed to purchase it.
- Retail or local advertising: Hanson (2014:267) states that retail advertising attempts to induced people to go to a local store or business to buy a product or service. Pandey (2012:14) argues that this type of advertising is done by major retailers or smaller local merchants to encourage consumers to shop at a specific store or use a local service such as local financial companies, banks, hospitals, fitness club and restaurants. Belch & Belch (2003:27) observe that retailers’ advertising is concerned with building store traffic and tend to emphasise specific patronage motives such as price, hours of operation, service, atmosphere, image, or merchandise assortment. Well *et al.* (2003:11) agree that in the case of retail advertising, the message announces facts about products that are available in nearby stores. The objectives thereof tend to focus on stimulating store traffic and creating a distinctive image for the retailer. Balyan (2011:70) mentions that retail advertising includes placement of a product in visible locations in a store, such as at eye level, at the ends of aisles and near checkout

counters, eye-catching displays promoting a specific product, and advertisements in such places as shopping carts and in-store video displays.

- Business-to-business advertising: According to Hanson (2014:269) business-to-business advertising promotes products directly to other businesses rather than to the consumer market. Belch & Belch (2003:27) view that business-to-business advertising is only targeted at individuals who buy or influence the purchase of industrial goods or services for their companies. Pandey (2012:70) argues that this kind of advertising is not the mass consumer market but rather another business, industry or profession. Well *et al.* (2003:12) agree that the messages in business-to-business advertising are directed at retailers, wholesalers, and distributors and from industrial purchases and professional. Moreover, Pandey (2012:70) categorises business-to-business advertising into three types. These are:
 1. Industrial advertising: Pandey (2012:70) states that industrial advertising targeted at individuals who buy or influence the purchase of industrial goods or other services is known as industrial advertising. Industrial goods are those products that either become a physical part of another product, or used in manufacturing other goods.
 2. Professional advertising: According to Belch & Belch (2003:27) professional advertising targeted at professionals such as doctors, lawyers, dentists, engineers, or professors to encourage them to use a company's product in their business actions. It can also be used to encourage professionals to suggest or recommend the use of a company's product by prospective consumers.
 3. Trade advertising: Pandey (2012:16) notes that advertising within a trade to attract the wholesalers and retailers and motivate them to purchase its products for resale, is termed as trade advertising.
- Institutional or advocacy advertising: Well *et al* (2003:12) point out that institutional advertising is known as corporate advertising. The messages concentrate on building a corporate identity or winning the public over to the organisation's point of view.
- Public service announcements: According to Balyan (2011:70) public service announcements (PSAs) techniques are used to promote social issues to inform, educate

and motivate the public about non-commercial issues, such as blood donation, eye camps, and family planning, save a girl-child, HIV/AIDS, polio eradication programme, political ideology, traffic safety, energy conservation, nature protection, pollution control, smoking and deforestation. Well *et al.* (2003:12) agree that public service announcements communicate a message on behalf of a certain good cause, such as preventing drunk drinking or preventing abuse. Semenik *et al* (2012:11) argue that public service announcements are not advertising either. They (*ibid.*) further maintain that PSAs do look like ads and sound like ads, but they are not adverts. Instead, they are not commercial in the way an ad is because they are not paid for like an advert. They are offered as information in the public (non-commercial) interest. Well *et al.* (2003:12) posit that PSAs are usually created by advertising professional free of charge- and the media often donate the space and time.

2.5. Mass Media Industry

The advertising industry is advancing exponentially due to technological advancements within the media industry. This propels companies and organisations to continually strive to identify the most feasible modes of advertising which would affirm their presence locally, nationally or internationally. Rodman (2007:416) states that advertising has become a global business that allows the businesses worldwide to flourish. Arens *et al.* (2013:19) observe that advertising is a powerful tool that reveals the accessibility and location of a product like a simple sign on the bookmaker's shop. Muller *et al.* (2011:2) argue that advertising is an important and necessary activity of any economy, without which most companies would not survive. Esiri *et al.* (2014:36) aver that it has today become a gigantic industry across the world, utilising modern mass communication media and techniques to get sales messages across to a large number of people. Nyekwere *et al* (2013:175) agree that the advertising industry has sought to go where consumers go and to relate to consumers in their virtual world.

However, the development of advertising programmes consists of five steps: setting objectives, establishing a budget, choosing and creating the message, selecting the media channels, and, finally, evaluating the results. “These five steps are known as the “5Ms” of advertising: Mission, Money, Message, Media, and Measurement (Kotler & Keller 2009).

Mission: what are the advertising objectives?

Money: how much can be spent?

Message: what message can be sent?

Media: what media should be used?

Measurement: how should the results be evaluated?"

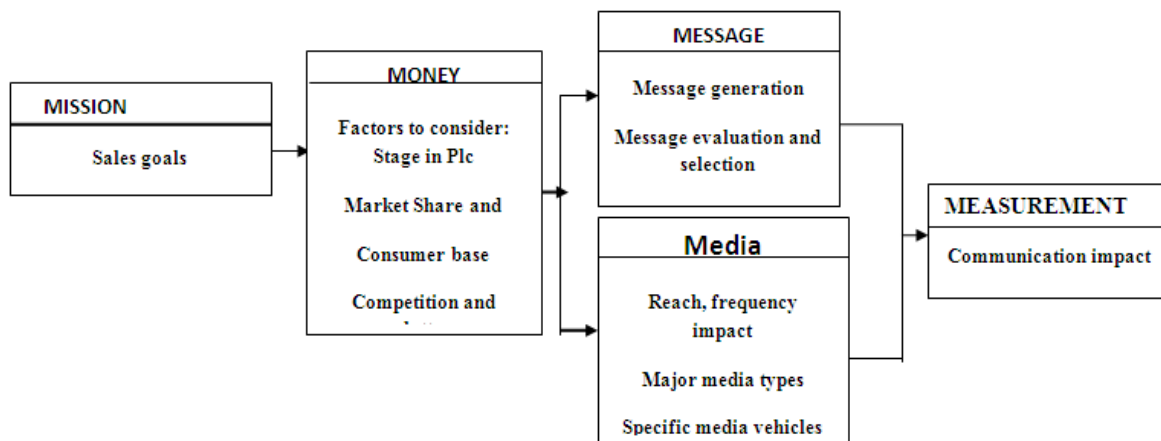


Figure 1: The Five Ms of Advertising;
adapted from Kotler & Keller (2009:176)

Media will be discussed briefly and explained due to the area in which this study is focused on.

2.5.1. Definition of Mass media

Mass communication is one method of communication that deals with the transferring of a message, information, ideas and thoughts from the source/communicator to large heterogeneous audiences (receivers). Mass communication is the communication at large because it deals with many receivers from different backgrounds which are not known to the source. The scholars of communication define mass communication “as a process by which a

complex organisation, an institution or individual with the aid of one or more machines or technologies produces and transmits public messages that are directed at large, heterogeneous and scattered or mixed audiences. (Dominick, 2005:10; Hanson, 2014:6; Biagi 2013:8 & Rodman, 2007:8).” The channel (medium) the source/sender of mass communication uses to communicate its message to different categories of people is called mass medium. Baran (2006:6) defines mass medium as a technology that carries messages to a large number of people.

However, the plural of the word “mass medium” is called mass media. According to Mersham & Skinner (2002:2), the term “media” is plural for the term “medium.” They (ibid.) further argue that “It is incorrect to speak of communication medium.” Baran (2006:6) indicates that the words media and mass media are used interchangeably to refer to the communication industries. Mersham & Skinner (2002:3) state that mass media are the technologies and social institutions that are involved in the production and distribution of a message to a large heterogeneous audience. McQuail (2002:45) in Ate (2008:38) describes the mass media as the organised means for communicating openly and at a distance to many receivers within a short space of time.

Moreover, mass media can be classified into print and electronic media (broadcast media). The both media are performing the same functions through different devices. Ate (2008:36) notes that the classification of the mass media depends on the mechanism used in the process of disseminating information. The print media use a mechanism that relies on printing item of information which involves the pressing of ink on paper with the use of plates and blocks while electronic media make use of different mechanisms that can transfer sound or light waves into electrical signals which can be converted to what be seen or heard.

Print media	Electronic or broadcast media
Book	Television
Newspaper	Radio
Magazine	Film
Book	Electronic billboard
Pamphlet	Internet
Handbill	Records and video tape

Table 1: Classification of mass media (Biagi, pg 2012:9)

2.5.2. The functional analysis of mass media

According to Steinberg (2007:187), the functions and effects of mass communication became an important field of research during the 1940s and 1950s, a period of rapid and extensive development in the mass media. This was also a time when struggling economics and other consequences of the Second World War were causing disruption in society. Steinberg further explains that during this time, the researchers, particularly in the United States of America, became interested in gaining insight into the effect of mass media messages on people and society and the contributions they could make to restoring society's balance. Steinberg (2007:187) observes that this kind of effects approach to the study of mass communication is called functionalism. This provides researchers with a theoretical frame-work in which to investigate the social consequences of mass communication and the mass media, especially their contribution to maintaining social order. Hanson (2014:36) argues that mass media can be functional or dysfunctional but in either case it operates within the social system. Mujtaba (2011) posits that mass media have positive and negative influence in shaping the views or opinions of the society. For instance, they can make or modify the opinion of people in various ways depending on what the objective is. Dominick (2005:33) opines that the harmful and or

negative consequences of mass media are called media dysfunctions.

In a nutshell, Lasswell (1948) and Wright (1960) are the two theorists that identified four basic functions of mass media. The functions of mass media are:

- Surveillance of the environment (knowing what is going on (the news function);
- Correlation of parts of the society in responding to the environment (having options or solutions for dealing with societal problems- the editorial function);
- Transmission of the social heritage of one generation to the next-socialization educational function (Hanson, 2014:36; Folkerts et al., 2009:18, Dominick, 2005:33 & Mersham & Skinner,2002:168); and Entertainment function- Beer (1998:13) states that Wright (1960) introduced the entertainment functions of mass media while other functions expounded by Lasswell.

The surveillance function: According to Hanson (2014:37) a lot of what we think about the world and what we gain from the media is called surveillance. Steinberg (2007:186) states that surveillance of the environment is considered as information and news- providing the function of mass communication. Dominick (2005:33) agrees that surveillance refers to what is popularly called the news and information role of the media. Ate (2008: 56) describe that surveillance as a means by which mass media provide information to the society and by keeping watch on the actions of government and correcting unfavourable occurrences. He (ibid.) states that Lasswell (1948) describes the surveillance role of the media as the “watchman function.” Folkerts *et al.* (2009:18) note that surveillance keeps people in touch with the environment and other social and political changes that are crucial to their lives. Mersham & Skinner (2002:168) explain that, the media keep us informed about local, national and international news ranging from world stock-market prices and revolutionary uprisings to local traffic and weather condition. An example of surveillance functions of the media is to inform people what is expected of them, thereby minimising confusion and disorder. Hanson (2014:37) argues that the steady flow of information from the media permits us to study our environment. For instance, “it can give us warnings of approaching danger and everything from changes in the weather to earthquakes to violence in the streets.” Beer (1998:14) also adds that information is passed on to individuals through mass media, the mass media help people to make decisions about aspects of their lives and also teach them about values and

opinions affecting the community in which they live. Dominick (2005:33) classifies surveillance functional of mass media into two namely Warning and Instrumental surveillance.

Warning or beware surveillance: Dominick (2005:33) states that warning surveillance occurs when the media informs us about threats from terrorism, hurricanes, erupting volcanoes, depressed economic conditions, increasing inflation or military attack. These warnings can be about immediate threats (a television station interrupts programming to broadcast a tornado warning), or they can be about long-term or chronic threats (a newspaper runs a series about air pollution or unemployment). Beer (1998:14) agrees that the individual is cautioned about situations and conditions which could intimidate his or her wellbeing and is empowered through mass media.

Instrumental surveillance: According to Dominick (2005:33) instrumental surveillance is based on the transmission of information that is helpful in daily life. For instance, news about new products, movies playing at the nearby theatres, stock market prices, fashion trends, recipes etcetera. Hanson (2014:37) agrees that the stock exchanges rely on upon the business news while travellers lean on weather reports and grocery consumers depend on knowing what is on special each week.

Nevertheless, mass media have been criticised for the consequences of performing surveillance functions. The study conducted by Virginia *et al.* (2013:38) ascertains out that information provided by mass media has the power to build and destroy the society. Hanson (2014:37) argues that surveillance can serve to undermine society. For instance, when people in poor nations see media images of what life is like in one country and other industrialised nations, they may become dissatisfied with the conditions of their own lives and this may lead to social unrest and violence. Dominick (2007:35) agrees that media surveillance can create unnecessary anxiety. For example, during the summer of 2000, the news media gave reports of an asteroid on a collision course with the earth that would hit the planet in February of 2091. The sample of the headline: “Killer Asteroid. Earth Must Act Now to Avoid Armageddon”. In addition, Hanson (2014:37) states that news can also give status to individuals because media coverage exposes them to large audiences and they appear to be important. Dominick (2005:35) posits that certain individuals or issues receive media attention so that they can achieve a certain degree of prominence.

The audience will believe that if someone is really important, he or she will be the focus of mass media attention. Sambe (2004) in Ate (2008:36) observes that “the electronic media especially, have a conferral-effect on the audience.” People or organisations that appear in the media tend to acquire a level of significance over the ordinary. Ate (2008:38) opines that the mass media have the ability to make instant celebrities of hitherto unknown persons either for good or awful. This process is known as “status conferral,” according to sociologists. For instance, the president’s spokesperson becomes famous and important simply because he or she is speaking with media. Ate (2008:38) argues that the purpose of “status conferral” derives from being the focus of news reports. Onuocha (2012:13) aver that the media also offer status to individuals and this is accomplished by presenting the individuals to heterogeneous audiences for one justifiable reason or the other, to make them feel important and esteemed. For instance, in Nigeria, being well informed about what is going on in government and society generally is a source of prestige. People who are well connected are looked upon as opinion leaders. Mujtaba (2011) observes that media can form or modify the public opinion in different ways depending on what the objective is. For example, Pakistani media influenced the public opinion against the Taliban in Swat by repeated telecast of a video clip showing whipping of a woman by a Taliban.

Correlation and transmission function: According to Hanson (2014:37) “correlation is the selection, evaluation and interpretation of events to impose structure on the news.” Beer (1998:14) explains mass media analyse and interpret events in society, putting facts into perspective on different opinions and often persuading people to act in a certain way. Dominick (2005:35) argues that mass media provide information on the significant events and ultimate meanings not only supply only facts and data. He (ibid.) further notes that, mass media set the agenda of daily news by choosing what stories will feature in a newspaper, or radio and television as well as structure the lives of the audience. Media have an influence on what people will think about and discuss, this is called agenda setting. Wilson (1992:16) defines agenda setting as processes whereby the mass media determine what we think and worry about, the word agenda means a list, plan outline or the like of things to be considered. The mass media agenda setting theory contends that “The mass media, not publics, determine what will be news and what would not.” The theory further states that media are not always successful at telling us what to think, but they are quite successful at telling us what to think about.

Dominick (2005:35) notes that correlation function can be found on the editorial pages of a daily paper. Interpretation, comment and opinion are assigned to the reader as an additional point of view on the news stories carried on different pages. Hanson (2014:37) agrees that correlation is effective by persuasive communication through editorials, commentary, advertising and propaganda. He (ibid.) posits that correlation puts news into categories and provides cues that indicate the importance of each news item. Does it appear on the front page of the newspaper? Is it the first item on the broadcast? “Is there a teaser on the magazine cover promoting the story?”

However, some critics are of the view that there are consequences to the mass media’s performing this function. Sambe (2004) in Ate (2008:39) observes that media dysfunction can occur in the activities of news interpretation and presentation at the societal and individual level. For example, at the individual, the dysfunctional role of media is accepted to create fear among individual members of the society and on the societal level, critics believe that some actions can disrupt social change and increase social disorder in a society. Dominick (2005:37) argues that the audience is exposed to a huge number of various points of view, probably far more than they could come in contact with and there is no assurance that interpretations by media specialists are correct and authentic. Dominick (2005:37) stresses further that the risk that an individual may in the long term come to depend too heavily on the views conveyed in the media and consequently lose his or her critical ability.

Socialisation and Cultural transmission function: According to Hanson (2014:38) socialisation is the process of integrating people within society through the transmission of values, social norms and knowledge to new members of the group. Dominick (2005:40) defines socialisation as ways an individual comes to accept the behaviour and conducts of a group. Ajayi & Owumi (2013:254) indicate that socialisation is central to man’s life because it teaches roles, the rights and duties attached to particular social statuses. For instance, the little boy that acts as a husband in a folk play is beginning to learn the content of the father role. They (ibid.) further argue that socialisation is significant because we are social animals; if one can't associate and socialise with those around him or her, life will be extremely painful. Not knowing the rules of behaviour in your society and culture can lead to many problems. For example in “Nigerian culture, smiling is a sign of friendliness depending on the circumstance but generally, it is considered polite, but in other cultures smiling at someone might be considered rude or a sign

of weakness.” Hanson (2014:38) states four ways by which media present socialisation, these are:

- “Through role models in entertainment programming;
- Through goals and desires as presented in media content;
- Through the citizenship values portrayed in the news and
- Through advertisements for products that may be useful to us in different stages of our lives.”

Nathanson (2008) states that the mass media play an important role in moulding the social attitudes and social behaviour of kids and adolescents. Dominick (2005:41) argues that television has the greatest potential of all the mass media. Dominick (2005:41) argues that of all the mass media, television has the greatest potential for socialisation. Echeat (2006) states that before television, children relied on close groups of family and peer groups to learn the art of socialisation. However, through television, we can observe how successful people behave and we assume that this can influence how people think and behave.

In addition, Steinberg (2007:187) explains that cultural transmission refers to media’s ability to communicate norms, ruled and values of a society. Hanson (2014:38) points out that it is through the media, as well as through our friends, family, school and church, that we learn the values of our society. Ate (2008:36) agrees that the function of the mass media as cultural transmission focuses on the transmission of knowledge, values and social norms from one generation to another or from members of a group to newcomers. Mersham & Skinner (2002:169) add that television shows like *Generations* and *Isidingo* are said to promote values as healthy living aspects for authority and family harmony. They further stress that, many children’s programmes are designed to encourage behaviour that is considered appropriate in a given society e.g. “Open Sesame” is a programme aimed at Pre-scholars and it is broadcast in seSotho, isiZulu and English on SABC 1 and SABC 2. Mersham & Skinner (2002:169) also observe that it is the international version of the phenomenally successful *Sesame Street* which was first broadcast in the United States of America 30 years ago.

Aside from this, another school of thought states that “what a man watches or sees has more potential of staying in the brain than what he hears.” In view of this, some scholars believe that socialisation and transmission of culture functions performed by mass media have side effects

on society. Ate (2008:37) argues that individual's lifestyle in terms of dressing can also be guarded by the mass media and the same thing is relevant to certain cultural festivals which can be protected for the purpose of posterity by the mass media. Sepúlveda & Calado (2012:49) agree that "majority of societies are exposed to reinforcing messages by the mass media that may cause body image dissatisfaction and therefore does not develop healthy attitudes and/or behaviours." Dominick (2005:41) contends that mass media can disseminate values by implementing social norms and encourage values and behaviour in the audience. Ajayi & Owumi (2013:252) reveal that the culture illustrated by the mass media undercover glamour, sexual gratification and promiscuity, pornography, homosexuality and lesbianism, comedic vulgarity, violence and immediate gratification of needs. Bardhan & Orbe (2012:242) posits that as a socialisation agent, the mass mediated images that appear on television, via the news, soap operas, situation comedies, dramas, talk shows, sporting events, and so forth, can have a tremendous influence on how people view themselves and others. Because of this, the governments in some countries ban certain types of programming or only allow television shows that support specific agendas.

Oak (2011) observes that the persuasive nature of the content delivered over media controls the thinking and behaviour of the society in general. Ajayi & Owumi (2013:252) maintain that the audio-visual system of communicating of information plays a very important role in shaping and reshaping, moulding and remoulding of the lives of both the juvenile and adolescent members of society.

Entertainment function: According to Steinberg (2007:187) entertainment refers to media's ability to present messages which provide escapism and relaxation. Hanson (2014:38) explains that entertainment is communication designed primarily to amuse. Infante *et al.* in Steinberg (2007:187) point out that mass media provide relief from boredom, stimulates our emotions and help fill our leisure time, keeps our company and expose us to experiences and events that we could not attend in person. Beer (1998:15) also observes that at the end of a busy day, many people like to leave the "real world" behind and be entertained in various ways: by watching television, seeing a movie, reading a magazine, a book or listening to music on tape and compact disc. Hanson (2014:38) adds that a television medical drama would be considered entertainment, even though it may educate a person about living in a hospital or the symptoms of a major illness.

2.6. Determinants/Procedures of Media Selection for Advertising

One of the characteristics that make advertising unique among other marketing communication mix counterparts (promotion) is non-personal communication of selling, which is directed to more than one person and involves the use of various media to reach consumers/buyers. Well *et al* (2003:156) state that advertising depends on mass communication which is more indirect and complex simple conversation is not as personal as a conversation. Semenik *et al* (2012:16) agree that advertising is mass-mediated communication which appears through a medium such as radio, television, internet, social media, newspapers, and billboard but not occurs face-to-face or one-on-one.

In this regard, it might be argued that advertising cannot do without media since it is dealing with different kinds of consumers and media are only channels/vehicles that are capable of communicating/transmitting advertising's messages to large heterogeneous audiences or potential buyers. Esiri *et al* (2014:35) argue that advertising is so firmly associated with the mass media because without utilising it, it would be hard for advertising to achieve its objectives. They (*ibid*) further stress that the media play a critical role in the advertising process by accelerating the dissemination of messages from advertisers to the target audience. Lasuna (2011:37) observes that media are liable to intensive buying and selling activities because media assist the advertisers to stay in contact with old clients and to attract new customers.

Nevertheless, without appropriate and suitable media selection, no advertising campaign or programme can succeed. Lasuna (2011:37) argues that main advertising messages will be shattered if they are not passed through the right media in the right place at the accurate time to the exact people. It may be argued that the selection of appropriate media is vital for achieving the goals of advertising. Media selection is a most important part of media planning in advertising. Due to a multiplicity of the media industry, there are certain criteria that are considered or utilised to select appropriate/right media for advertising campaigns. Kotler & Keller (2009:301) mention the major steps in selecting media for any advertising campaign include:

- Deciding on reach, frequency and impact
- Choosing among major media types

- Selecting specific media vehicles
- Deciding on media timing
- Geographical media location

2.6.1. Deciding on reach, frequency and impact

Kotler & Keller (2009:301) state that to select media, the advertiser must decide what reach and frequency are needed to achieve objectives.

- Reach: According to Well *et al* (2003:217), most advertisers realise that a campaign's success is due to its ability to reach as many people as possible. Balyan (2011:120) argues that media planners apply reach to set their goal for the total number of people accessible to the media plan. Shimp (2010:354) agrees that advertising practitioners concur that reaching a target audience effectively is the most vital consideration in selecting advertising media. The study conducted by Esiri *et al.* (2014:35) reveals that reach was the most important factor that determined media selection among advertising practitioners in Nigeria. Semenik *et al.* (2012:439) define reach as "the number of people or households in a target audience that will be exposed to a media vehicle or schedule at least once during a given period of time." In the world of Du Plessis *et al.* (2010:135) reach refers to a total and unduplicated number of people who are exposed to the advertisement. Aren *et al.* (2012:391) note that the term reach refers to "the total number of different people exposed, at least once, to a medium during a given period, usually four weeks." Reach should not be mistaken with a number of individual who will appreciate the advertising. Arens *et al.* (2012) further indicate that reach should not be confused with a number of people who will absorb the advertising. However, reach in media planning for an advertising campaign is the number of different people who are exposed to an advertising message at least once. However, reach can be explained with this example, for instance if 80 percent of 100,000 people in a target market tune into SABC1 at least once during a four-week period, the reach will be 80,000 people. Kotler & Keller (2009:301) argue that reach is a measure of the percentage of people in the target market who are exposed to the advert campaign during a given period of time. Balyan (2011:120) agrees that reach is a percentage, although the percentage sign is rarely used. Well *et al.* (2003:217) posit that "the media planner calculates the reach of a

media schedule according to research estimates that forecast the unduplicated audience because the reach is not based on actual data but is calculated from the law of chance.”

- Frequency: According to Belch & Belch (2003:322) frequency is the number of times one is exposed to the media vehicle, not necessarily to the ad itself. Kotler & Keller (2009:301) argue that frequency is a measure of how many times the average person in the target market is exposed to the advertiser’s message. Semenik *et al.* (2012:391) agree that frequency is the number of times the same person or household has an opportunity to hear a message on radio or see it on TV. Well *et al.* (2003:217) assert that frequency estimates the number of times the exposure is expected to happen. It can be argued that frequency is the number of times target audiences are exposed to the advert in a media vehicle. Frequency in media planning can be measured by average frequency. Frequency is calculated or measured as the average number of times individuals or homes are exposed to the vehicle during a specific period of time, (Well *et al.* 2012:391, Semenik *et al.* 2012:440 & Well *et al.* 217). The formula for Average frequency = Total exposures ÷ Audience reach. For instance, an advertiser places an advert on a weekly television show with a rating (20 percent of households) four consecutive week. The show has an (unduplicated) reach of 80 (percent) during the four-week period, the thus frequency is then equal to $(20 \times 4) / 80 = 1$. This means that an audience member had the opportunity to see the advert an average of 1 time. Scholars are of the view that due to the result of average frequency, media planners sometimes have a problem to increase reach. Semenik *et al.* (2012:440) observe that advertisers often struggle with the dilemma of increasing reach at the expense of frequency. Well *et al.* (2012:393) agree that one of the problems the advertisers face is reach because by itself, the measurement does not take into account the effectiveness of the exposures. This causes the media planners to look into effective frequency and effective reach. Moreover, effective frequency is the minimum number of media exposures for a communication objective of an advertising campaign to be accomplished, while effective reach is the reach (% of households) at the effective frequency level. Semenik *et al.* (2012:440) explain that “effective frequency is the number of times a target audience needs to be exposed to a message before the objectives of the advertiser are met, either communications objective or sales impact.” Arens *et al.* (2012:393) define effective frequency as “the average number of times a person must see

or hear a message before it becomes effective. However, there are certain factors that determine the effective frequency.” Semenik *et al.* (2012:440) mention two factors that affect the level of effective frequency, these are: new brand and brands laden with features may demand high frequency and a simple message for common products may require less frequent exposure for consumers to be affected.

Belch & Belch (2003:320) states that effective reach represents the percentage of a vehicle’s audience reached each effective frequency increase. This concept of effective reach is based on the assumption that one exposure to an advert may not be enough to convey the desired message. Arens *et al.* (2012:392) describe the effective reach as the quality of exposure and that it measures the percentage of the audience who receive adequate exposures to truly notice a message.

2.6.2 Choosing major media types

Advertising’s messages are delivered/communicate to a target audience through media. These media include: television, radio, newspaper, magazine, outdoor, internet, cinema and so forth. It is necessary for media planners or advertisers to have a better understanding of the media that will be suitable for the advertising campaign. Shimp (2010:354) states that one of the most important responsibilities of advertisers or media planners is to place an appropriately designed advert in the most appropriate medium to bring the advertisement to the target audience. Esiri *et al.* (2014:38) elucidate that certain criteria are typically used to choose appropriate media for advertising campaigns and this is vital because advertising media is very costly. Besides, there is also the need to erase waste in the advertising process.

There are certain factors or criteria media planners to be considered before choosing a medium or mix media for their advertising campaigns such as objectives of the advertising, message, target audience and budget. Kotler & Keller (2009:301) argue that the media planners consider many factors like the media habits of target consumer, nature of the product, types of the messages and cost of the media when making their media choice. Nti-Yeboah (2011) mentions some of the criteria for selecting media for any advertising campaign include media circulation, financial consideration, advertising message, cost factor, media reach, available budget, prestige and image of the media as well as media rating and share. Aren *et al* (2012:281) point out that media planners also consider which medium or media will most efficiently and

effectively reach the campaign's target. Kotler & Keller (2009:301) agree that media planners must know which forms of media are best for the advertising campaign in term of reach, frequency and impact on media. Heo & Cho (2009:149) posit that media planners sometimes conduct research on media usage about three areas: usage and gratification studies, taxonomical studies and media market matching studies for choosing the right medium or media for advertising campaigns.

In addition, some scholars are of the view that strengths and limitations of media are the prerequisites for choosing media for an advertising campaign. Arens *et al.* (2012:281) state that selecting the most appropriate media mix for an advertising campaign requires skill to understand the unique characteristics, strengths and weaknesses of the various media. Du Plessis *et al.* (2010:85) argue that marketers must have a clear understanding of the characteristics, strengths and limitations of each medium before choosing the media for advertising campaigns. Ehikwe (2013:53) agrees that the media characteristics demonstrate how the media is perceived publics. Certain characteristics could be the reach, penetration, circulation, selectivity, coverage, flexibility, cost, production quality, the permanency and editorial environment. He further mentions other factors of selecting types of media which include noise, the speed of news spread, urban centeredness, colour, quality, accessibility and availability. Rodman (2007:422) adds that advertising specialists consider advantages and disadvantages of each medium before choosing media that are best for the advertising campaign.

In the light with these discussions, the strengths and weaknesses of TV as a tool of advertising will be discussed in this sections.

2.2.6.1 Strengths of television advertising

Television advertising has the following advantages/merits:

- Creativity and impact: the greatest advantage of TV is the opportunity it provides for presenting the advertising message. It allows advertisers to demonstrate how a product is used, portray lifelike scenarios, create different moods and images and above all, entertain. It is a most powerful audio-visual media. The interaction of sight, sound, colour, motion and drama creates a level of consumer involvement that approximates the shopping experience itself. With recent advances in transmission and reception equipment,

households now have brilliantly clear visuals and stereo-enhanced audio to further increase the impact of television advertising, especially for those products or services where a demonstration is essential; since it combines the virtues of both the “story-teller” and the “demonstrator.” The impact of this is immense as consumers are becoming aware of the advertisement and their receptiveness to the sales message is enhanced, (Du Plessis *et al.*, 2010:90; Lasuna, 2011:45, Semenik *et al.* 2012:480; Belch & Belch, 2003:351 & Well *et al.*, 2003:281).

- Coverage and cost effectiveness: many advertisers view television as the most cost-effective way to deliver a commercial message because it has such a wide reach. Advertising on television can reach large and diverse target audiences and very cost effectively, (Du Plessis *et al.*, 2010:90; Belch & Belch, 2003:351 & Well *et al.*, 2003:281).
- Entertainment value: “television’s musical, drama, cultural, documentary, sports and other programmes with, which advertising and commercial messages are sponsored use entertainment to enhance their appeals, (Aliede, 2006:92).”
- Captivity and attention: television advertisements are not easy to avoid and they have intrusion value because they come within the audience’s exposure field without their permission, (Du Plessis *et al.*, 2010:90 & Belch & Belch, 2003:358) and
- Instant effect: television programmes are avenues for advertising to the heterogeneous audience such as live broadcasts, festivals and political rallies, (Aliede, 2006:92).

2.2.6.2 Limitations of television advertising

Television advertising is subject to the following demerits or limitations:

- High production cost: one of broadcast TV’s greatest handicaps are the high cost of producing quality commercials. With high production and airtime costs, television is regarded as a very expensive medium in which to advertise. Although the cost per person reach is low, the absolute cost can be restrictive, especially for small and midsized companies, (Aren *et al.*, 2012:310; Semenik *et al.*, 2012:482 & Well *et al.*, 2003:282).
- Lack of selectivity: although selectivity is possible to an extent, advertisers who want to address a small, very specific audience might find that television is not suitable for their needs and may revert to more selective medium. It is losing some of its

selectivity because of changing audience trends. (Aren *et al.*, 2012:310 & Du Plessis *et al.*, 2010:90)

- Fleeting message: the fleeting nature of a television message makes message impact difficult. TV commercials usually last only 30 seconds or less and leave nothing tangible for the viewer to examine or consider. (Arens, *et al.*, 2012:311 Semenik *et al.*, 2012:482 & Belch & Belch, 2003:355).
- Clutter: all the advantages of television as an advertising medium have created one significance disadvantage which is clutter. TV advertising is usually surrounded by station breaks, credits and as well as six or seven other spots and all these messages compete for attention. Viewers become annoyed and confused and often misidentify the product. (Arens, *et al.*, 2012:311 Semenik *et al.*, 2012:482 & Belch & Belch, 2003:355, & Well *et al.*, 2003:283).
- Limited viewers' attention: the increased penetration of remote controls, VCRs, DVD players and PVRs is enabling viewers to avoid commercials more easily by means of zipping (fast-forwarding through commercials), zapping (changing channels to avoid advertisement) and muting (turning the sound off during commercial breaks), (Du Plessis, *et al.*, 2011:90 & Belch & Belch, 2003:355).
- Brevity: studies show that TV viewers cannot remember the product or company in the most recent TV advert they watched even if it was the last five minutes, (Well *et al.*, 2012:311).
- Distrust and negative evaluation: television advertisements are often criticised because of their intrusive and persuasive nature. Viewers dislike TV advertising when they believe it is offensive, uninformative, or shown too frequently or when they do not like its content. Studies have shown that of the various forms of advertising, distrust is generally the highest for TV commercials. (Du Plessis, *et al.*, 2011:90 & Belch & Belch, 2003:355).

2.6.3 Media Vehicles

Once media planners have decided on media types the next thing is to decide or determine specific media vehicles within each medium or the mix of media to be used for an advertising campaign. Media mix means combining media or deciding which media to use for the campaign (using TV, radio, Magazine) Semenik *et al.* (2012:437) describe media mix as the blend of different media that will be used to effectively reach the target audience. Belch & Belch (2003:345) explain that it is possible that only one medium and/or vehicle might be employed, it is much more likely that several alternatives will be used. Lasuna (2011:64) indicated that some advertisers prefer to concentrate on one media type mix whereas others like to have a widely-varied mix. Semenik *et al.* (2012:437) view media vehicle as a option for placement within a media class. Well *et al.* (2003:207) define a media vehicle as a single programme on TV, magazine or radio station.

It can be explained that media vehicle means specific carrier within a medium category. For instance, NTA, BCOS SABC and Bay TV they are vehicles within television while The Punch, Vanguard, Mail & Guardian, Sunday Time, they are vehicles within the newspaper category.

On the other hand, there are some factors the media planners must put into consideration before choosing media vehicles for advertising campaigns. According to Arens *et al.* (2012:399) in assessing particular media vehicles, the planner examines certain factors such as overall campaign objectives and strategy; size and characteristics of each vehicle's audience; attention, exposure and motivational value of each vehicle and cost efficiency. Kotler & Keller (2009:301) are of the view that the media planners must examine the cost of producing adverts for different media because the media planners need to compute the cost per thousand persons reached by a vehicle Belch & Belch (2003:313) observe that the qualities of the product or service, the size of the budget, and individual preferences are just some of the factors that determine what combination of media will be used. Well *et al.* (2003:221) argue that media consumers must have answers to a number of difficult questions for selecting specific media vehicles, such as: Does the vehicle have accurate audience profile? Will the programme's current popularity increase, stabilize or decline, how well does the magazine's editorial format fit the brand? Does the radio station's choice of music offer the correct atmosphere for the creative theme? How well does the newspaper's circulation pattern fit the advertiser's distribution? Well *et al.* (2003:221) maintain that the responses to those questions bear directly

on the campaign's success. Du Plessis *et al.* (2010:119) posit that the media habits of the target audience, the nature of the product and type of message as well as the cost of the various media options influence type of media vehicles to use for advertising campaigns.

2.6.4. Deciding on media timing/scheduling

Kotler & Keller (2009:301) state that advertisers must also decide how to schedule advertising over the course of a year. Arens *et al.* (2012:403) embrace Kotler & Keller's view that after selecting the appropriate media vehicles, the media planner decides how much space or time to buy of each vehicle and schedules them for release over a period. Du Plessis *et al.* (2010:119) argue that marketers would like to have their advertising messages exposed to consumers on a continuous basis and this is not always feasible due to budget constraints. Balyan (2011:112) refers media scheduling as the pattern of advertising timing, represented as plots on a yearly flowchart. Du Plessis *et al.* (2010:119) describe the media scheduling as the way in which advertising messages are allocated during the campaign.

However, there are three ways media planners can decide on media scheduling. According to Belch & Belch (2003:314), three scheduling methods available to the media planner are continuity, flighting, and pulsing:

- Continuity: Semenik *et al.* (2012:442) state that continuity scheduling is a pattern of placing adverts at a steady rate over a period. Du Plessis *et al.* (2010:119) explain continuous scheduling as a continuous pattern of advertising (every day, every week or month) and placing it throughout the year with equal weighting in each month. Belch & Belch (2003:314) indicate that continuous scheduling might be used for advertising for food products, laundry detergents, or other products consumed on an ongoing basis without regard for seasonality.
- Flighting scheduling: Semenik *et al.* (2012:442) explain that flighting is achieved by scheduling heavy advertising for a period, usually two weeks and then stopping advertising altogether for a period, only to come back with another heavy schedule. Balyan (2011:113) views that flighting scheduling is suitable for the products of seasonal use only. For instance, products like rainwear, woollen clothes, and air conditioners.
- Pulsing scheduling: Arens *et al.* (2012:403) state that pulsing mixes continuous and flighting strategies. Du Plessis *et al.* (2010:120) indicate that pulsing combines

continuous scheduling and flighting whereby continuity is maintained throughout the year but there is an increase in advertising spending at certain times. Semenik *et al.* (2012:442) add that in pulsing scheduling advertisements are scheduled continuously in media over a period but with a period of much heavier scheduling (the flight).

2.7. Summary

The primary intention of advertising is to show the consumers of the availability of a product indicating where, when and for how much. Similarly, advertising is not as personal as a conversation because it relies on mass communication. The latter is more indirect and complex than simple conversation advertising which is mass-mediated communication because it occurs not face-to-face but through a medium, such as radio, television, the internet, social media, newspaper, magazine, and billboard. In this regards, advertising is mass-mediated where the advertising message (advertisement) is delivered through a technology medium designed to reach more than one person, typically a large number of people or heterogeneous audience. Advertisers usually deliver their messages through a variety of tools, which are called mass media e.g. television, radio, newspaper, magazine, and so forth.

2.8. Conclusion

Without adequate and effective media selection, no advertising campaign or programme can succeed. Advertising specialists considered advantages and disadvantages of each medium before choosing media that are best for the advertising campaign. Media selection is a most important one of the key parts of media planning in advertising. Due to a multiplicity of the media industry, there are certain criteria that are considered or utilised to select appropriate/right media for an advertising campaign. The major steps in selecting media for any advertising campaign include: (1) Deciding on reach, frequency and impact (2) Choosing among major media types (3) Selecting specific media vehicles (4) Deciding on media timing and (5) Geographical media location.

Finally, there are some factors or criteria that media planners must take into consideration before choosing a particular medium or mix media for their advertising campaigns such as objectives of the advertising, message, target audience and budget. The next chapter focuses on television as the king of advertising media.

Chapter 3

Literature Review Part Two

On-Screen Time

3. INTRODUCTION

In the previous chapter, the functions of media and the procedures for media selection in advertising campaigns were discussed. Lasuna (2011:83) observes that the most brilliant and original advertising ideas will be wasted if they are not presented through the right media in the right place at the right time to the right audience. Dominick (2005:369) is of the view that the mass media serve as the connection between a company and its customers.

This chapter explores issues relating to objectives two and three of this study. The primary themes of these objectives deal with the dynamics which constitute prime or non-prime viewing time as well as sociological or psychological factors which determine viewing duration time. In keeping with the themes of this chapter, the chapter further explains how television has become a major media outlet for advertising. It also outlines how viewers are used to providing feedback when they are watching an advertisement and it discusses the procedures that are used to measure such feedback. Types of commercials that are used in different time slots are examined and how it forms a strategic communication process for the advertiser.

3.1. Television Transforms Daily Life

Television brings all categories of people together; there is no discrimination between elite and non-elite in watching TV. Shamsheer & Abdullah (2012:46) affirm that TV does not belong to particular groups of people and it is viewed regardless of gender, age and education background. Jusoff & Sahimi (2009:151) reveal that television is an important tool for both young and old. Ansari & Joloudar (2011:175) note that television still has great power to pull audiences and has the ability to convey the message with sight and sound. Hilliard (2008:7) adds that television provides the viewers with a combination of live performance values of theatre, the mechanical abilities of film and the sound and audience orientation of radio within its own electronic capacities. Du Plessis, *et al.* (2010:90) affirm that television is an integral part of our daily lives,

attracting a large number of viewers. Broeck *et al.* (2007:25) mention that “TV offers stability, not only physical but also in the routine it provides, which makes people feel like part of the community while watching.” Tager & Chasi (2015:1) suggest that television is a pervasive part of our everyday lives.

Bhat (2015:1) affirms that the invention of television makes people more aware and increases their interest in having a broader understanding of what is happening in the world. Biagi (2012:163) mentions that Erik Barnouw, communication scholar describes television as a “tube of plenty.” Beverly *et al.* (2012:471) concur that “television has expanded to include not just viewing scheduled programming but also using and sharing content by individuals and groups, via various displays.” Biagi (2012:162) observes that the impacts of television as a pervasive medium have captured so much attention from parents, educators, social scientists, religious leaders, public officials and everyone else who need to know society’s habit and morals. Baran (2006:212) posits that television has changed the way religious leaders preach, the way people organise their furniture in their homes, teachers teach and governments govern. Folkerts *et al.* (2009:160) reveal that women’s magazines of the 1950s reviewed how to reposition household furniture to suit the television as a replacement for the fireplace and the once traditional piano. They further add that TVs were often placed where they could be watched during meal time, and today, many households have more than one television and family members may watch individually rather than together. This is largely due to personal preferences.

3.2. How Viewers Use TV and Frequency for Watching TV

Television broadcasters use different devices to deliver its messages and programmes through the antenna, cable, satellite and other transmitting devices to its heterogeneous audience. Hanson (2014:210) observes that television has gone through huge changes since its invention to the world in the 1930s and a range of broadcast, cable and satellite channels permitted viewers a wider option of which programmes to watch. Biagi (2012:162) agrees that the programmes Americans watch nowadays are transmitted by antennas, cables and satellites but they are all view on the same television screen and as viewers; they cannot tell how the programme arrived at their television sets. Jusoff & Sahimi (2009:151) state that television can be accessed easily through cables or satellites which could offer consumers with various forms of information that they may need, either for work, leisure or interest. Baran (2006:228) explains that the process by which

programmes are transmitted to viewers' screens has changed over the years and this is due to news technologies being developed. Programmes are decoded through devices that are connected to networks, VCR, Blu-ray DVD, satellite decoders, the internet, Play-station, Xbox, smart TV and smart phones. Folkerts (2009:160) affirm that television has never been a static medium and it evolves through changing technologies, including changes in a presentation such as colour programmes and distribution by cable, satellite and fibre optics.

Rodman (2007:268) agrees that today, broadcast television networks are in a fight for survival with newer competing technologies including cable, satellite, on-demand video, video games and the Internet. Choi & La Ferle (2004) in Kwon & Jung (2013:93) believe that watching TV shows contribute to the learning processes of a wide range of consumer orientations. Broeck *et al.* (2007:2) indicate that the viewer is also not limited (anymore) to the television set, but can also watch TV programmes and other video content on a computer or a portable device. Garcia-Aviles (2012:430) notes that interactive technologies changing the way television communicates with audiences and is increasing the chances for audience feedback and interaction with programmes. "Guappone (2006:10) maintains that over the past 25 years, technological innovations have provided television viewers with access to an increasing number of channels and an increasing number of devices to use when viewing those channels." Pedersen (2013) also observes that the world is becoming a society of multi-screenerers because people will watch TV while multitasking on other devices. Walsh (2013) reveals that US households use second screen devices to watch TV, for instance, PCs were the devices most used simultaneously with TV (60%), followed by smartphones (55%) and tablets (49%). According to Google, 77 percent of TV viewers use another device while watching TV. Rosman (2013) posits that "we are actually watching more television programming, but from a growing range of devices and platforms." She further stresses that the increase in mobile devices and the multitasking permit the trend toward watching TV programmes on devices other than televisions.

Nevertheless, as people use different devices to watch TV, also the hours/frequencies they spend in watching TV programmes on these devices are varied. Kind *et al.* (2007:2) state that "the TV industry is important both in terms of the time people spend watching TV and the amount of advertising it transmits." Guappone (2006:9) affirms that the number of television channels and newer television technology has altered the television viewing habits by providing more choices

for viewers to decide what and when to watch television. Dai (2014:2) opines that watching TV is the most basic entertainment activity observed in every household. The study conducted on education and TV viewing time by De Cocker *et al.* (2013:6) indicate that “individuals with a higher education have lower levels of TV viewing time.” Frey *et al.* (2007:283) view TV watching as a deliberate activity and people can winningly choose how much time they wish to devote to it. Brown & Keller (2012) affirm that people watch television for an important reason and a number of hours per day. Akingbulu (2010:29) states that “a number of survey reports note that the average daily television viewing time is as high as five to six hours.” Bhat (2015:8) shows that inhabitants of Kashmir Valley in India watch less television; they watch television for only one to two hours. Munyoki & Kirigo (2011:17) confirmed in their study that public primary school teachers in Langata Division, Nairobi watched TV for more than 30 minutes. According to the Bureau of Labor Statistics (2012) in Voorveld & Viswanathan (2014:9), Americans watch television for almost three hours each day, which is part of their daily leisure time. Ofcom Communication Regulator (2012) in BBC News (2012) indicates that UK adults and children spend four hours in a day in watching TV. Anjum (2007:64) discovers that heavy TV viewers in Pakistan among women watched TV more than four hours while moderate viewers watched TV less than four hours and light viewers watched TV for only two hours. Barwise & Ehrenberg (1988) in Hammer *et al.* (2006:1) define light TV viewers as “those who watched less than 15 hours of television per week.” Anjum (2007:64) observes that heavy TV viewers are those that spend much of their time watching TV.

3.3. Television Delivers Audience to Advertiser

The messages of media have to be delivered to particular people or millions of people which are called audiences, therefore, mass media cannot do without having audiences. Bornman (2009:515) states that without the audience, all media-related functions become absolutely senseless. Webster *et al.* (2006) in Bornman (2009:512) agree that all the functions of the media both content-related and marketed are centred on the audience. Bornman (2009:513) affirms that media owners need audiences because they typically function in two different markets: the market of audiences for their specific media products and on the other hand, the market for advertisers whom they want to sell advertising opportunities for communicating with prospective customers.

Nonetheless, among the media, TV has been the most utilised medium with the largest audience when it comes to advertising. It refers to the principal of advertising media due to hours people spend on watching it and the advertisers' yearly expenditure on TV which is higher than other media. Belch & Belch (2003:277) are of the view that television has often been regarded as the perfect advertising medium, and to many people it represents the glamour and excitement of the industry. Biagi (2013:163) states that television can deliver a larger audience faster than other mass media and can charge higher rates than any other medium for its advertising. Eastman & Ferguson (2006) in Guappone (2006:9) avers that for broadcasters' profits are based upon creating audiences that appeal to advertisers, not programmes that appeal to viewers. Semenik *et al.* (2012:477) affirm that television is the medium that defines what advertising is and it offers the chance for advertising to be all that it can be. Arens *et al.* (2012:311) agree that TV is the most authoritative advertising medium compared to others. The report from PricewaterhouseCoopers (PwC) provided to Marketing Charts (2013) confirms that "TV currently remains the largest advertising medium in the US. In 2013, advertisers spent \$63.8 billion on TV, about 75 percent more than they did on online ads and more than they did on all other traditional media combined." In addition, the report by Mediafacts (2013) shows that television dominated Nigerian advertising expenditure for the year 2013 with N47 billion spend on television representing 45 percent of the overall advertising spend for the year. According to Nielsen Advert Dynamic (2014), television advertising spends in South Africa has been steadily increased from 11 percent from 2012 to 2013 with a total of R17.9 billion. The study conducted by Deloitte (2011) reveals out that 80 percent of respondents considered TV advertising campaign as most memorable to other media. Du Plessis *et al.* (2010:90) reveal that TV still remains a viable advertising medium for organisations.

In addition, advertisers depend on TV audiences to reach their target audience through TV audience measurement. According to Wilbur *et al* (2008:2), television networks have given viewers with nominally free programmes in return for their attention and sold that attention to advertisers in regard to programme audience measurements. Semenik *et al.* (2012:485) affirm that advertisers decide where to buy television time based on the following components: composition of the audience for different television programmes and television audience measurements identify the size. Biagi (2012:319) posits that proficient advertisers study the viewers of different programmes and examine their impact: and cost effectiveness against other media. Folkerts *et al.* (2009:177) agree that measuring audience requires for specific programmes is essential since

prices charged for advertising depend on the number of households and people watching. Rodman (2007:281) views that audience measurement or size determines the advertising profits.

3.4. TV Audience Measurement Techniques

For TV to deliver the target audience to advertisers effectively, the advertisers must understand the techniques use in measuring television audience. Arens *et al.* (2012:319) mention that the method which is used to measure the audiences of a particular programme of TV and radio stations for advertisers and broadcasters is called rating. Sullivan (2013:95) states that ratings are helpful in creating a numerical value of audience size, although advertisers always want to know the status of a programme in relation to other programmes that are being viewed at the same time. Rodman (2007:281) declares that Nielsen Media Research is the best-known television rating service is Nielsen Media Research. Folkerts *et al.* (2009:177) explain that “Nielsen Media Research dominates the audience measurement business and measures viewing of programmes and breaks down the number of viewers into a variety of demographic and psychographic categories.” Dominick (2007:285) reveals that Nielsen Media Research provides the networks with audience data through its Nielsen Television Index (NTI). Hanson (2014:218) posits that Nielsen views the audience size of individual stations four times in a year (February, May, July & November) during periods known as sweeps. Biagi (2012:168) defines sweeps as the month when TV ratings’ services gather their most important ratings during February, May, July and November. Dominick (2007:287) agrees that Nielsen performs a sweep four times every year (February, May, July and November) during which each local television market in the whole country is measured. According to Biagi (2012:168), in the late 1950s, the A.C. Nielsen Company dominated the television ratings business. The national Nielsen ratings define the audience to advertisers and in regard to their rating, advertisers pay for commercial time to reach the audiences they want. She further points out that Nielsen presents two forms of numbers, which are: rating and share.

On the other hand, Rodman (2007:280) reveals that Nielsen sells its reports to the networks, to individual channels, to advertising agencies and to any other person (such as large advertisers or programme producers) who is willing to pay for them. Sullivan (2013:95) notes that ratings and shares are employed to help advertisers in making decisions about purchasing time on different TV outlets. Webster *et al.* 2006 in Bornman (2009:518) note that term rating represents a description of audience size. Hanson (2014:218) defines rating as “the percentage of the total potential

television audience actually watching the show.” In the world of Rodman (2007:280), rating is the percentage of all homes equipped with televisions that are tuned to a particular station at a particular time. Arens *et al.* (2012:323) describe rating as a percentage of TV households in an area that turned into a specific programme. Blumenthal & Goodenough (2006:28) describe the ratings of a television programme as the percentage of a total number of households in an area that has television sets that were turned into the particular programme. Biagi (2012:169) affirms that advertisers use this ratings’ information to target their main consumers. Sullivan (2013:95) indicates that the main purpose of the ratings is to present advertisers and television stations with an estimate of the audience. Dominick (2007:286) reveals that local stations rely on these ratings to set their advertising rates. Semenik *et al.* (2012:485) concord that programme rating helps television stations charge for advertising on different programmes.

Semenik *et al.* (2012) provide the formula for the calculation for programme rating which as follows:

$$\text{Rating formula} = \frac{\text{TV households (TVHH) turned to or watching a specific programme}}{\text{Total of TV households (TVHH) in area}}$$

TV household (TVHH) refers to the number of households that own a television set.

For example: suppose that at 7.30p.m on Monday TVs are on in 40 million out of 53 million households in South Africa and 30 million TVs are tuned to Isidingo SABC3 (30 million divided by 53million, expressed as a percentage)

$$\text{Rating} = \frac{20\text{millions TV households (TVHH) watching Isidingo on SABC3}}{53\text{millions of South African households}}$$

$$\begin{aligned} \text{Rating} &= 20000000 \div 53000000 = 0.377 \text{ expresses in percentage} \\ &= 0.377 \times 100 = 37.7 \end{aligned}$$

$$\text{Rating} = 38\%$$

It means that 38 percent households are turned to Isindigo on SABC3.

In addition, Nielsen also uses **share** to evaluate TV audience measurement. Biagi (2012:168) describes “share as the percentage of the audience with TV sets turned on and watching each

programme.” Arens *et al.* (2012:323) view audience share as the percentage of households with sets being used and turned to a particular programme. Bornman (2009:527) explains that programme share refers to the percentage of total watching or listening homes within the universe whose sets are tuned into a particular programme. Semenik *et al.* (2012:485) state that share of the audience present a measure of the percentages of households that using television during a particular time period and are turned into a specific programme. Hanson (2014:219) affirms that instead of informing TV programme producers how many homes were viewing the programme, it evaluates how popular a specific programme is compared to everything else that is broadcast at the time. Blumenthal & Goodenough (2007 in Bornman (2009:517) agree that “statistics on audience share are normally not used to sell advertising time but rather play an important role in decisions on scheduling.”

Semenik *et al.* (2012) provide the formula for the calculation for share which as follows:

$$\text{Share formula} = \frac{\text{TV households (TVHH) turned to or watching a specific programme}}{\text{Total of TV households (TVHH) with a TV turned on or using TV}}$$

For example: suppose that at 7.30p.m on Monday 40million households are using their TV in South Africa and 20 million TVs are tuned to Isidingo SABC3 (20 million divided by 40million, expressed as a percentage.

$$\text{Share} = \frac{20\text{millions TV households (TVHH) watching Isidingo on SABC3}}{40\text{millions of South African households using TV}}$$

$$\begin{aligned}\text{Share} &= \frac{20000000}{40000000} = 0.5 \text{ expresses in percentage} \\ &= 0.5 \times 100 = 50\%\end{aligned}$$

$$\text{Share} = 50\%$$

It means that 50 percent total number households watching TV are watching Isindigo on SABC3.

3.4.1. The Nielsen Instruments for TV Audience Measurement (TAM)

Nielsen uses a variety of techniques. The following are instruments for capturing TV audience measurements. These include diaries, set-turning metres and peplemeters

- **Diaries:** According to Bornman (2009:527) “the diary is a self-method widely employed in measuring audience in an attempt to overcome the lack of accuracy associated with social surveys.” Dominick (2007:286) indicates that the diary provides a space for entering the viewing of the head of the household as well as that of other family members or visitors. Well *et al.* (2003:278) state that “diaries are mailed each week during survey months to sample homes in each of the 211 television markets, amounting to approximately 1 million diaries returned per year.” Dominick (2007:286) points out that a computer selects phone numbers at random from all telephone directories in the area and households selected into the sample are asked to keep a diary record of their television viewing. He further stresses that households that agree to participate receive one diary for every working TV in the households and participants are asked to record the sex and age of all those who are watching. Bornman (2009:521) posits that diaries capture data on audience behaviour on an individual basis over a period of time and in most cases respondents are instructed to record a particular form of behaviour. Dominick (2007:286) reveals that the diaries are kept for seven days and then returned to the ratings company. Nielsen reports that it is able to use approximately 40 to 50 percent of all the diaries it sends out. Folkerts *et al.* (2009:17) aver that viewers kept pen and pencil journals detailing what they were watching in 2006. Nielsen announced that it was phasing out pen and pencil diaries in the 154 smaller markets where it was still being used. Bornman (2009:532) asserts that “the focus of diaries is predominantly on behaviour and the frequency of behaviour not of attitudes and other variables of interest.”
- **Set-turning metres:** Bornman (2009:527) states that household metres have become one of the alternatives to a diary-based audience measurement. Folkerts *et al.* (2009:179) note that Nielsen places these metres on the back of TV sets in randomly selected households in the 49 largest TV markets and records what is watched on a daily basis. Well *et al.* (2003:279) add that the metre records when a TV set is used and which station it is tuned to but it cannot identify who is watching the programmes. Bornman (2009:539) affirms that set metres provide no information on the composition of the audience, meaning people who

were watching. Lack of precise information on the nature of the audience has become vitally important to media people as well as advertisers and caused set metres to be largely abandoned in favour of peplemeters.

- **Peplemeters:** According to Hanson (2014:218) peplemeters allow viewers to push buttons on the machine to record who is watching programmes at specific times. Bornman (2009:527) states that a peplemeter is the device that consists of a handset consisting of a number of push buttons. Well *et al.* (2003:279) explain that with peplemeters Nielsen began to measure not only what is being watched but who is watching which shows nationally. They (ibid.) further elucidate that peplemeters replaced the audiometer and supplemented the diary system with 5,000 peplemeters. This record what television shows are being watched, the number of households that are watching and which family members are viewing. Rodman (2007:283) agrees that peplemeters enable each individual within the family to “punch in” when viewing begins and “punch out” when finished. Bornman (2009:529) adds that every member of a household is assigned a number that corresponds with one of the push buttons on the handset and when a particular member of the household starts viewing he/she is supposed to press the pre-assigned button on the handset and to press the button again when he/she leaves the room. Well *et al.* (2003:279) view that the recording is done automatically and household members indicate their presence simply by pressing a button. Belch & Belch (2003; 374) note that the demographic characteristics of the viewers are also in the system and viewership can be matched to these traits. Biagi (2012:167) opines that with peplemeters, Nielsen Media Research now delivers very specific information on demographics, i.e. ages, occupation and income for instance. They deliver daily rating information to any client willing to pay for it. Rodman (2007:284) opines that peplemeters show that women watch more television than men, about four-and-a-half hours for women to almost four for men while teens and children watch around three hours a day. Dominick (2007:288) observes that various demographic factors such as age, sex, social class and education, affect viewership. Folkerts *et al.* (2009:177) view that demographics give advertisers some guidance in targeting an audience.

3.4.2. Criticism on Nielsen TV audience measurement

According to Rodman (2009:285), there are many criticisms of the Nielsen television ratings. Well *et al.* (2003:280) mention that many organisations in the media industry have long resented the lock Nielsen has on the TV audience measurement system. Well *et al.* (2012:319) explain that many advertisers and broadcasters maintain that Nielsen's reports are unstable and inaccurate. Rodman (2007:284) declares that some critics point out that the ratings do not measure all people. Instead, measure homes only and not bars, airports, college or hotels where TV viewing also takes place.

On the other hand, Arens *et al.* (2012:319) are of the view that Nielsen's numbers determine the fate of billions of dollars' worth of programmes and advertising every year. Rodman (2007:284) observes that a more widespread criticism is that programmers rely too much on ratings and using them to cancel programmes regardless of their qualities. Semenik *et al.* (2012:487) posit that there has been some controversy in the area of measuring television audiences in that advertisers have been disputing Nielsen media ratings. Semenik *et al.* (2012:487) affirm that the importance of this controversy is that advertisers rely on Nielsen ratings to determine the programmes on which they will buy time and media companies rely on the same ratings as the basis for how much they will charge advertisers for the time. They further reveal that there are two key aspects to this controversy surrounding the rating data; first, Nielsen data report households tuned to a programme: and does it account for measuring "commercial viewership."

Aside from this, a second controversy according to Semenik *et al.* (2012:487) there is an issue of technological change, such as the Digital Video Recorders and their effect on actual television viewing behaviour since DVR users can skip the adverts altogether. Folkerts *et al.* (2009:178) agree that Nielsen's ratings system is undergoing change because of convergence technologies like streaming video on the internet, video-enabled portable devices, video-on-demand and DVRs.

3.5. Buying Procedures for Television Advertising

As the TV refers to the king of advertising media, it also has different categories in advertising. According to Arens *et al.* (2012:314) advertisers use different strategies to buy time on the TV broadcast. Belch & Belch (2003:357) explain that explain that a number of alternatives are available to advertisers that prefer to use TV as part of their media mix. They can buy time in a range of programme designs that appeal to different types and sizes of audiences. Semenik *et al.*

(2012:483) state that advertisers buy time for television advertising in three ways in through sponsorships, participation and spot announcements.

1. **Sponsorship:** according to Semenik *et al.* (2012:482) in a sponsorship arrangement, an advertiser agrees to pay for the productions of a television programme for most (and often all) of the advertising that appears in the programme. Du Plessis *et al.* (2010:91) agree that in sponsorship the advertisers sponsor the programme that is broadcast on TV. Arens *et al.* (2012:314) affirm that the advertiser is responsible for both the programme content and the total cost of productions. Well *et al.* (2003:276) observe that “sponsorship has a powerful effect on the viewing public because the advertiser can control the content and quality of the programme as well as the placement and length of commercials.” Arens *et al.* (2012:314) indicate that sponsorship is costly and that single sponsorship is usually limited to special programmes. Well *et al.* (2003:276) add that the cost of producing and sponsoring a 30 or 60-minute programme makes this option too expensive for most advertisers. For example, Netstart’s Cyber Sleuth Supreme sponsors “The Amazing Race” on SABC3. MTN sponsors “Who Wants to be a Millionaire” on NTA, Nigeria. The advertisements are seen before and after the programme and during every commercial break.
2. **Participation:** Arens *et al.* (2012:315) state that most network TV advertising is sold on a participation basis with several advertisers buying 30 or 60-second segments within a programme. Well *et al.* (2003:276) indicate that in participations, “the advertisers pay for 10, 15, 20, 30 or 60 seconds of commercial time during one or more programmes.” Semenik *et al.* (2012:482) describe participation as meaning that several different advertisers buy commercial time during specific television programmes and no single advertiser has a responsibility for the production of the programme or a commitment beyond the time contracted for. Well *et al.* (2003:276) maintain that advertiser does not have any control over the content of the programme and participants do not create the same high impact as sponsorships.
3. **Spot announcement:** Semenik *et al.* (2012:484) define spot announcements as all television advertising time purchased from and aired through a local television station. According to Du Plessis *et al.* (2010:90) in spot announcement; the advertiser negotiates and purchases advertising spots directly from the individual television stations. Arens *et*

al. (2012:315) posit that “spot announcements run in clusters between programmes and they are less expensive and more flexible than network advertising because they can be concentrated in specific regions of the country.” Well *et al.* (2003:277) explain that the price of a spot or set of spots is based on the rating of the programme and the day part during which the commercial is shown.

3.6. Commercials on TV

It was discussed in the previous chapter that advertising messages use mass media like television, radio, magazine, newspaper etc to reach target audiences. The paid-for advertisement on products or services that are placed on television, radio and electronic media are called commercials. Commercials are paid form of non-personal communication about an organisation, product service or idea by an identified sponsor using broadcast media such as television/radio to persuade or influence an audience. Lowrey *et al.* (2005:114) describe commercials on TV as any type of paid promotion that appears within or between TV programming. Moreover, not all advertisements on TV are commercials because some are public service advertisements. Semenik *et al.* (2012:12) note that public service announcements are not advertising, they look like advertisements but they are not because they are offered as information in the public interest. Hilliard (2008:73) also agrees that public service announcement is similar to commercial except it does not sell a product or service for money.

In other words, not all advertisements on TV are commercials. Commercials are different from public services announcements or stations identity.

3.6.1. The characteristics of TV commercials and TV public service announcements

Commercials	Public Service Announcements (PSAs)
Commercials are paid form of non-personal communication about an organisation, product service or idea by an identified sponsor using broadcast media to persuade or influence an audience, (Hilliard 2008:73).	Public service announcements (PSAs) are non-commercial advertisements focusing on enhancing knowledge, attitudes and/or behaviour directed toward the public and the community, (Semenik <i>et al.</i> , 2012:12).
Commercials are communications designed to persuade someone to do something, or it attracts towards a	PSAs are common on television and radio due to the responsibility that is stipulated by the Federal Communication

product and creates a desire to own it, Semenik <i>et al.</i> (2012:12).	Commission (FCC) who in 1934 stated that broadcasters "should serve the public interest, convenience and necessity," Jamieson & Campbell (2006).
The commercial must be paid for: advertising message is paid for and expenses are meant by the advertiser. Commercials are not free of cost; the company sponsoring the advert has to make payment to the media used for advertising. The sponsor must be identified: the name of the company must be mentioned or disclosed in a commercial, (Semenik <i>et al.</i> ; 2012:12).	PSAs do not sell a product or service for money but is made on behalf of a non-profit organisation; therefore, the television and radio stations do not get any remuneration for airing PSAs
The advertisers buy time for television commercials through sponsorship, participation and sports advertising and because of this advertisers control when or how frequently it gets shown on TV or radio, (Hilliard; 2008:73).	PSA do not pay for the time or in which the PSA is aired mostly 30 and 60 seconds, they cannot control when or how frequently it gets shown on TV or radio. They usually are aired only when the station has not sold all of its available commercial time segments, (Jamieson & Campbell; 2012).
The main function of commercial is to present information about the product or service to the target audience and the details The basic purpose of commercial is to provide information about the product or service to the prospective buyers and the details of the product such as its feature, uses, prices, benefit and instruction must be given in a commercial, (Hilliard, 2008:73).	Public service announcements are regularly used to assist the public become aware of social issues and presenting a relevant message with the purpose of educating the viewers and stimulating an action or to assist encourage the ideas and agendas of non-profit organisations, (Jamieson & Campbell; 2006).
The commercial makers are stars of the radio and television structure. In the short time frame of 20, 30 or 60 seconds a mood is created, a message is transmitted and a sales point is made, Arens <i>et al.</i> (2012:314).	Public service announcements can be classified into two types: timely and non-timely. Timely announcements are those that may educate the public of forthcoming community occasion. In this regard, timely announcements have a set of deadlines. Non-timely announcements are those that may educate the viewers about a particular long-term cause, such as assisting in safeguarding the

	environment. In this regard, non-timely announcements have a prolong value term and may be utilised for years before demanding to be renewed or scrapped, Jamieson & Campbell 2006).
An example of a commercial advertising: if you drink don't drive, if you want to drink and drive, drink coca cola, (Semenik et al.; 2012:12).	An example of a public service announcement: health is wealth, know your HIV status, (Semenik et al.; 2012:12).
Table 2: Differences between commercial and public service announcement	

3.6.2. Types of TV commercials

There are different ways in which a commercials' message can be placed on TV to persuade the target audience. However, the use of each depends on which one advertisers want to use. Arens *et al.* (2012:243) state that once the art director and copywriter establish the main idea, they must determine the commercial format or approach to persuade target audiences towards the products or services; such as should a celebrity present the message? Or should the advert dramatise the product's benefits with a semi-fictional story?

Semenik *et al.*, 2012:347 & Arens *et al.*, 2012:245) identified Eight TV commercial formats/styles:

1. Demonstration: in this commercial, somebody demonstrates the advantages of a product or service. Arens *et al.* (2012:244) affirm that television is uniquely suited to visual demonstrations and a demonstration convinces an audience better and faster than a spoken message. It means "don't say it, show it". Semenik *et al.* (2012:347) add that demonstration commercials can be used as social justification which supports the consumer defends his/her decision to buy.
2. Animation: Arens *et al.* (2012:244) make it clear that animation techniques are used to communicate difficult messages such as cartoons, puppet characters and demonstrations with computer-generated graphics.
3. Musical: Arens *et al.* (2012:244) explain that musical commercials or jingles on TV are the perfect and bad advert messages produced. If they are performed well, they can bring huge success; well pass the average non-musical commercial. If they are done badly, they can squander the advertising campaign and irritate audiences beyond belief. They (ibid.) note that advertisers have three sources of music they can buy from, i.e. to use a tune from

a copyright owner but this is expensive. They can use a melody in the public domain which is free. They can hire a composer to write an original song.

4. **Straight Announcement:** According to Arens *et al.* (2012:245) straight announcement is the oldest and simplest types of TV commercial. In this format, the TV announcer delivers the sales message on camera or off screen as a voice-over, while a demonstration, slide or film shows on screen and music may play in the background. If the announcer is convincing, straight announcements can be very effective. The straight announcements are popular because they are adaptable to almost any product or situation.
5. **Testimonials:** this kind of commercial mostly uses well-known personalities or celebrities in passing the message across, the celebrities testifying to the product or service. Arens *et al.* (2012:245) affirm that that superstar may gain attention but they must be persuading and not distract from the product. Semenik *et al.* (2012:347) indicate that when an advocacy role is occupied by a spokesman in an advertisement, it is called a testimonial. Semenik *et al.* (2012:347) mention three basic version of testimonials which are:
 - **Celebrities' testimonial-** sport persons and celebrities are generally used due to the belief that a superstar testimonial will enhance an advert's ability to catch attention and create a desire in receivers to imitate or emulate the superstars they admire.
 - **Expert spokespeople-** is viewed by the target audience as having experienced product knowledge. A spokesperson acted as a gardener, scientist, doctor, lawyer, or any other profession appropriate to a brand is expected to build the credibility of the message being communicated. and
 - **Average-user testimonial-** spokesperson is not famous or rather as a specialist, but instead a normal client acting for the brand.
6. **Reason-why commercial:** According to Semenik *et al.* (2012:347) in a reason why advert, the advertiser reasons with the potential consumer. They (ibid.) further state that the advert points to the consumer that there are good reasons why this brand will be satisfying and beneficial.
7. **Lifestyle:** Arens *et al.* (2012:245) state that lifestyle commercial is used when the advertisers want to introduce the user in place of the product or service advertisers. For instance, beer and soft-drink advertisers often focus their messages to dynamic, outdoorsy

youngsters, concentrating on who drinks the brand rather than on particular product benefits.

8. Informercials: Semenik *et al.* (2012:347) point out that an advertiser usually buys from 5 to 60 minutes of television time and runs an information/entertainment programme that is actually an expanded advertisement. An infomercial is done to receive an instant and a straight response from the viewer and, as indicated by the Federal Trade Commission (FTC), should obviously declare that it is a paid advertisement.

3.7. Commercial Breaks on Programmes and TV Dayparts

Commercials on TV are usually slot-in within television programmes and when they appear on TV programmes they are called commercial breaks (CBs). Esomba (2013:53) describes TV commercial breaks as a portion of time used to air or display advertisements, infomercial during the talk show, soap opera, and documentaries etc on TV. Khouaja & Bouslama (2011:1) maintain that TV commercials are not broadcast alone; they are slotted in a TV programme context. Kind *et al.* (2007:2) posit that the TV industry is a two-sided market: TV stations offer programmes to viewers and advertising space to advertisers, with externalities in both directions. Esomba (2013:55) agrees that commercials appear on TV prior to and over the top of the closing of a programme. Belch & Belch (2003:109) indicate that commercials appear at the beginning, middle or end of a break, in between programmes or during a TV programme. Takeda & Yamazaki (2006:1) reveal that one of the ways to maintain commercial revenue is to tie-up with TV programmes. For example, TV dramas are sometimes supported by hotels and/or aeroplanes companies under the condition that the hotels and/or aeroplanes are shown in the dramas. Zhous (2004:315) observes that television programme is generally provided to the people for free, but creates revenue for television stations since advertisers are ready to pay for the commercial time that is broadcast into the programmes. Altas & Oztunc (2012:36) affirm that the more people are watching television means the more they are seeing commercials. Allan (2008:404) agrees that when viewing a television programme, it is not possible not to be immersed by a profusion of well-known music commercials. Aiyer & Rajgopal (2001:47) discover that a cable network enters into an agreement with an advertising client to air a set of commercial spots within some selection of programmes, to be transmitted by the network over a period of time.

In addition, some studies have shown that advertisers are keen on dayparts, i.e. the time of day their commercials/advertisements will be inserted on TV programmes. According to Belch & Belch (2003:364), the various dayparts are significant to advertisers because they attract various demographic groups. Arens *et al.* (2012:320) state that advertisers must decide what time of the day to air commercials on TV. Bollapragada & Garbiras (2003:337) mention that television broadcast time is divided into dayparts and main clients buy hundreds of advertising slots in each daypart in a broadcast time. Katz (2003:52) describes daypart as a time of day the programme airs. Belch & Belch (2003:364) refer dayparts as time segments into which a day is divided into radio and television networks and stations for selling advertising time. Esomba (2013:55) explains that daypart is the metric measurement technology used for television commercial placement rates within a TV programme. Coffey (2002:3) defines a daypart as a “consecutive block of time on similar days (weekdays or weekends) during which the size of the audience is homogeneous as is the characterization of the group using the medium.” It can be affirmed that the advertisers consider dayparts to ascertain the prime time.

Morning 7:00 A.M.–9:00 A.M., Monday through Friday
Daytime 9:00 A.M.–4:30 P.M., Monday through Friday
Early fringe 4:30 P.M.–7:30 P.M., Monday through Friday
Primetime access 7:30 P.M.–8:00 P.M., Sunday through Saturday
Primetime 8:00 P.M.–11:00 P.M., Monday through Saturday, and 7:00 P.M.–11:00 P.M., Sunday
Late news 11:00–11:30 P.M., Monday through Friday
Late fringe 11:30–1:00 A.M., Monday through Friday

Table 3: Common Television Dayparts

Source: (Arens *et al.*, 2012:320; Belch & Belch, 2003:364 & Katz, 2003:52)

Moreover, the timing for enjoying TV among the viewers differs. Some scholars and researchers affirm that primetime is the best day part to slot-in commercials on TV programmes. Zufryden *et al.* (1993) in El-Adly (2010:1) note that most households turn on their TV during prime time because of the desire to examine what is being shown simultaneously on other TV stations. Katz (2003:52) agrees that prime time draws the largest audiences, being the most watched half-hour time period and Sunday the most popular night for television. Voorveld & Viswanathan (2014:9) posits that some studies also suggest that television viewing is a more central activity during the

evening than other times of the day. Russell & Russell (2010:6) agree that in earlier research “prime time was selected because it attracts the largest audience and also Nielsen's top-rated prime-time television series during the beginning of the 2004–2005 seasons.” Brierley (1995:106) concurs that the most important and expensive TV spots are during prime/peak time when the greatest number of people are watching (between 6.00pm and 11.00pm). The research conducted by Ofcom (2008:14) on UK viewers’ attitudes toward potential changes to television advertising regulation reveals that the core viewing time for the majority of participants was in the primetime. Rizkallah & Razzouk, (2006:70) reveal that almost Arab American Households in the US watch TV between 6:00 and 11:00pm. (primetime). Shamsheer & Abdullah (2012:48) observe that prime time (08.30-11.30pm) is the most preferred time for people of Bangladesh for watching TV. Odia & Oamen (2013:52) indicate that Nigerians watch television, mostly in the evenings. The study conducted by Onah & Anyaruvu (1988:14) also reveal that Nigerians’ viewing pattern for Monday to Friday telecasting was during primetime. Bauwens (2002) in Broeck *et al.* (2007:25) believe that when people are at home in the evening and they are free, they watch television. Voorveld & Viswanathan (2014:9) indicate that “television viewing in the evening is a form of intentional viewing rather than incidental viewing as people are glued to their television sets during this time.” On the other hand, Coffey (2002:3) reveals that the size of the daytime television viewer is smaller than that of prime Time. US Corporation for Public Broadcasting (2012:63) reports that daytime schedules are programmes for pre-schoolers; a greatly sensitive viewer for advertisers. Belch & Belch (2003:364) posit that daytime TV generally attracts women while early morning attracts women and children. Brierley (1995:106) views that the daytime is when housewives and women are with babies at home. Coffey (2002:3) views that daytime is characterised by a large proportion of women’ viewers. Shamsheer & Abdullah (2012:48) note that many people prefer to watch TV after lunch hour that is 01:00-03:30 pm.

3.8. Summary

Television has transformed daily life because of different devices people use in watching it. These new technologies have changed the process television communicates with the viewer and increases the chances for audience feedback and participation with programmes. TV is referred to as the king of advertising media due to hours people spend in watching it and expenditure of advertisers on TV every year which is higher than other media. However, for TV to deliver the target audience to advertisers effectively, the advertisers must understand the techniques used in measuring

television audiences. The best-known television audience measurement is Nielsen Media research; Nielsen ratings describe the audience to advertisers and advise television stations on how to charge for advertising on different programmes. Nielsen looks at the audience size of individual stations four times a year (February, May, July & November) during periods known as sweeps. Nielsen uses a variety of techniques for capturing TV audience measurement, namely: diaries, Set-turning metres and People metre.

3.9. Conclusion

Some critics have argued that Nielsen's reports are unstable and unreliable. Other critics point out that the ratings do not measure all people but rather measure homes only not bars airports, colleges or hotels where TV viewing also takes place. On the other hand, commercials on TV can be described as any type of paid promotion that appears within or between TV programming. Commercials on TV are usually slot-in within television programmes and when they appear, they are called Commercial Breaks (CBs). Moreover, not all advertisements on TV are commercials because some are public service advertisements. Public service announcements are not advertising, they appear to be advertisements but they are not because they are offered as information in the public interest. There are different ways in which commercials messages can be placed on TV to persuade the target audience, but the use of each depends on which one advertisers prefer.

In addition, advertisers must also decide the time of the day when to air the commercial on TV programmes. The television broadcasting time is divided into dayparts and major clients purchase hundreds of advertising slots in each broadcast season. Sometimes the timing for enjoying TV among the viewers differs. Certain scholars and researchers have affirmed that primetime is the best daypart to slot-in commercials on TV programmes. The next chapter discusses the relevant literature on the attitude and behaviour toward commercials on TV.

Chapter 4

Literature Review Part three

Televisions Spots

4. INTRODUCTION

Part two of the literature review focused on commercials (paid advertisements) which are inserted during programmes as commercial breaks. Commercials stimulate a variety of feelings which could positively or negatively influence the viewer's attitude or behaviour. Sparks (2013:176) states that people recognise commercials on TV as an attempt to influence attitude or behaviour.

In keeping with the objectives of this study, this chapter outlines attitudes of viewers towards advertising in general and research works on attitude and behaviour of viewers towards commercial breaks on TV. This chapter also examines product placements on television programmes.

4.1. The Attitudes towards Advertising

One of the ways that helps advertisers to know the reactions of the viewers towards products, services and ideas are through their attitudes towards advertising. Well *et al.* (2003:112) state that attitudes are significant to advertisers because they control how consumers evaluate products, organisations and advertising. Mehta (2000:67) posits that individual attitudinal components associated with advertising in general, do affect how a viewer responds to a specific advertisement. Lutz *et al.* (1983: 532) affirm that attitudes toward advertising in general serve as a mediator for advertisers and can be used to measure the advertising effectiveness. Fennis & Stroebe (2010:117) agree that even though consumers' decisions are determined by a variety of factors but their attitude towards the product and the brand are powerful predictors of buying decisions. Mehta (2000:65) notes that the impacts of general advertising attitudes directly on advertising success have an effect on how consumers react to advertising. Nwaizugbo & Iweka (2014:134) opine that the effectiveness or failure of any advertisement message relies on the attitude of the viewers towards the message content and media.

Attitude is the major variable that determines the success or failure of advertised products (advertising campaigns). Belch & Belch (2003:117) affirm that attitudes are important to

advertisers and marketers because they hypothetically outline a consumer's evaluation of a brand or firm and indicate positive and negative feelings and behaviour. Mehta (2000) and El-Adly (2010:19) indicate that attitude towards advertising is a crucial concept as it is concerned with the general attitude towards the broad institution of advertising and can affect the way a buyer reacts to any advertisement. Anderson (1971:172) maintains that an attitude is usually observed in regard to an evaluative role, distinguishing something as the good or bad and desirable or undesirable. Kotler & Keller (2009:45) in Bamoriya & Singh (2012:82) posit that "an attitude is a person's enduring favourable or unfavourable evaluations, emotions and action tendencies toward some object or idea." Krech & Crutchfield (2002:108) observe attitude as an emotional part which demonstrates positive or negative feelings about the object in question; a cognitive aspect – beliefs or opinions about it; and a conative aspect – a tendency to react in a specific way towards the object.

Blythe (2006:15) agrees that attitudes are developed by means of interpreting needs into motivation to process information and the consequences of exposure to the stimulus. The procedure of this information leads to cognitive (thoughts) responses and to effective (emotions) responses, which then may generate to intended behaviour. Eagly & Chaiken (1993) in McLeod (2009) describe an attitude as a psychological tendency that is reviewed by assessing a specific entity with some level of favour or disfavour. O'Guinn *et al.* (2009:175) state that attitude is a general evaluation of any object, person or issue that differs along a continuum, for example, favourable or unfavourable, or positive or negative. Clow & Baack (2004:65) affirm that "an attitude is a mental position taken toward a topic, person or event that influences the holder's feelings, perception, learning processes and subsequent behaviour." For instance, if a consumer values an advertisement, the possibility of getting the product is increased. Fennis & Stroebe (2010:117) view that attitudes are based on behavioural information or the way people evaluate the world around them. Clow & Baack (2004:67) opine that attitudes are developed by an individual's personal beliefs. Fazio & Zanna (1981) in Fennis & Stroebe (2010:120) affirm that attitudes are established on direct and indirect experience. They further stress that attitudes developed on direct experience are held with greater attitudes that obtained from indirect experience. Fennis & Stroebe (2010:120) posit that most attitude theorists believe that attitudes can be derived from three general classes of information or experiences and emotional reactions. (Clow & Baack, 2004:65 and McLeod, 2009:43) affirm that an attitude consists of three components namely:

1. “The affective component: contains the feelings or emotions a person has about the object, topic or idea. Example, “I am scared of spiders.”
2. The cognitive component: refers to a person’s mental images, understanding and interpretation of the person, object or issue. Example, “I believe spiders are dangerous.”
3. The conative (behaviour) component: is an individual’s intention, actions or behaviour. Example, “I will avoid spiders and scream if I see one.”

4.2. The Tricomponent Attitude Model

According to Schiffman & Kanuf (2006:17) the tricomponent attitude model states that attitudes are made of three components namely:

1. “A knowledge (cognitive);
2. Feeling and emotional (affect) and
3. The action (conative) components.”

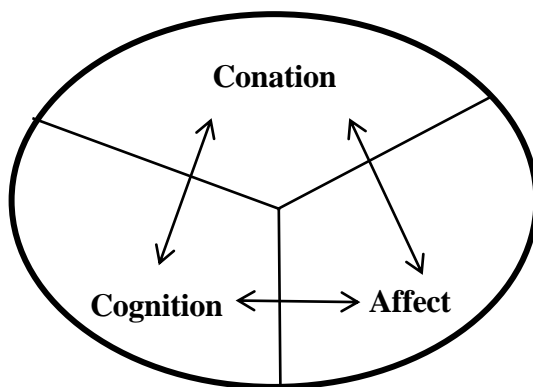


Figure 2 : Tricomponent Attitude Model

Adapted from Schiffman & Kanuf (2006)

Moreover, Clow & Baack (2004:65) explain that attitude can be developed or formulated through these ways:



According to Clow & Baack (2004:65) a person first gets an understanding (cognitive) about an idea or object. For example, in the case of marketing, this idea focused on the nature of the good or service; “thoughts about the product emerge from watching or reading an advertisement. The

affective part in this stage is the general feeling or emotion a person attaches to the idea, products and services while the conative part is the decision and actions toward the products or services.”

In addition, Clow & Baack (2004:65) further stress that attitude can also be developed or formulated through these ways:



Clow & Baack (2004:65) note that “in marketing, advertisement and other communications appeal first to the emotions or feelings of customers (Affective).” The reason is to make consumers like a product and after that make the purchase (Conative). The cognitive segment is the perception of consumers toward the product.

Clow & Baack (2004:65) observe that attitude can also be developed or formulated through these ways:



According to Clow & Baack (2004:65) when purchasing is required (Conative) do not demand a strong deal of emotional contribution but as the customer buys the product and uses it, he or she obtains a greater understand of the product attribute, texture and other traits (Cognitive) and then the buyer finally establishes feelings toward the product (Affective).

Aside from this, Sahney (2008:26) states seven ways or nature of attitudes:

1. “Attitudes are directed towards an object (product/service offering, price, store, dealer, promotion, advertisement etc.) about which a consumer has feelings and beliefs.”
2. “Attitudes have a direction; they could be positive or negative.” Attitudes have a direction; they could be positive or negative.” A customer could have feelings of like/dislike, favourableness and unfavourableness towards a product or service and also the mix.
3. Attitudes are constant in nature, especially on the side of the third factor, i.e. behaviour. Customers are consistent on the part of their behaviour.
4. Attitudes are a learned predisposition. Attitudes are learned; they are created due to (1) “self experiences with the product/service offering and the mix; (2) interaction with other people, be it family, friends, peers and colleagues; (3) information obtained from the

marketer through promotion particularly advertisements as well as dealers and salespeople.”

5. Attitudes cannot be observed directly. While attitudes are made up of three elements, behaviour is part of them. It is just this element that can be seen; the cognitive and affective elements are abstract that cannot be seen.

6. “While attitudes can be inferred from our behaviour, it is not synonymous to behaviour. It has two other components, and reflects a learned predisposition to act favourably or unfavourably towards a product and service offering and the mix thereof.”

7. Attitudes are situation precise; they exist in a situation. At terms depending on the situation, a customer may exhibit a behaviour that may be contrary to his/her attitude.

However, Christian *et al.* (2014:87) describe an Attitude towards the advert in General (AG) as an idea predisposition of response or reaction (positive, favourable or negative, unfavourable) based on the shown advertisements. Tan & Chia (2007:353) explain that in social psychology, attitudes toward advertising are described as “categories of belief that people hold towards advertising on different abstraction and level ranging from a specific attitude such as attitude towards advertising in a specific medium (media) to a general attitude towards advertising (AG).” Similarly, the degree of people’s attitudes towards advertising is different from one person to another. Pollay & Mittal (1993:67) maintain that “individuals’ attitude towards advertising is affected by the individual experiences and belief constructs of individuals about product information, hedonic, entertainment, falsity, sense, good for the economy, and corrupt values/materialism.” According to Kirmani & Campbell (2009:298) attitude towards the advertising can be defined as the set of ideas and feelings customers have toward an advertisement. Manoocher *et al.* (2012:69) state that some researchers view attitude towards advertisement as a consumer's affective responses such as likable-dislikeable, favourable-unfavourable, and interesting-uninteresting.

Moreover, many studies have been carried out about attitudes toward advertising in general. O’Guinn *et al.* (2009:175) affirm the general public’s attitude towards advertising is unverifiable. Most people like some of the adverts they see or hear yet they might likewise say that they don’t like advertising in general. According to the results of Dianoux *et al.* (2012) in Christian *et al.* (2014:87), the attitudes toward advertising are determined by advertising in general (bad/good, unfavourable/favourable, negative/positive, like/dislike). Petzer (2012:90) conducts a research in

South Africa and the result shows that consumers exhibit different attitudes towards advertising regulations in general and commercial freedom of speech. William & Arthur (1992) in Mehta (2000:66) suggest in their study that the individuals who felt advertising was not manipulative and was a great avenue to find out about products or services were more interested in advertisements. They will have a positive attitude towards advertising in general while Eze & Lee (2012:104) discover in their study that the negative attitudes towards consumers' manipulation would lead to an increase in negative attitudes toward advertising. O'Guinn *et al.* (2009:175) agree that at times "advertising is seen as hype, unfair, capitalistic, manipulation, outright deception and mind controlling." Christian *et al.* (2014:87) find out in their study that Attitude towards the Advertising (Aad) depends on Advertising in General (AG). The study conducted by Bamoriya & Singh (2012:48) reveal that the information seekers have a more favourable attitude toward advertising in comparison to non-information seekers. It may be stated that if information seeking behaviour goes up by 1, attitude towards advertising goes up by 1 also. Bauer (2008) in Bamoriya & Singh (2012:48) agrees that active information seekers have a tendency to have a positive attitude towards the advertisement.

In addition, the study on the effect of demographic variable (sex, ages, and education) on advertising attitudes conducted by Dan *et al.* (2008) in Bamoriya & Singh (2012:46) find that men, elderly and those with higher level of education have unfavourable attitudes toward advertising. The research conducted by Petrovici *et al.* (2007) in Eze & Lee (2012:104) shows that economic condition has a positive impact on attitudes toward advertising. Eze & Lee (2012:104) add that social integration and materialisation have a positive impact on attitude towards advertising. The research conducted in Nigeria by Nwaizugbo & Iweka (2014:134) shows that message content of the advertising instrument and advertising institution is positively related to overall attitude to advertising. This was also confirmed by Mittal (1994) in Nwaizugbo & Iweka (2014:134) that the advertising institution and attitude to the advertising instrument are strong predictions of all attitudes to general advertising. Nwaizugbo & Iweka (2014:135) support the finding of Petrovici & Marrinov (2005) that advertising instrument and advertising institution emerged as significant predictors of attitudes. Kimmel (2005:3) states that Americans' attitudes towards advertising revealed that 44 percent of adult respondents claimed to like advertising in general, 52 percent believe that advertisements could not be trusted and 60 percent felt that they had been misled by advertising.

4.3. The Attitude towards Television Commercials

On the other hand, some scholars argue that the attitudes of viewers towards advertising messages in general also depend on mass media. Nwaizugbo & Iweka (2014:135) indicate that message contents of media channel influence overall attitude to advertising. Yasin *et al.* (2013:165) note that attitudes towards advertising in particular media vehicles determine the success of advertising and this has vital implications for the advertising industry in terms of media spending allocation. Kumari (2012:72) agrees that media has a significant function in the process of advertising; and adequate advertising is possible only if appropriate media is available. Tan & Chia (2007:355) indicate that attitude towards TV commercials in general differs from attitudes toward print advertising in general. Yaakop & Hemsley-Brown (2014:201) observe that television advertisements provide more opportunity to entertain compared with newspaper/magazine advertisements which have a better ability for providing information. Tan & Chia (2007:23) support the view that hedonic/pleasure role of advertising is positive and important in predicting attitude towards television advertising. Bevan-Dye (2013:155) affirms that globally, television remains the primary advertising media for many marketers. Kumari (2012:72) agree that TV commercial influences the choice of selecting goods among other media.

In the course of this study, attitudes, feelings and behaviour of viewers towards television commercials are examined. Vierra (2014:4) states that attitude toward television commercial can be viewed as illustrative of attitudes toward advertising in general. According to Kirmani & Campbell (2009:298) attitude towards commercials on TV can be described as the set of ideas and emotions viewers have toward an advertisement. Manoocher *et al.* (2012:69) state that some researchers view attitude towards commercial on TV as a consumer's affective responses such as likable-dislikeable, favourable, unfavourable, and interesting-uninteresting. Kara & Chan (2010:69) note that attitude towards TV commercials has been defined as an effective construct representing feelings of favourability and unfavourability toward advertising itself. From the definition stated above, attitude towards TV commercial can be positive, negative or neutral.

4.3.1. Attitudes towards commercial interruptions on TV programmes

The attitudes, feeling, behaviour and reactions of the viewers to commercial interruption on television programmes vary. Khouaja & Bouslama (2011:2) mention that some scholars have revealed that the appreciation of the programme predicts the viewers' attitude toward the commercials on TV, (Murry *et al.*, 1992, Coulter, 1998). According to Green (2006) the context in which commercials are viewed varies because there are factors that might affect viewers' attentiveness, such as their physical surroundings (viewing at home or elsewhere), the social environment (viewing alone or with others) or other components for example interest in the product variety being advertised, the time of day, the day of the week or the state of mind they are in. Nazaroff & Byfield (2003) explain that a debate raged amongst academics in the 1980s between those who believed that high or low attention to programmes transferred directly to commercials and those who believed the opposite, meaning: that people paying high attention to a programme would have a negative reaction to commercials interrupting their viewing. The first view generally attracted more support than the second.

The experiments carried out by Levy & Nebenzahi (2006:117) observe that the viewers are more likely to interact with commercials in programmes they have less interest in. Ceber *et al.* (2006:1) view that light TV viewers have a positive attitude towards commercials on TV. Byfield (2000) in Ceber *et al.* (2006:1) find that light TV viewers are more likely to pay attention to TV commercials than heavy viewers because of their higher involvement with the programmes. Fletcher (2005) in Ceber *et al.* (2006:1) also discovers that "light viewers are less motivated to skip ads when using a personal video recorder in comparison to heavy viewers." Chittihaworn *et al.* (2011:6) affirm that some viewers have a negative attitude while others have a positive attitude towards television commercials. Jussof & Sahimi (2009:14) explain that some kind of persuasive communication takes place during TV commercial breaks. For instance, when a person watches a TV commercial and if this person is motivated and has the right to process the information, this can induce an attitude change either in a positive or negative direction. They (*ibid.*) further stress that if favourable thoughts predominate when an individual watches commercials, a positive attitude change may occur. When unfavourable thoughts predominate, a negative attitude change may occur. Mirela-Cristina (2013:21) observes that a positive attitude towards the commercial for a brand influences a positive attitude towards the particular brand. Khouaja & Bouslama (2011:5)

study reveal that a TV programme raising negative feelings would lead to unfavourable reactions toward the commercial slotted during the programme. Stel *et al.* (2011:1430) establish that when mimicking product presenters in a commercial on TV, it influences positive attitudes towards the product and the commercial. Bush *et al.* (1999) in Kwon & Jung (2013:93) examine the impact of TV watching on African-American and Caucasian consumers' attitudes toward advertising. Findings revealed that heavy TV viewing produced more positive attitudes toward commercial. The studies carried out by Eadie & Devlin (2007); Gordon (2006) and Coulter (2001) mention three basic reasons individuals use commercial: (1) information seeking; (2) entertainment and (3) social expression. Li *et al.* (2002:38) state that TV commercials involving information perceived as valuable, result to less irritation than those commercials not esteemed helpful and are likely to be skipped. Koku (2014:123) believes that an interesting commercial not only maintains viewers' attention but it also elicits more positive attitudes from viewers toward the commercial and the brand. Aaker & Buzzone (1985) agree that viewers can have positive attitudes toward TV commercials if they have a superb casting and storylines, a positive mood produced by music and script: the use of "warm" words like "love", "care" or "wonderful," hiring the appropriate characters and spokespersons and producing the perception that the commercial is informative, authentic and entertaining.

The study carried out by Singh & Gautam (2012:72) reveal that those who watch TV in Fiji and India appreciate the sense of humour in TV commercials and they find the commercials entertaining. Saiganesh & Parameswaran (2013:13) discover in their studies, the six factors that influence viewers to have a positive attitude towards TV commercials. First factor: use of animations and computer graphics and sentimental features in adverts, the second factor is: good looking appearance used for advert and the background and location; third factor: creativity and the music effect; fourth factor: sports personality used and sexual appeal in ads the fifth factor: celebrity used and the humour factor involved in the adverts and the sixth factor: the suspense involved in the ads. The findings of Kara & Chan (2009:78) indicate that in Hong Kong people maintain positive attitudes towards television commercials. Kumari (2012:97) discovers that housewives liked to watch TV commercials so as to gain knowledge about the products they intend to buy. Well *et al.* (2003:14) observes that commercial informs the viewers about new and renewed products and this assists the consumers in comparing products and qualities and in this way create

informed decisions. Akram *et al.* (2012:11) opine that TV commercials give information to the general public in order to inform them about new goods or services and assist in increasing the overall sales. Yasin *et al.* (2013:165) agree that TV commercials lead viewers from a phase of unawareness to a phase of awareness and eventually encourage the consumer to buy by influencing their attitude. Chithra & Kothai (2014:821) reveal that viewers consider television commercials have assisted them in making effective buy decisions.

Similarly, a recent study has been carried out by Yousaf & Sheizad (2013:4) to understand the effects of television commercials (TVCs) on the literate and illiterate people of Pakistan. Their results show that the majority of both literate and illiterate people say that the manner in which they learn about any new product that comes on the market is mainly by watching television commercials. The literate majority of respondents (86%) believe that television commercials are their only way of knowing about a new product. Kaur & Kaur (2002) in Kumari (2012:31) examine fashion awareness among hundreds of rural and urban adolescents and it was discovered that television commercials provide the most important information regarding fashion and awareness among rural and urban respondents. Mittal (1994) study finds out that respondents believe that television commercials were honest and believable. The study conducted by Aybike (2011:3) on attitudes of 17-25-year-old Turkish college students towards TV commercials, the result reveals that the students find television commercials amusing and exciting. A study conducted by Gayatric & Gaur (2012:9) on the impact of television commercials on teenagers in Delhi, the finding reveals that TV commercials have great influence on youths and they consider the products that are being advertised on TV are of good quality.

Babut (2012:247) discovers that the young people see TV commercial as a form of entertainment while the elder people believe it is a source of physical discomfort. The study by Yasin *et al.* (2013:171) find that the older age group consumers are more interested in TV commercial. Weinberger & Gulas (1992) in Pardun (2014:253) believe that humour in commercial increases viewers' attention and comprehension of adverts. Akram *et al.* (2012:11) describe entertainment as the degree to which a commercial is pleasurable, enjoyable and fun to watch. Pardun (2014:243) adds that it is a good idea to expose viewers to commercials under favourable conditions where there is enthusiasm, excitement and enjoyment so that arousal and awareness are heightened. Sparks (2013:177) believes that many advertisers use creative ways to entertain their

viewers rather using a strong persuasive appeal. If people process a commercial as another entertaining bit of TV, they may be more willing to change their attitudes and behaviour.

On the other hand, some viewers who do not like to be interrupted when watching their favourite programme will have a negative attitude towards commercial interruptions. Green (2011) affirms that people who are paying high attention to a television programme would have a negative reaction to a commercial interruption. Some studies carried out by scholars and authors also believe that a commercial interruption causes disturbance and forces viewers to watch what they do not want to watch. According to Semenik *et al.* (2012:482), since the inception of television advertising, consumers have criticised the intrusive nature of the commercials. Khouaja & Bouslama (2011:5) posit that the interruption of a programme by commercials irritates viewers regardless the type of programme viewed. Alwaitt & Prabhaker (1994) in Yaakop & Hemsley-Brown (2014:203) find in their study that some people experience television commercials as intrusive, especially those who anticipate enjoying a specific television programme. The study conducted by Ewing (2013:83) provides a quasi-longitudinal examination of Australians toward TV commercials, at four different points, i.e. in 2003, 2005, 2008 and 2010 and the findings indicated that attitudes to TV commercials are commonly negative; the number of respondents has not lessened over time. Aybike (2011:201) maintains that TV commercials advocate a lifestyle in which one's worth is measured in terms of his/her possessions and how one looks or smells. The reality is mixed with fantasy, people's happiness is associated with material things, needs are created, sex is exploited to attract viewers and alcohol is presented as a way to relax.

Chittithaworn *et al.* (2011:7) in their study discover that the Thai TV viewers have a more negative attitude towards television commercials because people dislike advertising. The reason for this is that commercials are repeated too often, or they cannot completely trust the way products are depicted and they find it to be intrusive. They further affirm that people would generally dislike TV commercials if they find it not relevant to their needs or self-images as reflected in their personalities and interests. Li *et al.* (2002:38) believe that perceptions of intrusion often serve as a cause of both irritation and avoidance of commercials on TV. They further describe consumers' avoidance of commercial on TV as zipping, zapping, flipping, flicking and grazing. Teixeira *et al.* (2010) in Gerber *et al.* (2014:5) conclude that the decision to zap (fast-forward) a commercial

depends on how the brand is presented within the commercials. Gerber *et al.* (2014:6) are of the view that the ability of a commercial to concentrate consumer's visual attention reduces avoidance.

The study on the behaviour of TV viewers towards commercial interruptions conducted by Saiganesh & Parameswaran (2013:13) discover that viewers do not watch the commercials if they are repetitive and uninteresting. Lee & Lumpkin (1992) in El-Adly (2010:4) reveal that respondents who report more frequent zapping and zipping behaviour tend to have a more negative attitude altogether towards TV advertising. Contra to this, Odia & Oamen (2013:54) in their study suggested that commercials should be repeated as often as possible so as to retain potential consumers because when a company stops advertising its product, service or idea for some time people will think it is no longer exists. Artero *et al.* (2012:1) affirm that if TV broadcasts a number of excessive commercials, it reduces the public's satisfaction and increases the risk that the viewers migrate to other channels. Altas & Oztunc (2012:37) observe that commercials on television could be thought of as a time to travel. Zhou (2004:315) views that the typical behaviour during a commercial break is to switch to another channel, go and get a drink, go to the restroom, talk to another person, or simply leave the room without coming back. Speck & Elliot (1997) in El-Adly (2010:1) describe TV advertising avoidance behaviour (s) as all actions by television viewers to reduce their exposure to the content of television commercials. El-Adly (2010:1) classifies TV commercials avoidance behaviour into three groups namely:

1. "Physical avoidance (i.e. leaving the room during the presentation of commercials)
2. Mechanical avoidance (i.e., pressing a button on the remote control to change channel, muting or decreasing the volume, switching off the television during commercials) and
3. Cognitive avoidance (i.e. engaging in other activities while commercials are showing, such as talking to other people or performing household tasks)."

Semenik *et al.* (2012:482) indicate that "the involuntary and frequency intrusion of commercial on television has made television advertising the most destructive form of advertising." Baran (2006:233) opines that viewers use the remote with a mere flick of a finger and the remote control also facilitates grazing and channel surfing or cruising through channels. Rodman (2007:288) discovers that commercial interruptions have always prompted viewers to run to the bathroom or get a snack. The finding of Abernethy (1991) in Li *et al.* (2002:38) embraces Rodman's view that

viewers are liable to either leave the room or change the channel to shun commercials. Mariarty & Duncan (1991) find out in their study that only 7 percent of total TV viewers pay attention to commercials. Gutnik *et al.* (2007:2) reveal that the research conducted by television network in 2005 confirmed that 90 percent of viewers indicated that they skipped all or majority of TV commercials. Akram *et al.* (2012:11) define scepticism towards TV commercials as the general tendency toward disbelief of advertising claim. Beverly (1988) notes that some viewers talk to family members during the commercial breaks while sometimes they leave the scene at commercial times or go to the kitchen for something to eat or drink.

Meanwhile, the study conducted by Akram *et al.* (2012:11) established that viewers skip the TV commercial due to their low profile. van Meurs (1998) views that the durations of the commercial breaks are one of the key reasons for ads avoidance. He further stresses that the longer the break considered by time or by the number of broadcast adverts, the higher the possibility of ignoring the commercials. Rodman (2007:433) reveals that the avoidance of commercials was enhanced by a progression of recorders on the most newly digital devices like TiVo which will automatically skip adverts. Rodman (2007:433) reveals that the avoidance of commercials was heightened by a succession of recorders on the most recently digital devices such as TiVo that can automatically skip adverts. Semenik *et al.* (2012:482) avert that due to bad attitudes towards television advertising consumers have developed ways of avoiding exposure to television commercials. Dominick (2005:284) affirms that TiVo and other Personal Video Recorders (PVRs) have changed the way some Americans watch TV. He points out that one survey found that about 70 percent of owners of PVRs skipped commercials while they were watching TV. Semenik *et al.* (2012:482) agree that the biggest news and highest-tech way to avoid television advertising is with Digital Video Recorders (DVR) such as TiVo, that uses computer hard drives to store up to 140 hours of the television programme. They further stress that consumers can use the devices to skip commercials and watch only the programme itself. Biagi (2012:288) adds that DVR allows viewers to press the pause button during a show and leave the TV set on; then resume the programme when they return or fast-forward through the recorded portion.

According to Semenik *et al.* (2012:482), “a survey of DVR users revealed that 81 percent of them invested in a DVR primary to skip commercials and they claim to fast-forward through 75 percent of the adverts.” Murodoch *et al.* (2013) concord that TiVo and many other digital recording

systems have made it easy for people to choose when they watch their favourite programmes on TV. Jaffe (2005); Wilbur (2008:7) and Anderson & Gans (2011) forecast the end of traditional commercial television-based on the 30-second spot due to the evolution of the latest devices like TiVo, remote controls and pop-up advert blockers. Artero *et al.* (2012:5) posit that digital technologies are helpful devices for advertising avoidance still they offer new means of watching adverts. Brasel & Gips (2008) agree that fast developments in technology have given people expanding interactive influence over consistent passive media. For instance, viewers now utilise DVRs to time-shift programmes and skip through commercial interruptions.

There is a perception that most television commercials are boring and deceptive persuading viewers to buy what they have not budgeted for and sometimes causes irritation among viewers. Hilliard (2008:70) states that all of us whether we admit it or not, have at one time or another been influenced sufficiently by commercials to buy something that we did not need or want. Chopra (2011:267) affirms that advertising fails to accomplish its objectives and devastates public confidence in those situations where false and exaggerated cases are created regarding the qualities of products. Arens *et al.* (2012:47) posit that advertisers are using deception photography or computer manipulation to upgrade a product's appearance. They also use false testimonials by implying that a product is endorsed by a superstar or authority who is not a real consumer. Alwitt & Prabhaker (1994) in Yaakop & Hemsley-Brown (2014:203) report that "the majority of the respondents agreed that the advertised products do not perform as well as claimed in the TV commercials and do not present a true picture of the product being advertised." Balyan (2011:81) affirms that when commercial misrepresent qualities of the products, they misguide the publics. Belch & Belch (2003:754) observe that many think commercials should be basically informative in nature and should not to be allowed to use puffery or exaggerated messages because the adoption of puffery is normal in commercials. Arens *et al.* (2012:35) define "puffery as exaggerated, subjective claims that can't be proven true or false, such as the best, premier, or the only way to fly." Kirkpatrick (2007:26) affirms that advertising, by its nature, is primarily misleading, because it controls consumers into purchasing products they do not need or want. Bamoriya & Singh (2012:45) agree that commercials are normally accused of the destroying credibility, manipulation and support of materialism and have been the issue of long discussing from its initiation. Kwak *et al.* (2002:87) believe that viewers who have compulsive buying tendencies are conditioned to have negative attitudes towards television commercials.

Scherhorn *et al.* (1990:357) note that television commercials provide a different kind of message than television show. These commercials have been criticised for promoting materialism and inciting compulsive buying of specific products and brands through fast, convincing and repetitive visuals. Some scholars affirm that television commercials pollute the airwaves. Singh & Sandhu (2011:178) also mention that many critics of advertising hold the argument that commercial encourages materialism and consumerism in society. Bisht (2012:150) finds out that teenagers are influenced by TV commercial and mostly purchased those brands and products which are mostly advertised on television. Fashomi (2013:128) believes that materialism and endless acquisition of goods are bad for the communities as a way of life and as such, every society frowns on it. Pandey (2011:28) opines that commercial creates or encourages materialism or just indicates values and attitudes that are made by more important sociological forces. Belch & Belch (2003:767) mention certain criticisms attribute to commercials in promoting materialism:

1. “Seeks to create needs rather than merely showing how a product or service fulfils a need;
2. Surrounds consumers with images of the good life and suggests the acquisition of material possessions leads to contentment and happiness and adds to the joy of living and
3. Suggests material possessions are symbols of status, success, and accomplishment and/or will lead to greater social acceptance, popularity, or sex appeal.”

In addition, TV commercials persuade the kids to pester their parents for particular products. Rodman (2007:430) views that “a commercial that makes a child desires a product that the parent does not want to buy leads to family tension.” Hanson (2014:281) states that television advertising of junk food has been a major issue concerning children. Westphal (2006) maintain that commercials on TV might attempt to persuade young children that having a specific food will make them happy or famous. She also observes that TV commercials persuade children to nag their parents for cheap toys and junk food. Hilliard (2008:71) agrees that some commercials insult our logic and intelligence with their biased or misleading content stressing that others play on emotions of people to buy things they cannot afford and pressurise children to ask for toys and other items their parents may not have money to buy. Yu (2011:5) affirms that children are frequently introduced to TV snack/fast-food commercial and the positive attitudes they have toward the commercials are significant factors in creating unhealthy eating habits that could bring about obesity. Razzaque (2009:3) views that attractive TV commercials can strongly influence

children' attitudes and purchase behaviour. Arens *et al.* (2012:43) note that more children are becoming to sole choice makers about the products they consume. Critics and defenders affirm that advertisers should not deliberately mislead children in order to protect them and their parents. Pine & Nash (2002:531) posit that lack of children's awareness concerning the motives of television advertisers does not stop the commercial messages manipulating their preferences. Andguladze (2007) in Razzaque (2009:3) states four effects of TV commercials on children:

1. They tend to create appeal leading to purchase or purchase request to parents;
2. They often help develop parent-child conflict;
3. They lead to creation of materialistic values in viewers minds and
4. They often have an impact on children's health.

Semenik *et al.* (2012:100) estimate that children 2 to 11 years old see 25,600 commercials in a year. Biagi (2013:228) states that the average child watches 20,000 commercials a year or about three hours of TV commercial in a week. Arens *et al.* (2012:43) indicate that Sweden and Norway do not allow any television commercial to be addressed toward under 12s on children's programmes. Arcan *et al.* (2013:3) discern that elementary-aged children who viewed unhealthy food TV commercials during children's cartoon programme consume 45 percent more snacks than the group of children who viewed the programme with a non-food commercial. Chou *et al.* (2008) in Arcan *et al.* (2013:43) find "a link between fast food restaurant commercial and body mass index, indicating that if fast food commercials were banned, it would reduce the number of overweight 3 to 11-year-old children by 18 percent." Goris *et al.* (2010) & Veerman *et al.* (2009) in Arcan *et al.* (2013:43) view that without of TV commercial for food, the rate of obesity for 6-12-year-old youngsters would have been decreased by about 25 percent and 40 percent. Blythe (2006:91) states that in Germany toys cannot be advertised during children's programmes on.

Arens *et al.* (2012:43) explain that the council of Better Business Bureaus set up Children's Advertising Review Unit (CARU) to encourage responsible children's advertising and to react to public concerns. They (*ibid.*) further stress that the main duty of CARU is to investigate and evaluate the advertising that is directed to children in all media. For example, when children's advertising is discovered to be inaccurate, misleading, or contrary to the guidelines, CARU explores changes by the voluntary assistance of the advertisers. Rodman (2007:430) mentions that the governments of Denmark Scandinavian countries prohibit advertisers from targeting preteens.

Some authors and scholars affirm that commercials statements or pictures sometimes are offensive against public decency. Dubihlela & Dubihlela (2011:207) affirm that “today companies use nudity and alcoholic appeals in commercials for their products (such as half-naked young and beautiful women).” Shanahan *et al.* (2003) in Brocato *et al.* (2010:95) conclude that a lot of TV commercials focused on children age 12 and younger contain a violent message. Brocato *et al.* (2010:95) also reveal in their study that TV commercials on Saturday mornings contained more violent message than the programmes. Arens *et al.* (2012:320) posit that “grooming, fashion and personal hygiene products often use partial nudity in their commercials and where nudity is relevant to the product, people are less likely to regard it as offensive.” They further stress that the advertising industries lack a moral conscience. Wazir & Ezaz (2012:228) conduct a research on the impact of sex appeal in TV commercials and reveal that the viewers do not like the sexual appearances; disapproval leads to a negative attitude towards the brand. Chen *et al.* (2005:553) indicate that there is a significant association between alcohol advertising and alcohol use among young people. Blythe (2006:91) states that “in the United Kingdom, the Independent Television Commission tends to take a conservative view on what is acceptable in TV commercials as opposed to pressing commercials on sexual innuendo and nudity.” He also notes that most countries some cate Gorisof may not be advertised at all, such as tobacco and condoms. For example, in France retail stores cannot be advertised on TV. Dubihlela & Dubihlela (2011:2214) conducted a study on the youths’ attitude towards commercials depicting nudity and alcohol in South Africa. The result shows that female participants maintain that the picture of women in commercials is offensive and choose humorous commercials to those with a sexual connotation, whereas males do not care

Russell & Russell (2009:1) contend that young people who are more exposed to positive alcohol on TV commercials will have more favourable beliefs about drinking. A study conducted in Indian by Singh & Sandhu (2011:186) shows the result that “television commercials undermine social and religious values, which lead to the deterioration of the moral fibre of the society, perpetuate ideologies which are at loggerheads with Indian traditions and norms and in so doing, they impair them and show disrespect towards integrity of cultures.” Fashomi (2013:126) affirms that much harm is done also by certain commercials which encourage and glamorise foreign culture against our local culture. Sundem (2008) notes that commercials on TV drive culture by showing only the lucky top 0.001 percent of what is real, and then when the remaining 99.999 percent of culture mirrors it, the focus of culture changes. He stresses that commercials on TV

demonstrate sexy, freed women smoking, so more average American women begin smoking to attempt and achieve that sexy liberation and these commercials can be cultural quicksand.

The study conducted by Daud *et al.* (2011:41) on the impact of TV commercials on the lifestyle of Pakistani youth 80 percent both male and female agreed that commercials are changing the norms of the society, culture and religious values. Biagi (2012:220) states that before commercials for beer and wine regularly appear on TV, companies that produce hard liquor had voluntarily agreed not to use television but in 1996, certain hard liquor companies challenged the ban by placing ads on local TV, and some TV networks now run hard liquor commercials. Engels *et al.* (2009:167) affirm that “alcohol cues in commercials and watching characters consuming alcohol on screen might lead to drinking through the mechanism of imitation.” Belch & Belch (2003:755) indicate that a number of alcoholic-beverage companies have been blamed more recently for using what many believe erotic commercial. Pardun (2014:96) avers that failure to restrict alcohol commercials is a costly mistake for communities. Lasuna (2011:102) agrees that commercial which persuades individuals to use tobacco and alcohol are dangerous to human life. Thorson in Pardun (2014:96) maintains that failure to restrict alcohol advertising is a costly mistake for the society.

Moreover, commercials on TV have been accused of women stereotyping. According to Well *et al.* (2003:37) over the years, people have blamed advertisers of stereotyping women as distracted with beauty, household obligations and motherhood in commercials that receive much attention. Pollay (1987) in Singh & Sandhu (2011:179) observes that some researchers are of the opinion that the way women are portrayed in commercials, is a challenge to the established standards of decency and is essentially pornographic in nature. Arens *et al.* (2012:320) state that some critics believe that TV commercials stereotype women as homemakers or elderly people as weak and frail. Knoll *et al.* (2011) in Vierra (2014:4) indicate that when females are the basic figures in commercials they are usually portrayed as young product consumers who are using domestic products at home. Fullerton & Kenderick (2006:110) state that sexual stereotypes, female characters are typically portrayed as housewives and mothers as decorative sex objects while males appear outdoors or in business settings and as advisers to women. Contra to this, Kumari (2012:97) discovers that housewives have more leisure time to watch TV commercials because as homemaker they want to equip their homes with goods and services to meet their family needs. Babut (2012:247) observes

that women believe that commercials are a source of information and an artistic work while men perceive it as a source of physic discomfort. Well *et al.* (2003:37) affirm that “commercials on TV have portrayed gender in distinct and predictable stereotype; men are shown as strong, independent and achievement oriented while women are shown as nurturing and empathetic but softer and more dependent and they are told that products being advertised will make their lives less stressful and more manageable.”

Klug & Viga-Ellis (2012:378) reveal that females are more annoyed by sexual appeals with naked females, and males are even more annoyed by sexual appeals containing male models. Udofia & Notbohm (2012:42) maintain that commercials on TV over the years have pictured women in stereotypical roles as housewives. Shrikhande (2003) in Udofia & Notbohm (2012:42) add that TV commercials have also pictured women as being dependent on men and also portrait them as sexual objects. Vierra (2014:4) agrees that females in TV commercial take on a number of more submissive and less authoritative roles. The study conducted by Udofia & Notbohm (2012:42) reveal that Nigerian TV commercials rely on women acting submissive parts as a housewife and mother while the US use female sexuality as a selling point. He further explains that the “American TV commercial relies on sexual imagery to show the male as the dominant character but Nigerian TV commercial utilises tradition’s notions to express female submissiveness to males.”

4.4. Product Placements

As a result of the invention of new technologies (such as Digital Video Recorded, TiVo, internet downloader and remote control) used to zip, zap skip and surf TV channels during the commercial breaks has made the advertisers look for an alternative to reaching their target viewers. Kozary & Baxter (2011:1) observe that “today’s marketers are looking for alternative approaches to communicating with their target; one approach which has continued to receive attention over the past decade is product placement.” Lowrey *et al.* (2005:113) contend that advertisers are experimenting with a wide array of solutions to address their concerns over the dwindling commercial viewers.

Karrh (1998) in Guennesmann & Cho (2014:29) posit that advertisers need to search for better methods of reaching their target audience more adequately. Nelson *et al.* (2004:5) indicate that there is growing worry that viewers are tuning channels during commercial breaks; this behaviour

is known as zapping. An increasing population strategy applied by advertisers to prevent zapping is called product placement, (Nelson *et al.* 2004:5). Gutnik *et al.* (2007:2) concord that advertisers have had to review their marketing approaches and find different means of advertising their products and the advertisers have switched to product placement. Smit *et al.* (2009) in Williams *et al.* (2011:2) discovered that the industry examines brand placement and brand-integrated programmes as the fate of television advertising. Soba & Aydin (2013:114) indicate that a study was conducted by 1st Place in 2010 in the United States (US) showed that 90 percent of media consumers with digital recorders skip TV commercials. This in turn highlights the need for advertisers to get the content of the programme or show that people prefer to see through Product Placement (PPL). Some scholars believe that in order to attract consumer attention, advertisers have purposefully placed products or brand names into TV scripts, (Ferraro & Avery, 2000; Russell & Belch, 2005) in Kwon & Jung 2013:89.

However, Television Product Placements (TVPPL) can be defined as a way of displaying a product in a particular TV programme either in soap opera, talk show, drama and so forth. Nebenzahl & Secunda (1993) in McDonnell & Drennan (2010:28) state that product placement is the insertion of consumer products or services for promotional reasons in television programmes and films. According to Arens *et al.* (2012:316) TVPPLs occur when advertisers showcase their brands with television programmes rather than commercials. Kozary & Baxter (2011:1) describe PPL as “purposeful integration of branded material into an entertainment medium in a seemingly non-commercial manner which is designed to influence the viewers and result in commercial benefit.” Gutnik *et al.* (2007:2) define PPL as promotional tactics where a real commercial product is used in fictional or non-fictional material in order to increase consumer interest in the product. In the world of Guennesmann & Cho (2014:29), TVPPL can be described as a paid product message focused on persuading television viewers through the planned and modest entry of a branded product into a TV programme. Balasubramania (1994) in Al-kadi (2013:2) describes TVPPL as a paid product message focused on influencing viewers via the planned insertion of a branded product into a TV programme. Well *et al.* (2003:49) agree that TVPPL is the use of brand-name items on TV programmes. Williams *et al.* (2011:1) maintain that “product placement is the purposeful incorporation of commercial content into non-commercial settings.”

Nevertheless, advertisers are now using product placement as other means of meeting their target viewers. Anderson (2006) in Soba & Aydin (2013:114) affirms that product placement reveals the brand to the consumer in a subtle and perfect way. Semenik *et al.* (2003:582) agree that a company's brands can now be found whenever and wherever consumers are being entertained, whether at a sporting event and on a TV screen. Soba & Aydin (2013:114) add that the product placed in any TV programme cannot be avoided because it is a fundamental part of the TV programme or a show that individual want to view and zapping is decreased. Semenik *et al.* (2003:582) note that TV viewers have become accustomed to a number of PPLs in soap opera and in reality TV. Hanson (2014:282) views that one of the forces driving the growth of expanded form of product placement is that viewers are increasingly ignoring television commercials by skipping past them on the DVR, surfing other channels during commercial breaks or leaving the room to get snacks. Kwon & Jung (2013:89) affirm that companies are regularly irritated by devices, such as Digital Video Recorders (DVRs), which permit viewers to skip commercials on TV and weakening once powerful device to advertise brands or products.

Guennesmann & Cho (2014:30) mention a few factors for using product placement on TV programmes which include:

- “Active avoidance of TV advertisements by zapping away;
- Passive avoidance of TV advertisements- not paying attention to commercials on TV;
- Fragmentation of TV viewers and TV clutter as well as increasing dislike of TV advertising” and
- A new threat to commercials on TV is the development and rapid penetration of DVR also referred to as personal video recorder as PVRs records TV programmes and enable viewers to skip the commercials.

Mcdonnell & Drennan (2010:29) reveal that there are various purposes for the fast rise of product placement, especially on TV. They (*ibid.*) consider the following as factors for advertisers using TPPL; “advertisers have become aware of changes in viewer behaviour, for example, zapping, where viewers switch channels during commercial breaks or tune out formal advertisements. (2) Similarly, the development of the Personal Video Recorder (PVR) provides users with the ability to select what they want to watch: the PVR is a digital set-top box that automatically scans hundreds of TV channels, recording the shows that conform to the owner's programme selections.

It can also be programmed to screen out advertisements. (3) In addition, 66 percent of consumers found that commercials on TV are boring and repetitious.” Zazza (2002) in Guennesmann & Cho (2014:30) notes that DVR consumers skip commercials up to 72.3 percent of the time, however, review product placements four times as much. Kiley (2006) in Williams *et al.* (2011:2) observe that “two-thirds of TV viewers cut the sound during commercials, channel-surf, or skip them altogether because they are annoying or irrelevant.”

Aside from this, PPLs also have some advantages over TV commercials. Schiller (2007) in Williams *et al.* (2011:1) state that television product placements are the dominant choice of brand marketers, accounting for 71.4 percent of global spending in 2006. Nelson *et al.* (2004:5) note that products placements differ from TV commercials in three ways: firstly, placements do not interrupt the viewers like paid commercials which operate between TV programmes. Placements may not be observed by viewers as commercial messages and thirdly, placements are not generally paid for by the brand. Arens *et al.* (2012:318) point out that product placements offer advertisers several benefits relatives to TV commercials in the following ways: (1) advertisers are increasingly concerned that many avoid watching commercials because research does suggest that in households with DVR, many programmes are recorded and watched after they are broadcast. People who watch a recorded show often skip through commercial messages and by placing a brand within the show, advertisers can minimise the impact of commercial avoidance. (2) Having branding appear within a TV programme offers advertisers the chance to link their products with popular characters. (3) The use of product placements helps advertisers avoid the credibility issues that surround commercials.

In addition, television product placements (TVPPL) can be categorised into three forms. According to d’Astous & Se’guin (1999:878) an essential issue for a firm desiring to invest in television sponsorship is to make a decision how its products are to be promoted or placed within a programme, by deciding on the type of product placements. They (*ibid.*) further stress that in the cost of television sponsorships, TVPPL strategies can be classified into three main types namely (1) implicit TVPPL (2) integrated explicit TVPPL and (3) non-integrated explicit PPL

1. “Implicit TVPPL: an implicit TVPPL is one where the brand or product is present within the programme without being formally expressed.” For instance, in a quiz the participants

and host wear clothes with sponsor's logo, the brand name or the name of the firm appear without a clear demonstration of product benefit;

2. "Integrated explicit TVPPL: the brand or the firm is formally expressed within the programme." For instance, in a quiz, the questions asked to the participants concern the sponsor's products. In this type of PPL, attributes and benefits of the product are clearly demonstrated and
3. "Non-integrated explicit TVPPL: is one where the brand or the firm is formally expressed but is not integrated within the contents of the programme during or at the end of the programmes."

4.5. Summary

Attitude is one of the physiological aspects of advertising and major variable that determines the success or failure of advertised products (advertising campaign). Most attitude theorists believe that attitudes consist of three components namely: the affective component, the cognitive component and the conative (behaviour) component. Moreover, attitudes toward advertising are recognised as categories of the belief that people hold towards advertising on different levels, ranging from specific attitude such as attitude towards advertising in a specific medium (media) to general attitude towards advertising (AG). The attitudes toward advertising are measured by advertising in general (bad/good, unfavourable/favourable, negative/positive, like/dislike). The attitudes of viewers towards advertising message in general depend on mass media. The attitude towards TV adverts in general can be different from the attitude toward print advertising in general. TV commercials can be defined as the set of thoughts and feelings consumers have about an advertisement. It is also identified that viewers have a negative attitude while others have a positive attitude toward commercials on TV. It is clear that viewers may have positive attitudes toward TV commercials if commercials have good casting and storylines, a positive mood created by music and script: the use of warm words like love, care or wonderful, hiring the convenient characters and spokespersons and creating the perception that the commercial is informative, honest and amusing.

4.6. Conclusion

Viewers can generally have a negative attitude towards commercials on TV if they find it not relevant to their needs or self-images as reflected in their personalities and interests. The time for commercial break on television could be considered as a time to travel and the typical behaviour during a commercial break is to switch to another channel, zipping, zapping, flipping, flicking and grazing, go and get a drink, go to the restroom, talk to another person, or simply leave the room without coming back.

Nevertheless, as a result of the invention of new technologies (such as Digital Video Recorded, TiVo, internet downloader and remote control) used to zip, zap skip and surfing TV channels during the commercial breaks on TV programmes has made the advertisers look for an alternative of reaching their target viewers. The advertisers have had to revise their marketing strategies and find other ways of promoting their products and have turned to product placement. Advertisers are now using product placement as other means of reaching their target viewers on TV. The next chapter focuses on public TV in Nigeria and South Africa.

Chapter5

Public Television Stations in Nigerian and South Africa

5. INTRODUCTION

The previous chapter has dealt with research works on various attitudes and types of behaviour that viewers have during the commercial interruptions on TV programmes. Moreover, it has been revealed in the previous chapter that viewers are increasingly ignoring television commercials by skipping them on the DVR, switching to other channels during commercial breaks or leaving the room to attend other issues such as taking refreshments. The chapter also examined the TV Placement as the new approach used by advertisers and marketers to alternate commercials on TV. This chapter provides insights into the public broadcasting TV stations as non-commercial TV. The chapter also discusses how educational TV has become a part of public TV stations. The information of public TV stations in Nigeria and South Africa will also be reviewed together with their source of funding.

5.1. Public Television Broadcasting Service Meaning

Television stations can be classified as commercial TV and non-commercial TV. Commercial TV derives its income mainly from advertising. Wariboko (2005:12) explains that commercial broadcasting is a concept that is governed by advertisement and its values are dominated by the following: entertainment, information and education. By independence on an advertisement, non-commercial TV is also referred to as Public Broadcasting Services (PBS) which is established by the government of each nation to serve the public by providing the following: educative, informative and entertaining programmes that will be enjoyed without any interruption. Folkerts *et al.* (2009:170) describe non-commercial TV stations as educational or public television stations which are not operated for profit. Rumphorst (1998:6) views that “the nature of public service broadcasting (Radio & TV) is about the state, government or official broadcasting.” Kupe (2012:2) states that public service broadcasting is not commercial or state-controlled but is only for public service. Wariboko (2005:10) indicates that a public service broadcaster exists to educate, inform and entertain the public with a range of popular programmes that are available and accessible to all or the majority of the citizens.

McQuail (2000:156) defines PBS as a system of broadcasting that is publicly funded and operated in a non-profit way and is required to meet various information, education and entertainment needs of all citizens. According to Wilson (1992:267) public broadcasting is a non-commercial form of broadcasting primarily for public broadcasting and public broadcasting services. Noronna (2005:124) also adds that these stations are operated by non-profit institutions such as local community groups, universities and colleges and religious institutions and also depend on funding from foundations, corporations and local businesses and individual viewer contributions. Wariboko (2005:50) defines public service broadcasting in terms of their sources of income. It is not established for profit while a commercial broadcaster is primarily driven by commercial interested. Rumphorst (1998:7) describes public service broadcasting as “the name itself intimates”; it is:

- Made for the public;
- Financed by the public and
- Controlled by the public.

5.2. Educational Television as Public Television station

Public Broadcasting Service was known as educational broadcasting before it changed to public broadcasting services. Hanson (2014:217) states that non-commercial broadcasting was conceived as a way of delivering educational programming. Biagi (2012:170) affirms that the concept of educational television has been alive since the 1950s when a few non-commercial stations succeeded in regularly presenting public service programmes without advertising but the shows were low budget. According to Dominick (2005:272) in 1967 non-commercial TV was known as educational television. In 1967, following the recommendations of the Carnegie Commission, Congress passed the Public Broadcasting Act, which federal funds were allocated to authorised money for the construction of new facilities and established the Corporation for Public Broadcasting (CPB) to oversee non-commercial TV and distribute funds for programmes. In 1959, a group of stations form National Educational Television (NET), a cooperative service designed to help educational stations share quality programmes, (Dominick, 2005:272).

Rodman (2007:273) explains that Educational Television (ETV) was seen mostly as an improved audio-visual service for schools and colleges. Many educational institutions rushed to become licensees but there was not much money available for the programme, which consisted mostly of

lectures and panel discussion and no one was watching this; and a low-budget locally produced locally produced programme. Due to the problem of a low-budget to promote educational television, the Carnegie foundation (a non-profit organisation) decided in 1967 to look into the problem and potential of educational television. The foundation formed a commission known as the Carnegie commission which found ETV was essentially a wasted national resource. The commission recommended that congress establishes a Corporate for public television. Rodman (2007:274) further states that a key term in the commission's report was the word "public," by using "public" rather than "educational," implied that non-commercial stations should be more than school's audio-visual room and the stations should provide a broad cultural and informational service for general public. The commission was suggesting that public television should provide alternative programmes that would not be available on commercial television.

Nevertheless, Public Service Television (PSTV) has responsibilities toward society. Jjuuko (2003) states that in most nations, the public services model of broadcasting was established to fulfil particular obligations to the public. Soroka *et al.* (2012:2) posit that PSTV is intended to help citizens get more of the information they need, particularly information that commercial media cannot or will not provide. Rumphorst (1998:4) defines the public as the entire population of the country (or region) which the public broadcaster is responsible for serving. Bignell (2004:18) gives four aims of the Public Service Television:

1. "To provide programmes that are educative;
2. To help communities and create inventive and effective new uses of technology for education;
3. To offer a range of different kinds of programmes at different levels of accessibility and
4. To engage the audience in the significant events and issues occurring in the present."

Blumber (1992) affirms that public service broadcaster programmes must meet the interest and tastes of the population as a whole and serve as a platform for public participation in the activities of a society. Rumphorst (1998:4) affirms that public service programming is meant to serve both rich and poor, old and young educated and less well educated, people with special interests (whether they be cultural, religious, scientific, sporting, social, economic or anything else), but also society as a whole. Fourie (2003) agrees that public service broadcasting should, therefore, provide

true, unbiased information that can guide the free forming of opinion. Wariboko (2005:8) maintains that a public broadcaster should not only be responsible for providing entertainment and information, but also educational programmes dealing with a variety of public issues that makes it different from other broadcasting services. It can be stated that each nation has public broadcasting services regulations.

5.3. The Obligations of Public Broadcasting Service in Africa

Akingbulu (2010:3) states that the survey on public broadcasting in Africa starts from the premise that development and democracy cannot thrive without open and free public space where all issues concerning people's lives can be aired. According to Lugalambi *et al.* (2010:2) the declaration of Principles on Freedom of Expression in Africa adopted by the African Union's Commission on Human and Peoples' Rights in 2002 states that the control of government on broadcasters ought to be transformed into public service broadcasters responsible to the public. The African public service broadcasters' mandate is to:

- "Provide access to a wide range of information and ideas from the various sectors of society;
- Report on news and current affairs in a way which is not influenced by political, commercial or other special interests and therefore comprehensive, fair and balanced (editorial independence);
- Contribute to economic, social and cultural development in Africa by providing a credible forum for democratic debate on how to meet common challenges;
- Hold those in power in every sector of society accountable;
- Empower and inspire citizens, especially the poor and marginalised, in their quest to improve the quality of their lives;
- Provide credible and varied programming for all interests, those of the general public as well as minority audiences, irrespective of religious beliefs, political persuasion, culture, race and gender;
- Reflect, as comprehensively as possible, the range of opinions on matters of public interest and of social, political, philosophical, religious, scientific and artistic trends;
- Promote the principles of free speech and expression as well as of free access to communication by enabling all citizens, regardless of their social status, to communicate freely on the airwaves;

- Promote and develop local content, for example through adherence to minimum quotas;
- Provide universal access to their services, with their signal seeking to reach all corners of the country."

However, the obligations stated above distinguish the public TV stations from private broadcasters but now some of these public TV stations are deviating from these obligations due to financial instability and embracing advertising into their programmes as another source of revenue.

5.4. Public TV Station Generates Funding From Advertising

The funding for the public broadcasting service is derived from various sources which make it differs from its commercial counterpart. Dominick (2005:275) explains that public television is financed by a number of sources like government, federal, state and local government and about one-fourth comes from foundation grants, auctions and other miscellaneous sources. Dragomir (2008:7) states that the "funding of the public service broadcasting is a hybrid model, combining revenues from various sources." Folkerts *et al.* (2009:170) affirm that public stations are funded mainly by grants from foundations, viewers' gifts and government funds and no traditional advertising. Rumphorst (1998:4) notes that the "sole source of revenue for public television is the licence fee and under this system, a receiving licence fee must be paid for every set which is technically in a position to receive broadcast programmes." Dragomir (2008:7) adds that the licence fee, paid by all owners of TV sets, was examined for years as the most suitable model of funding PTB since it does not come straightly from the government allocation, establishing more financial independence. Wariboko (2005:27) explains that public TV services depend on TV licence fees and government statutory allocations. Public television broadcasting mainly receives funding from TV licence fees, grants, public donations and government.

On the other hand, due to financial constrains almost all public TV stations have commercialised their news and programmes. They are now welcoming commercial into most of their programmes for financial sustainability. Biagi (2012:170) affirms that public donations to public television have been declining and this decline in funding has led public broadcasters to seek underwriting from companies accustomed to advertising. Juneau (2000:7) observes that previously many public television broadcasters have opened up to advertising or resorted to it more, created new subscriber services or launched wholly commercial activities to finance their main services. Jjuuko (2003) posits that because of the need to supporting financial resources, public service broadcasters

attempt to acquire sponsorship for the production of programmes. Banda (2006) observes that licence fees alone are not sufficient to sustain public TV services. Abboo (2008:12) believes that PSB' funded through licence fees alone no longer exist. Consequently, most countries have a mix of funding sources, a combination of public and commercial funding.

Corporation for Public Broadcasting (2012:26) mentions five alternative funding options for public broadcasting stations in the United States which include: "television advertising, radio advertising, retransmission consent fees, paid digital subscriptions and digital game publishing." Rumphorst (1998:7) states that in some European countries public television broadcasting is mixed funding both from advertising/sponsorship and licence fee. Enli (2008:11) notes that from the 1980s onward, the European Union and national governments have urged the public broadcasters to extend their commercial activities. Akingbulu (2010:108) point out that one of Nigeria's Director-Generals of public broadcasting service recommends "a funding arrangement for public broadcasters which would entail the provision of 50 per cent of revenue from a statutory parliament-appropriated budget and 50 percent from commercial advertising." Masuku (2010:101) points out that certain countries view advertising income as the second most significant source of financing unlike in South Africa, whereby advertising is an essential source of funding. In South Africa, 77 percent of the public broadcaster's income generates from advertising. Lugalambi *et al.* (2010:101) indicate that Uganda Broadcasting Corporation (UBC) makes about 85 percent of its income from advertising (spot advertising and programme sponsorship) and rentals on its masts. Palmeri & Rowland (2011:1090) reveal that the licence fee and the commercial support structure have allowed French public television to remain a huge, central institution in French broadcasting. Andreea (2006:57) posits that public income (licence fee, grants) does not essentially constitute the major form of funding for the public service broadcasting organisations. For example, in the United Kingdom, Channel 4 draws all of its revenue from commercial activities (advertising, sales of programmes and pay-TV). Williams (2003) in Enli (2008:11) affirms that "the US broadcaster's repositioning as a more market-driven and commercially oriented PSB has made it harder to tell whether public television is truly non-commercial."

Nevertheless, some critics assert that commercials being shown on public television stations will change public television mission. Sawers (1989) affirms that market pressure can jeopardise many features of public service programming like programmes for diversity as advertising provides less

varied programmes. Hulten & Brants (1992) in Wariboko (2005:19) maintain that public service broadcasters' complete reliance on advertising is detrimental to programming range and a threat to programme quality. Blumler (1992) notes that advertisers have a lot of influence on programmes especially when they are the main sources of funding. Wariboko (2005) reveals that producers of public television stations cannot initiate their own programmes but have to depend on sponsors' initiated programmes because of financial status. Jjuuko (2003) agrees that the sponsors dictate the content and design of programmes on public television. Fashomi (2013:141) concurs that sometimes the information role of public TV can be undermined by advertisers and the management pressure on programmes. According to Semenik *et al.* (2012:99) "mass market programme lower the quality of television because the cultural and educational programme which draw smaller and more selective markets are dropped in favour of mass market programmes."

Corporation for Public Broadcasting (2012:28) agrees that a change from a non-commercial model to a commercial advertising model would have negative effects beyond the funding results because greater dependence on advertising as a source of income would shift the nature of public media's content and eventually jeopardize its different educational, informational, and cultural mission. Juneau (2000:8) observes that what may be harmful to public broadcasting is to be forced into a very competitive position and having to hustle for advertising revenue to ensure its survival. Mcloughlin & Gurevitz (2014:8) posit that many public broadcasters would have to deviate from their statutory service mission or compete for advertising with established commercial broadcasters in a difficult economic environment. Wariboko (2005:22) maintains that the reduction of government funding of public television service appears to be changing the mission of a public television station to one largely targeted at viewers packaged as customers, and, in essence, transforming themselves into commercial TV broadcasters. From the point of critics, it is affirmed that if public television stations depend on advertising revenue it will undermine and diminish public service broadcasting value.

5.5. Functions of Public Service Broadcasting Programmes

One of the roles of public service broadcasting is to produce programmes of interest for the public. Wariboko (2005:27) states that public service broadcasters are meant to carry programmes that put the interest of the society first. Dominick (2005:274) views that public broadcasting service programmes have earned numerous awards and substantial praise from critics. Habermas (1989) affirms that the idea behind public service broadcasting is to have programming that is strong on public issues and representative of citizenry, without interference from private, commercial or political powers. Bens *et al.* (1992) reveal that the ratio at which public service stations programme informative and educational programmes, differs from that of commercial broadcasters because most public service broadcasters endeavour to produce mainly in-house programme.

McLoughlin & Gurevitz (2014:1) mention that Public TV (PTV) programmes provide news and information to large sections of the population that try to understand complicated issues in depth and has an important and positive effect on early learning and education for youngsters. Soroko *et al.* (2012:3) affirm that public TV news programmes are connected to higher levels of “hard” news information, more than watching commercial broadcasts for the same measure of time. They further stress that people aim to learn more about domestic and international affairs from the PTV news for a couple of hours a week than they do from following commercial media. Tracey (2013) states that PTV is remarkably successful “in terms of providing a culture of all kinds (e.g., drama, music), education, news, current affairs, programming for children, and documentaries.” Tsourvakas (2004:194) observes that public service broadcasting pursues multiple goals specifically; public television serves a social role that entails major cultural, political and educational goals.

5.6. Brief History of Public Service Broadcasting In South Africa (SABC)

South African broadcasting Corporation history can be traced back to 18 December 1923 when South African Railways made the first “wireless” broadcast in Johannesburg. In April 1924, the Associated Scientific and Technical Company took over transmissions on the Witwatersrand, and in September of that year, the Cape Peninsula Publicity Association started a similar service in Cape Town. 'Wireless', as it was then called, was introduced to listeners in Durban three months later by the Durban Corporation. Separate functioning of the three organisations and the limited

area of coverage, as well as low revenue from licenced listeners, made radio unprofitable. To rescue the fledgeling industry, the financially strong Schlesinger organisation combined the three small stations on 1 April 1927 to form the African Broadcasting Company. The growth of radio was still restricted mainly by financial difficulties during the Depression, and the then Prime Minister, General Hertzog, ordered an inquiry into all the aspects of broadcasting, which led to the establishment of the SABC.

In 1936, the African Broadcasting Company was dissolved and the South African Broadcasting Corporation (SABC) was established by an Act of Parliament (Act 22) on 1 August 1936. At first, the new national radio service was only in English, but the Act prescribed inception of a parallel Afrikaans service, and in 1937 comprehensive transmissions in official languages became a reality. The first direct transmissions in African languages were made in 1940 by telephone line, when, as a wartime measure, broadcasts in Zulu, Xhosa and Sesotho were relayed to townships throughout the country. In 1942, direct African language broadcasts were introduced on medium wave. Television broadcasting was adopted by the SABC only in 1976, (Mampone, 2005 & South African Online History, 2011).

5.6.1. SABCTV as a public broadcaster

South African public television stations have a fascinating story. In 1976, public television was introduced to South Africans and only 300,000 television sets were sold nationally. According to Tager & Chasi (2015:5), in 1976, television consisted of a single channel named South African Broadcasting TV (SABCTV) or SATV and later introduced a second and third TV stations. Before the introduction of the second and third TV, the broadcasting in SABC TV was only in Afrikaans and English and none of the country's Black languages were included. Tager & Chasi (2015:5) indicate that SABCTV's programmes were broadcast between 18.00 and 23.00 in the evening, from Sunday to Friday, and seven hours on Saturday. They further stress that equal time was given to English and Afrikaans programmes, for instance; on Mondays, Wednesdays and Fridays broadcasting opened with a short English-language news bulletins, followed by entertainment programming for a total of two hours. The Afrikaans broadcasting took over with the main news bulletin at 20:00, followed by prime-time viewing, including hour-long drama programming or dubbed films, until the close at 23:00. On Tuesdays, Thursdays and Saturdays the programmes would be in Afrikaans. Tager and Chasi (2015:5) state that in the 1970s most programmes were

bought from America, France or Germany but in 1976, the British Actors' Union, Equity, imposed a ban on exporting any drama television to South Africa and this ban remained in place for 17 years until 1993, the year after the release from prison of Nelson Mandela. Tager and Chasi (2015:5) further mention that the roles allocated to black actors were those which reinforced the status quo in the country at the time, which was that Blacks were seen as subordinate to Whites.

5.6.2. SABCTV Language Issues

In the beginning of SATV, there was no television programming in any African language. According to Tager & Chasi (2015:5), the introduction of the African languages service was approved by the government in 1979. Tager & Chasi (2015:5) further comment on SABC Annual Report (1982) that African languages services were inaugurated on New Year's Eve of 1982 in South Africa. The African languages programmes which were broadcast for 27 hours per week and in five languages were divided into two groups: Nguni languages, specifically isiZulu and isiXhosa were to be broadcast on TV2 and the Sotho family of languages, especially seTswana, seSotho and sePedi, found a home in TV3. The two channels TV2 and TV3 are in the same frequency band but transmit to diverse geographical parts of the country. Since SABCTV channels were being controlled by the apartheid government and this resulted in SABCTV stations' segregation among the viewers. TV1 catered exclusively for Whites in Afrikaans and English, TV2 catered for Blacks in the Nguni languages, and TV3 catered for blacks in the Sotho languages. Secondly, programming was racist. Thirdly, South African culture and national identity were distorted into a white national identity and culture. Consequently, non-Whites were marginalised and suppressed in terms of representation by the SABC, which ultimately culminated in distorted perceptions of the world, (Currie & Markovitz, 1997 in Abboo 2008:2). In addition, the first part of the 1980s was a period of expansion. The Advisory Board for Services in Bantu languages was set up to regulate the correct use of African languages in their purest forms. Tager and Chasi (2015:5) explain that this advisory board had memberships both from within and outside the SABC and endured a continuous supply of neologisms in African languages. In 1980, the first black member of the advisory board was appointed in the person of Professor Abraham Nkabinde of the University of Zululand.

The SABC re-launched all of its stations in February 1996. According to Tager and Chasi (2015:5), the aim of this re-launch was to become truer to the ideals of public broadcasting. There

are three SABCTV stations, namely SABC1, 2 and 3 and they are broadcast freely on air. SABC1 disseminates its programmes in the form of Nguni group of languages such as isiZulu, isiXhosa, and some isiNdabele and also in English. SABC2 transmits its programmes in Afrikaans, TshiVenda, TshiTswana and English while SABC3 presents its programmes in English only. SABC1 and SABC2 have the responsibility of being public service broadcasters, (African Media Barometer South Africa, 2013:30). SABC Africa is one of the SABC channels which was transmitted through DSTV but later discontinued in 2008. Moreover, SABC1, 2 and 3 channels are also disseminated via DSTV satellite bouquet.

5.6.3. SABC1, 2 & 3 local contents (Programme)

The local content (programmes) of SABCTV is approved by Independent Commission Authority of South Africa. ICASA is in charge of public inquiry and looks at the issue of signal distribution, convergence, prescribes local content, the licence conditions, obligations and tariff structure for a signal distribution. According to ICASA, the local contents of SABCTV must ensure that at least 20 percent of its drama and 80 percent of the current affairs programmes are South African produced. 20 percent of the documentary programme, 60 percent of informal knowledge building programme, 20 percent of the educational programme and 20 percent of its children's programmes should also South African produced, (Abboo, 2008:45).

In terms of genre, the ICASA local content requires for SABCTV channels

- “Seven hours of news a week, for which three hours and 30 minutes must be in prime time. News bulletins should be 30 minutes long;
- Seven hours of current affairs programming a week, two of which should be in prime time;
- Sixteen hours of informal knowledge building, 16 a week, of which two must be in prime time;
- Five hours of documentaries a week of which two should be in prime time;
- Twenty-four hours of drama a week, of which eight should be in prime time and four must be South African content;
- Twenty hours of children's programming a week; and
- Ten hours of educational programming a week.”

In addition, SABCTV also has a local content policy which is consistent with ICASA's content regulations and they are examined by the ICASA every three years. The SABC TV editorial policies document (2003:42) describes local television content as a television programme that is made by South African broadcasters which excluding broadcasts of sports events and complications of them, advertisements, Teletext and continuity announcements. There are sets of quotas to be followed by SABCTV.

- “Global-local content quota for each television channel. These stipulated that a percentage of airtime between 05:00 and 23:00 should be devoted to local content (programmes);
- Genre quotas, which stipulated that if a channel carries a certain genre of programme (such as drama), a percentage of that type of programmes is to be devoted to local content
- Independent production quota stipulated that a percentage of the total amount of local content aired must be devoted to independent television productions, (SABC draft editorial policies, 2003:42).”

Moreover, SABCTV management and editor are in charge to decide the type of the programmes to be broadcast and clarify if national identity indicators are being intentionally promoted in locally made programmes. SABCTV channels have varieties of programmes but some are repeated. Ferreira (2012) states that SABCTV is regularly providing the South Africans with a constant diet of old and repeat programmes. The research conducted by Dibetso & Smith (2012) which examined all programmes on SABCTV between April and mid-May in 2012 and the finding reveals that there are high levels of repeats on SABC1, SABC2 and SABC3. Dibetso & Smith (2012:23) affirm that airing time is filled with repeats of recently transmitted programmes. SABC 1 utilises 28 percent of its airing time for repeats, SABC 2 uses 21 per cent of its time, while SABC 3 designates 15 percent of its broadcasting time to repeats. Dibetso & Smith (2012:23) state that a repeat is viewed as an authentic programme transmits again during the same monitoring week. They further stress that soap operas and drama series a substantial proportion of the repeat programmes. Programmes that are mostly (or completely) transmit in isiZulu Afrikaans, isiXhosa and Tshivenda, are regularly repeated.

5.6.4. SABC's Sources of Funding

SABC receives its funding through government, licence fee and advertising. According to Kupe (2012:2) over the last few years the sources of the SABC's funding are:

- Commercial activities- 75%
- Licence revenue-30%
- Government support -5%

According to Masuku (2010:99), the section 10 of the South African Broadcasting Act states that public service broadcasting might be financed by incomes from advertising, sponsorships, donations, state grants and television licence fees. Mampone (2005) affirms that public service broadcasters are financed primarily by means of revenue from television licences and state grants while the SABC depends on commercial sources for the main part of its annual maintaining revenue. He further states that some 76 percent of the SABC's annual income is obtained from advertising and sponsorships, and 8 percent derives from parts like hiring of broadcasting equipment, and from interest and television licence fees illustrates 16 percent of the SABC's annual operating revenue and is applied majorly to fund the national broadcaster's public broadcasting obligations. Banda (2006) posits that licence fees only are not adequate to maintain PSB's. Siune & Hulten (1998) observe that PSBs funded through licence fees alone no longer exist. Consequently, most countries have a mix of funding sources, a combination of public and commercial funding. Others have a mix of public, commercial and state funding, for instance, the SABC, (Abboo, 2008:12).

5.7. Brief History of Public Broadcasting in Nigeria

Nigeria is the first country in Africa that pioneered the establishment of television station on the African continents. According to Chioma (2013:30) "television broadcasting in Africa began in Nigeria, as a major step toward the modernization of the traditional system of communication and the development of the continent." Olatunji (2015) affirms that Nigeria was really first in all of the Africa to first have TV broadcasting because Egypt, which had been a well-known international actor before Nigeria got independence, founded its first television one year after Nigeria pioneered the trail. He further posits that "Ghana, which had won independence in 1957 three years ahead of

Nigeria, did not have television until 1965. South Africa, because of the fear that television would explode the myth on which the Afrikaans supremacist policy of apartheid was grounded did not have television until 1976.”

However, the pioneer of Africa’s first television service was the government of Western Nigeria, not the Federal government. Olatunji (2015) explains that back in 1956, an official of the colonial government based in Lagos had criticised some policy or programme of the Action Group-led government of Western Nigeria, of which Chief Obafemi Awolowo was premier, on the federal government-controlled radio. He demanded a right of reply through the same medium. But the colonial authorities refused. So at the constitutional conference to prepare Nigeria for independence, Chief Awolowo requested that broadcasting be classified as a subject on which both the federal government and the regional governments can legislate. His proposal carried the day, and he went on to establish, first, the Western Nigeria Broadcasting Service (WNBS), and the Western Nigerian Television (WNTV) which was launched on 31 October 1959 by Chief Awolowo at Ibadan as the regional capital. The other two premiers in other two regions in Nigeria namely, the Eastern Nigeria government and the Northern Nigeria government launched Eastern Nigeria Broadcasting Corporation in 1960 at Enugu, the regional capital and in 1962 Northern Broadcasting Corporation was launched in Kano, the regional capital. (Udomisor, 2013:6).

Aside from this, Chioma (2013:30) explains that the aim of broadcasting was to: provide adequate services in education, agriculture, politics and cultural development. She points out that the earliest forms of contents on Nigerian television were: Drama, Variety Shows, Public Affairs Programmes, and News Bulletins, most of which were broadcast in the local language of the people. Olatunji (2015) agrees that the mission that Chief Awolowo had for WNTV was to serve as teacher and entertainer and as a stimulus to transform Nigeria into a modern and prosperous nation. Olatunji (2015) stresses further that Chief Awolowo also saw television as an important vehicle through which the government of Western Nigeria would prosecute its ambitious programme of providing free primary education, and as a multiplier through which skills and knowledge essential for modernisation would be taught to mass audiences. In keeping with these goals, television sets were installed in schools to teach various subjects, and in community viewing centres to impart knowledge and skills in such areas as health and agriculture. The generators which powered the television sets often broke down and proved costly to maintain or repair. The television sets

themselves hardly fared much better. On the other hand, the WNTV was criticised as an instrument for propaganda. Chioma (2013:30) avers that government use of the medium as a tool for propaganda, the lack of press freedom, and the high cost of producing local content constituted major detriments to the growth and development of the television broadcast industry and its contribution to cultural learning.

Besides this, when Nigeria got her independence in 1960, the federal government also established a television station in 1962. After the military had overthrown the civilian constitutional government in 1966, it created 12 states to replace the regions as the second tier of government. New states established their own broadcasting stations. The federal broadcasting corporation, Nigerian Broadcasting Corporation (NBC), also began to expand in 1967, building a station in each state but this was reversed by a policy change in the 1970s. The government ordered the transfer of most NBC stations to the states, with the exception of those in Lagos, Ibadan and Enugu, and added the Kaduna station of the Broadcasting Corporation of Northern Nigeria. (Udomisor, 2013:6 & Akingbulu, 2010:11). Akingbulu, (2010:11) mentions that in 1978, the Federal Government under the administration of General Olusegun Obasanjo took over the television stations in Nigeria and changed their names to Nigeria Television Authority (NTA). These stations were created to beam network programmes. In addition, the government unified all federal and state television stations under the operation of a new body, the Nigerian Television Authority (NTA). When the country changed to civilian rule in 1979, state governments applied a constitutional provision which given them powers to set up new television stations. In the 1980s, the government launched a Structural Adjustment Programme (SAP) which based on steps to eliminate state subsidies and this yielded to the establishment of commercialisation in the state broadcasters.

Nevertheless, the public television stations in Nigeria are owned by two governments, namely federal and state governments. Also, Nigerian government ensure that federal television stations which are Nigerian Television Authority (NTA) are in each state in Nigeria while almost state governments also own their TV stations. Udomisor (2013:8) indicates that Nigeria has 36 states and each state has its own television station. He reveals that the federal government established a branch of NTA in all 36 states and also each state government has it's both TV and radio stations. Udomisor (2013:6) observes that most of the state television stations have been competing positively with the federal government stations.

5.7.1. Nigerian TV Stations Local Contents (Programmes)

Nigerian local content for both public and private TV stations is controlled by National Broadcasting Commission (NBC). Akingbulu (2010:88) explains that “the Nigerian Broadcasting Code issued by the National Broadcasting Commission is the prime programming document for all broadcasting organisations be it public or private, radio or television.” Chioma (2013:29) states that the NBC was established by Decree 38 “to regulate the broadcast industry; through the issuance of broadcast licences to qualified public and private broadcast media, regulating broadcast operations, and ensuring compliance to the stipulation of the Nigeria Broadcasting Code.” He (ibid.) further indicates that one of the most significant parts of the code with which broadcast organisations must fulfil is the part of what the programme (broadcast contents) ought to be.

The aim of Nigeria Broadcasting Code on programming Standard is to establish that qualitative programming content is met. General Guidelines for programming content by Nigeria Broadcasting Code (2012) are from:

- “Daily broadcast should constitute at least 70 percent local content and are programmes produced by a broadcast licensee.
- A minimum of 15 percent of foreign content that is relevant to educational programmes in the sectors of health, agriculture, technology, etc, shall be allowed.
- All programmes shall adhere to the general principles of legality, decency and truthfulness, in addition to the specific guidelines for their genre.
- Programmes in a foreign language shall not be transmitted without sub-titles in the official language, except sports where the audio is only complementary or religious and niche programmes where the foreign language is easily understood by the adherents.
- National transmission of programmes in a Nigerian language shall have sub-titles in the official language to allow a general audience appeal.
- Any programme or musical content classified as Not To be Broadcast (NTBB) shall not be broadcast.
- Every programme shall be accurate, believable and credible and fictional events or non-factual materials shall not be presented as real.
- Obscene, indecent, vulgar language, lewd and profane expression, presentation or representation is Not Allowed.

- X-rated programmes and all forms of pornography shall NOT be broadcast and womanhood shall be presented with respect and dignity.
- Educational programmes shall promote Nigerian culture and general knowledge.”

5.7.2. Public television stations in Ibadan, Nigeria

The scope of this study is based on public television stations in Ibadan, South-West, Nigeria. There are two public television stations in Ibadan, namely: Nigerian Television Authority (NTA) and Broadcasting Corporation of Oyo State (BCOS). Two stations and the sources of their funding will be briefly discussed.

5.7.2.1. Nigerian Television Authority (NTA) Ibadan

Nigerian Television Authority in Ibadan is normally called NTA Ibadan. It was the first TV station in Africa- that is why its slogan is “First in Africa.” NTA Ibadan is owned by the federal government of Nigeria. In 1959, it was called Western Nigerian Television Service (WNTS) and by 1978, the Federal Government under General Olusegun Obasanjo took over the television stations in Nigeria and changed the name to Nigeria Television Authority (NTA). Nigerian Broadcasting Commission (NBC, 2012) in Nigeria explains that with the promulgation of Decree 24 by the then Federal Military Government in May 1977 the Nigerian Television Authority (NTA) was born. The decree which took effect retrospectively from April 1976 brought all the 10 existing television stations under the control of the Federal Government of Nigeria. These included Western Nigerian Television (WNTV) established in 1959 which later became NTA Ibadan, Eastern Nigerian Television (ENTV) 1960 later to be known as NTA Enugu and Radio Kaduna Television (RKTV) in 1962 which later split to become NTA Kaduna and FRCN Kaduna.

The organisational structure of the NTA follows a three-tier hierarchy from the national (headquarters) level via the level of zonal network centres down to the level of individual stations. According to Akingbulu (2010:88) at the top of the national/headquarters structure is the governing board, to which the director-general reports and the director-general is assisted by seven executive directors heading the directorates of programmes, news, marketing, finance and administration, special projects, training and capacity building, and engineering as well as a secretary/legal adviser. He (ibid) further states that Zonal General Managers (ZGMs) head zonal/network centres

and report directly to the director-general at headquarters. At the helm of affairs in the stations are General Managers (GMs) who, in turn, report to the zonal general managers.

5.7.2.2. The sources of funding for NTA

The funding for public broadcasting services in Nigerian is established by law. For instance, all operating at the federal level are established by Federal Laws while most of those operating at the state level are established by State Law.

Nigerian Television Authority gets most of its funding from the federal government of Nigeria. According to Akingbulu (2010:77) there are three main sources of funding for the NTA prescribed by sections 23 and 24 of the NTA Act; firstly, the Authority draws grants (called subventions) from the government every year as part of its funding. The allocation of the government grant goes through a long process of assessment. For instance, the Authority prepares and sends its funding requirements to the information ministry, where these are further assessed, incorporated into the ministry's overall funding package, and forwarded to the presidency's budgeting department. After further assessment, the grant becomes part of the President's Appropriation Bill submitted to parliament for approval and sent back to the president for assent.

Advertisements and sponsorships constitute another major funding source for NTA and it has a variety of rates on its commercial sheets.

Another source of income is the sale of airtime for live coverage of events. Individuals or businesses who would like to have any activity organised by them broadcast live on national television.

5.7.3. Television service of Broadcasting Corporation of Oyo State (BCOS) Ibadan

The Broadcasting Corporation of Oyo State (BCOS) is situated in the capital city of Oyo State-Ibadan in South-west Nigeria. BCOS has both Radio and Television arms and is owned and controlled by the government of Oyo State. Oyo state radio station was established after the creation of three new states from the defunct western state of Nigeria in 1976 and was named Oyo State radio (RO). Later, Television Service of Oyo State, (TSOS) was launched by Bola Ige in 1982. In 1984 during the military regime an administration panel was set up by Government Oladejo Popoola (Lt. Col) to look at the activities of both TSOS and RO. The council finally

resolved that the station should be merged together and it was given a new name Broadcasting Corporation of Oyo state (BCOS). The merger took effect on 25 October 1984 and since then backed up with an edict cited as the broadcasting of Oyo state amendment edict, 1985. Television service of BCOS has two channels 28 UHF Ibadan and 45 UHF Alaga. TV service covers the entire population of the Oyo State, parts of Ondo, Kwara, Kogi, Ogun, Osun, Lagos and Ekiti States. BCOS has six departments in which each is supervised by a director, (Public Relations Unit of BCOS). The departments are:

1. Administration & supplies,
2. Programme
3. News & Current Affairs
4. Finance
5. Engineering
6. Commercial, each supervised by a Director.

5.7.3.1. The sources of funding for TV service of BCOS

Television service gets most of its funding from the Oyo State government. Since BCOS has a commercial department that deals with advertisements and sponsorship, it constitutes another major funding source for TV service of BCOS. All sponsored programmes are prepaid and political advertisements and programmes are recorded and prepaid. Another source of revenue is the sale of airtime for live coverage of events. People or firms who might want to have any activity organised by them broadcast live on national television, (Public Relations Unit, BCOS).

5.8. Summary

Public Service Broadcasting is established by the government of each nation to serve general publics and public service model of broadcasting is established to achieve particular duties to the public such as to educate, inform and entertain the public with a variety of popular programmes that are accessible and available to all or the majority of the citizens. In 1976, public television was introduced to South Africans and there are three SABCTV stations, namely SABC1, 2 and 3 and they are broadcast freely on air. SABC1 disseminates its programmes in the form of Nguni group of languages such as isiZulu, isiXhosa, and some isiNdebele and also in English. SABC2

transmits its programmes in Afrikaans, TshiVenda, TshiTswana and English while SABC3 presents its programmes in English only.

The local content (programmes) of SABCTV is prescribed by Independent Commission Authority of South Africa. SABC receives its funding through government, licence fee and advertising. Nigeria is the first country in Africa that pioneered the establishment of television station on the African continents. The public television stations in Nigeria are owned by two governments, namely federal and state governments. Also, Nigerian government ensured that federal television station which is Nigerian Television Authority (NTA,) is in each state in Nigeria while state governments also own their TV stations. Nigerian Television Authority in Ibadan is normally called NTA Ibadan. It was the first TV station in Africa and that is why its slogan is “First in Africa.” NTA Ibadan is owned by the federal government of Nigeria. There are three main sources of funding for the NTA namely: the federal government, advertisements and sponsorship and sale of airtime for live coverage of events. The Broadcasting Corporation of Oyo State (BCOS) is situated in Ibadan the Oyo State capital in South-west Nigeria. BCOS has both Radio and Television arms and is owned and controlled by the government of Oyo State. Nigerian local content for both public and private TV stations is controlled by National Broadcasting Commission (NBC).

5.9. Conclusion

Public television is remarkably successful in terms of providing a culture of all kinds (e.g., drama, music), education, news, current affairs, programming for children, and documentaries than commercial TV. Moreover, Public television broadcasting majorly obtains funding from TV licence fees, grants, public donations and government. Most public TV stations have a mix of funding sources, a combination of public and commercial funding. In Nigeria, public TV stations get 50 percent of revenue from the government while 50 percent from commercial advertising. Also in South Africa, advertising is the most vital source of income and 77 percent of the public broadcaster’s income comes from advertising/commercial.

communication scholars observe that for the past few years some of the public television corporations have opened up to advertising or resorted to it more, made new subscriber services or organised wholly commercial activities to finance their major service. From the point of critics,

there is an argument that if public television stations depend on advertising revenue, public television will be undermined and diminished. The next chapter will discuss on the conceptual framework for this study.

Chapter 6

CONCEPTUAL MODEL

6. INTRODUCTION

In the previous chapter, it was discussed that most public TV stations have a mix of funding sources, a combination of commercial advertising and government funding. Also, as a result of financial constraints, public television stations in Nigeria and South Africa view advertising income as the second most essential source of funding. Moreover, in the last chapter, there was an argument against public TV that market pressure can jeopardise features of public TV programmes and if public television stations depend on advertising revenue it will undermine and diminish its moral and ethnic value.

In view of this conflict, this chapter presents a discussion on two communication models that will be used to conceptualise a model to guide the Nigerian and South African governments in formulating policies regarding public TV services and the model will also provide a guideline for marketers and advertising agencies for effective TV advertising. According to Steinberg (2007:30) a concept is a word to which all scientists in a field of study assign the same meaning and thereby create mutual understanding. Jabareen (2009:51) describes conceptual model “as a network or a plane of interlinked concepts that provides a comprehensive understanding of a phenomenon or phenomena.” Heemsker *et al.* (2013:2) note that conceptual models are usually drawn as diagrams with boxes and arrows that demonstrate the major components and flows of materials and information that describe a system. Jabareen (2009:51) states that a conceptual model provides soft interpretations or knowledge and not hard facts.

6.1. Communication Models

Communication scholars have tried to interpret the nature of communication process by means of models. Eunson (2005:7) states that one of the best ways of understanding communication is to look at models of the process. Steinberg (2007:22) describes models as visual diagrams of abstract ideas. Heemsker *et al.* (2013:2) argue that a model is a simplification or an abstraction of reality. Al-Fedaghi *et al.* (2013:29) reveal that models give the ways to question and demonstrate real communication processes that are varied in their nature and function. Huebsch (2000:45) agrees

that a model provides the certain ideas of a particular subject graphically and is a virtual demonstration of what real communication could look like. Heemsker *et al* (2013:2) indicate that modelling can propose what might be productive ways of study and seek after those ways. Steinberg (2007:22) observes that communication theorists apply models to describe relevant elements of the communication process and to present a clear picture of how the elements relate to each other during a proper communication. Steinberg (2007:22) adds that the basic purpose of a model is to capture the essential features of a real situation in a simplified form so that it can be described, explained and understood more easily. Al-Fedaghi *et al* (2009:29) contend that a communication model is a transformative process in which new ideas upgrade and complement prior communication models. Steinberg (2007:31) mentions three basic functions of models in communication, these are:

1. A model can explain the process of communication between two people by showing the relationships between various concepts and in this way they help to visualise communication more clearly.
2. Models often fulfil a predictive function: they allow us to answer if/then questions. For instance, a model can simulate the expected growth projections of an organisation
3. Models can also fulfil a control function: they help us recognise and diagnose problems by showing us how to control certain conditions that impede effective communication.

It is viewed that a model is an illustration or a physical of an event or object in a perfect form which can be used to interpret or construct the flow communication process.

Nevertheless, this chapter uses two communication models as its premise namely: the Uses and Gratification theory and Shannon & Weaver model. Anjum (2007:52) argues that communication scholars have developed various different models that aim to clarify individual level media uses and impacts. Steinberg (2007:26) agrees that some of the views of communication models were from Lasswell, Shannon and Weaver, Schramm, Berlo, Prakke's and Van Schoor Models.

6.2. Uses and Gratification Theory

Most of the theories on media explain about the effects media have on people but Uses and Gratification Theory (UGT) is the theory which explains how people use media for their need and gratification. Nwabueze *et al* (2012:2) argue that UGT is apt in explaining mass media exposure and patterns of media adoption by the audience. Karimi *et al* (2014:54) discover that one of the successful theoretical frameworks to examine questions of how and why individuals use media to satisfy particular needs has been the Uses and Gratifications (UGT) Theory. Rizkallah & Rizzouk (2006:67) note that UGT allows researchers to analyse the way in which people use mass media to satisfy their needs and to understand the reasons associated with precise media-related behaviours. UGT provides an understanding of what motivates people to proactively and dynamically select certain media to fulfil their particular needs. UGT outlines how people deal with different media rather than the traditional stance of how the media manages people. Pinnock (2014:28) describes **Uses** as way individuals are selecting certain mediums or content in order to fulfil their needs **Gratifications** are the needs fulfilled through media. Nwabueze *et al* (2012:2) are of the view that UGT explains why people watch, read, and listen to certain media and media contents. According to Sparks (2013:72) the uses and gratifications perspective was formalised in articles by Eli-hu Katz, Jay Blumber & Michael Gurevitch and it focused heavily on individual motivations for media use. Karimi *et al* (2014:45) argue that UGT proposes that media audience have a preference to choose numerous media that suit them but argues that reasons for choosing a specific medium differ from user to user. Singh (2011:13) agrees that in 1970, Katz propounded the uses and gratification theory which states that people have the choice to select what they prefer to see, listen or read and their needs are gratified by different media. Katerattanakul (2002) in Karimi *et al* (2014:45) is of view that UGT describes why consumers use a particular medium and what functions the medium serves for them.

However, some scholars mentioned five basic assumptions of the Uses and Gratifications model by Katz, Blumber & Gurevitch, (Rosenberry & Vicker, 2009:124; Baran & Davis; 2012:299 & Sullivan, 2013:113). These are:

1. The audience is considered active, and media use is directed particular goals of the individual;

2. The initiative in linking need gratification to a specific media choice rests with the audience member;
3. The media compete with other sources of need satisfaction;
4. People are aware enough of their own media use, interests and motivates to be able to provide researchers with an accurate picture of that use and
5. Value judgements about the cultural significance of mass communication should be suspended while audience orientation.

6.2.1. Gratifications sought and gratifications obtained

The communication scholars have identified two distinct types of the audience's gratification; these are (1) gratification sought and (2) gratification obtained. Rubin (1993) in Keppler (2014:8) argues that the simple assumption that media consumers are active is not enough; heavy consideration must also be given to their specific motivations that can be defined as gratifications sought and gratifications obtained. Kink & Hess (2008) in Karimi *et al.* (2014:56) are of the opinion that scholars' strengthened society's understanding of the UGT theory by making a distinction between gratifications obtained and gratifications sought when they expanded the concept of gratifications. Karimi *et al.* (2014:466) argue that gratifications obtained refer to those gratifications that audience members actually experience through the use of a particular medium. By contrast, gratifications sought (also often referred to as "needs" or "motives") refer to those gratifications that audience members expect to obtain from a medium before they have actually come into contact with it. Sullivan (2013:117) explains that the gratification sought (GS) by an individual through media use is conceptually distinct from the gratification obtained (GO) from media use. Adesoji (2014:12) indicates that gratifications sought and gratifications obtained (received) are two different conceptual entities that deserved independent treatment in any future Uses & Gratifications research. Muller (2005) in Spencer *et al.* (2011:234) agrees that most important developments to the theoretical framework of UGT was that of the distinction between gratifications sought and gratifications obtained. Spencer *et al.* (2011:234) suggest that what consumers seek from media usage may not be what they obtain. Papacharissi (2008:147) views that gratifications obtained are the outcome of gratification sought.

6.2.2. UGT and Media

UGT explains the usage of traditional and new media. Blumber (1993) in West & Turner (2004:123) outlines four basic reasons for using traditional media such as the television, radio, newspaper and magazine:

1. The need for a diversion (relief from personal and emotional tension),
2. The need for human relationships/affection (the feeling of friendship and help in societal intercommunication),
3. Personality/status (the need for self-concept and confidence in one's impact in the society) and
4. Surveillance (the need to be knowledgeable about things that might affect or help the person).

A study conducted by Karimi *et al.* (2014:46) indicate that the motives of students of higher institutions of learning for acquiring social networking were to be acquainted with old and current friends and to find new pals. McQuail (2005:423) states that socio-cultural factors such as types of media, availability of media outlet, content and message, and social pressure on media policy also affect particularity of media uses and gratification. Eadie (2009:511) indicates that uses-and-gratifications researchers have turned to identifying what mediates the relationship between media choices and how audience members are gratified by media use. He further mentions that researchers have identified three major classes of predictors that determined the audience needs:

1. Demographic,
2. Psychological, and
3. Environmental/contextual variables.

Lull (2000:103) argues that certain variables such as one culture to another, gender, religion and social class cause a difference in needs and the ways of gratifying them. Stafford *et al.* (2004:259) provide three ways in which gratification factors can be acquired by consumers: these are:

1. Content gratification (when the message of a particular medium is being used by consumers for information or entertainment),
2. Process gratification (when consumers prefer to use a particular medium because of enjoyment they find in using the medium), and

3. Social gratification (when consumers use a particular medium to satisfy their social interaction needs such as companionship, friendship, interpersonal communication and belonging).

The choice and selection of media by people can also depend on ethnicity, which is based on the language they speak, their cultural experience, the race and group to which they belong. Giles (2012:359) observes that audience members' media selections are likely to be based on their belief that the message will support their group vitality perception. Harwood & Vincze (2011:204) contend that some media choices are driven by unique group-level gratifications sought. He further points out that individuals seek out particular messages which support their social identity and avoid or reinterpret messages which threaten group identity. Williamson & DeSouza (2006:20) note that ethnic media help to strengthen communities, minimise social isolation and promote or maintain culture and language. Feng & Nzai (2014:28) view that ethnic media provide the participants with opportunities to make a connection and communicate with their ethnic culture and society. In other words, the motive for selecting particular media by audiences has made some of the media become ethnic media. Matsaganis *et al* (2011:3) define ethnic media as “media that are produced *by* and for

1. Immigrants,
2. Racial, ethnic, and linguistic minorities, as well as
3. Indigenous populations living across different countries.

Matsaganis *et al* (2011:3) further observe that in Canada, there are 250 ethnic newspapers that represent about 40 ethnic communities and over 40 television stations that present programmes in different kinds of ethnic groups. They further observe that Europe and the United Kingdom are the countries that have witnessed the emergence of the largest number of ethnic media because both British citizens and residents read over 100 ethnic daily and weekly newspapers and periodicals. They are also exposed to over 15 ethnic radio stations and more than 30 ethnic television stations. Most countries have exposure to ethnic media in the form of television, radio or print media.

6.3. Application of Uses and Gratifications Theory in Television

Uses and Gratification Theory (UGT) examines how television fulfils certain needs in viewers or TV consumers. UGT has been applied by various scholars and studies on the motives for using television. Papacharissi (2008:137) states that UGT examines the nature of audience involvement and gratification obtained from viewing television. Eighmey & McCord (1998) in Karimi *et al* (2014:54) observe that the UGT has been quite successful in understanding consumers' motivations and behaviours in the context of traditional media such as radio and TV. Chandler (2000:76) notes that TV programmes may gratify different needs to different individuals, as according to UGT. Obono & Madu (2010:75) observe that most of the TV viewers use television as a major information provider. An empirical study by McQuail (2005:426) and West & Turner (2004:156) of the UGT on why people watch TV programmes revealed the following:

1. To source for information about important events and conditions in society that are surrounded by media,
2. Social interaction,
3. Entertainment.

Sparks (2013:72) states that people watch television for the following reasons

1. Habit
2. Companionship
3. Relaxations
4. Escape
5. Passing time and
6. Social interaction.

Sonko (2010:2) points out that parents use television to interact with and keep company with their children. Rubin (1981) in Rizkallah & Rizzouk (2006:72) mentions five most important TV viewing motives by older people:

1. Relief from boredom,
2. Information,
3. Entertainment,
4. Social interaction, and
5. Companionship.

The study conducted by Anjum & Michele (2014:830) discover that the major gratifications derived from watching transnational television among Pakistani Diaspora in Canada were for information, entertainment, and awareness of current, political, social, strategic and economic issues. Rizkallah & Rizzouk (2006:720) find out in their study that Arab American adult immigrants watch television for entertainment, social interaction, habit and information. Anjum & Michele (2014:830) also revealed in their study that Pakistani Diaspora in Canada was not watching TV for personal and tension release needs but for specific motives. A study by Nwabueze *et al* (2012:1) shows that the need for information, quality of programmes and entertainment nature of programmes are major gratifications that motivate exposure to satellite TV viewing among viewers in satellite households in the Southeast zone of Nigeria. Bhat (2015:8) discovers in his study that most inhabitants of Kashmir Valley in India watch television to get information and education, not for entertainment. Jamal & Mekote (2008:10) examined Kuwaitis' motives for viewing and avoidance of Al-Jazeera television channel; the finding reveals that Kuwaitis watched Al-Jazeera because it provides information without any restriction, freedom of expression to discuss sensitive issues on politics, and it also exposes the bad behaviour of Arab leaders.

On the other hand, ethnicity and language can also be viewed as strong factors that determine TV viewing motives. Rizkallah & Razzouk (2006:65) argue that ethnicity has proved to be an important factor for TV viewing motives. Zohoori (1988) in Rizkallah & Razzouk (2006:65) conduct a study on TV viewing motives between immigrant children of different ethnic groups and American children. The study reveals that both immigrant children and American children were motivated to use TV for learning, social interaction, companionship and escape. Feng & Nzail's (2014:29) study reveal that Chinese participants expected to see their own ethnic, language, racial, and cultural identities, events, and/or news through the Internet and TV. Ikeda (1992) in Rizkallah & Razzouk (2006:65) discover that language learning, entertainment and information are the major TV motives for Chinese immigrant children in the United States. Ankit (2014:7) investigates the motives of Arabic speaking viewers for watching English or dubbed TV programmes; the study shows that learning English is among the most important motives for the respondents to watch foreign-language programmes. Harwood & Vincze (2011:383) discovered in their study that the second language can be a barrier to the viewers in bilingual contexts. Munyoki & Kirigo (2011:8) indicate that motivation for viewing TV programmes depends on the language of the programmes. Rizkallah & Razzouk (2006:72) reveal

in their study that Arab Americans rely on Arab TV for information on what is going on around the world and their countries of origin.

Similarly, the choice or preference of TV station can also determine the TV viewing motivation. Munyoki & Kirigo (2011:1) describe preference as a “Choice between alternatives and the possibility of rank ordering of alternatives based on the degree of happiness, satisfaction, gratification, enjoyment or utility they provide.” The study conducted by Alhassan & Kwakwa (2013:203) identified the following: the image of the station, clear reception, station heritage, news coverage and kinds of the programme as five major factors that influence the choice of TV station watched by inhabitants of Akropong Akuapem in the Eastern part of Ghana. The study conducted by Munyoki & Kirigo (2013:3) also found that Citizen TV was preferred by the majority of primary teachers in Langata Division, Nairobi. The significant factors that influenced teachers’ choice for selecting a television station were: the quality of news coverage and presenters that appear on the TV station and the variety of programmes that are broadcast through a clear TV reception signal. The study carried out by Bhat (2015:8) reveals that television viewers in Kashmir Valley preferred to watch Indian Urdu Television Channels to other TV stations. On the other hand, Munyoki & Kirigo (2011:8) believe that channel loyalty also influence the choice of TV stations. Goodhardt *et al.* (1987) in Munyoki & Kirigo (2011:8) define channel loyalty as “the extent to which viewers tend to view programmes from one channel rather than distributing their viewing time equally among different channels.” Munyoki & Kirigo (2011:8) observe that if the viewer’s based their loyalty on a specific TV channel, there will be decreased watching of other available TV stations.

The choice of TV programme constitutes to TV viewing motive. According to Nwabueze *et al* (2012:3) UGT explains why the audiences watch certain programmes. Munyoki & Mwanzia (2009) argue that programming and scheduling are important variables for predicting the choice of TV viewing. Lin (1993:224) posits that audiences are able to dictate their content selection and use a pattern for the purposes of fulfilling their gratification expectations. Mwanzia (2009) notes that local productions are having a positive impact on their audience level and stations that air local programmes (drama, comedies, and reality shows) before and after prime time news have high viewership. The study conducted by Mwanzia (2009) also establishes that the programmes that station airs highly influence the choice and preference of television by public primary school

teachers. Nwabueze *et al* (2012:3) reveal that qualities of programmes are among the basic factors that motivate audience in developing nations to watch satellite television channels. Onah & Anyaruvu (1998:7) are of the opinion that any TV station that offers clear pictures and interesting programmes, other things being equal, is more likely to have more viewers.

6.4. Shannon and Weaver's Model of Communication

Steinberg (2007:29) states that Shannon and Weaver were workers in Bell Telephone Laboratory in the United States of America; they were mainly concerned in discovering engineering solutions to the problem of signal transmission. He further explains that Shannon and Weaver focused on how the channels of communication could be utilised most efficiently, i.e. how to send a maximum amount of information along a given channel and think about the model in terms of how a telephone message is transmitted. Steinberg (2007:29) states that Shannon and Weaver worked for the Bell Telephone Laboratory in the United States of America, they were primarily interested in finding engineering solutions to the problem of signal transmission. He further explains that Shannon and Weaver concentrated on how the channels of communication could be used most efficiently.

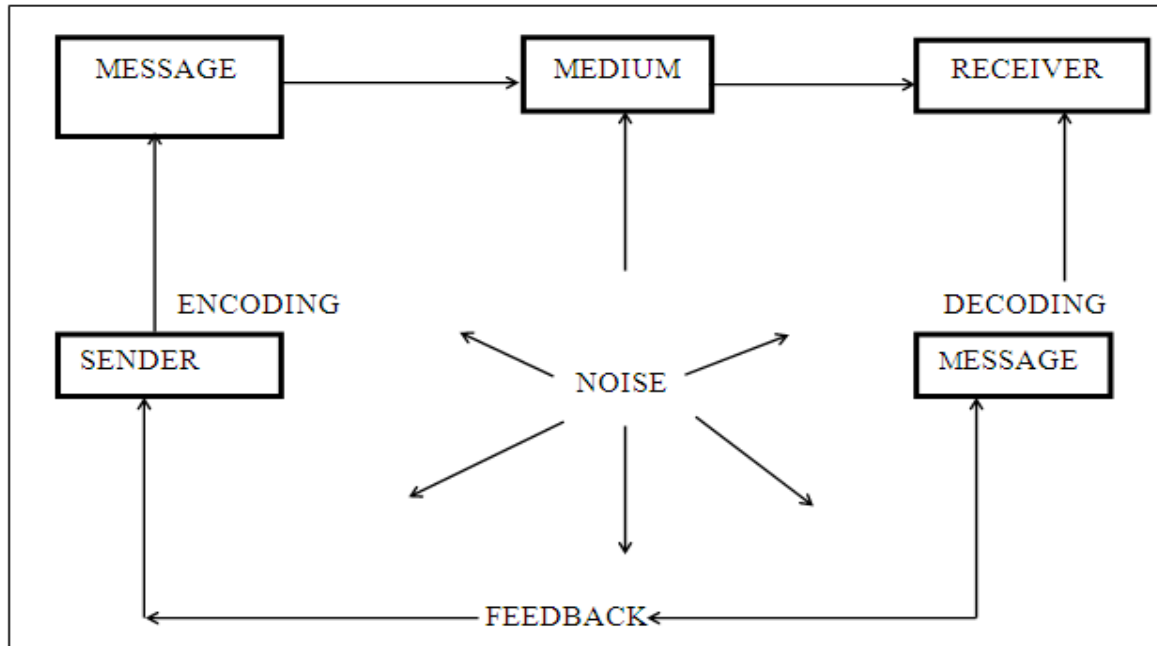


Figure 3 :Shannon and Weaver's model of communication

Adapted from Hartley & Bruckmann (2002:12)

Steinberg (2007:29) explains that in the model, an information source means communicator who encodes a message which is converted by the transmitter (telephone) into a signal which is sent through a channel (telephone line) to the receiver. The signal is received by the recipient (destination). Bitter in Steinberg (2007:29) also adds that Shannon & Weaver's model, describes mass communication in radio broadcasting for example, the announcer (information source) says words (the message) that are transmitted in the form of a radio wave (signal) to a radio receiver (receiver), which in turn would change the signal to an audible voice (the message) to be heard by listeners (destination) at home. In addition, Steinberg (2007:29) also views that Shannon & Weaver's model draws people's attention to the effect of the message i.e. the effect of noise on the reception and understanding of the message by the recipient because Shannon and Weaver's greatest concern was the efficient transmission of information from communicator to recipient and the clarity of the message that is transmitted.

Addition, Steinberg (2007:29) observes that Shannon & Weaver's model is often referred to as "Transmission or Technical model". He further notes that the theorists have maintained that the most important aspect of communication is the transmission process because if the communicator's message does not reach the recipient without distortion, then little communication can take place between them, Ellis & McIntock in Steinberg (2007:30) add that the theorists who adopt a technical view of communication concentrate on improving the transmission process-tools and techniques that will help us to communicate more efficiently. Eunson (2005:8) also views that the model helps to simplify the complexity of communication and makes it possible to analyse communication processes to see where the barrier to communication might be erected or where communication brake-down might take place, and how barriers to communication might be dismantled so that communication success can occur. Eunson (2005:8) also notes that the model has been very influential in the communication sphere.

6.4.1. Elements of a communication model

In view of discussions below, a regular communication model should embrace the following elements:

- An information source, which produces a message (sender)
- A transmitter, which decodes the message into signals
- A channel, to which signals are adapted for transmission.
- A receiver/reception, which decodes (constructs) the message from the signal.
- A destination, where the message arrives
- Noise is a defective factor: which means any with the message travelling along the channel which may lead to the signal received being different from that sent.

6.5. Analysis of advertising as mass-mediated communication from Shannon & Weaver's model

One of the definitions of advertising will be used to give an analogy of advertising as mass-mediated communication. According to Well *et al* (2003:10) “advertising is paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience.” The word “non-personal communication” from the definition of advertising means advertising is directed to a large heterogeneous audience and not directed to one person. Dominick (2005:359) argues that advertising is not face-face communication; it is focussed towards a huge group of unknown people. Adekoya (2011:8) agrees that advertising is addressed to a group with no specific person in mind. Similarly, it may be stated that communication can either be personal or non-personal. (Kotler & Keller, 2009: 294, Adekoya, 2011:8 & Bovee & Arens 1992:7) are of the view that there are two ways of communication of selling things either personal or non-personal:

1. Personal communication of selling means: when two or more persons communicate face-to-face or when the seller and buyer are together.
2. Non-personal communication of selling: is directed to more than one person that includes the use of different media to reach consumers/buyers.

Moreover, Well *et al.* (2003:156) posit that “advertising is not as personal as a conversation because it relies on mass communication which is more indirect and complex than simple conversation.” Semenik *et al.* (2012:16) agree that advertising is mass-mediated communication because it occurs not face-to-face but through a medium, such as radio, television, internet, social media, newspaper, magazine or billboard. In general, mass communication is non-personal communication because its message is directed to different kinds of people similar to the definition of advertising. Steward *et al.* (2011:303) explain that in “mass communication the audience is relatively large, heterogeneous and anonymous to the source.”

In mass communication, there are two important components, these are source or communicator and receiver or recipient likewise in advertising as its definition ends with identified sponsor, it means there is also source and receiver. Arnes *et al.* (2012:125) state that by applying the mass communication model to advertising, one could say that the source is the sponsor, the message is the advertisement, the channel is the medium and the receiver is the consumer or prospective

buyers.

- Source
- Message
- Channel
- Receiver

1. The Source: the source or communicator can be described as a person who has a need or desire to convey an idea or information to others and he/she creates a message either in the written or in verbal or nonverbal form. The communication scholars, (Mersham & Skinner 2005:7; Seiler & Beall; 2011:4 & Baran 2006:5) describe the communicator as the following:

- The sender who has a need or desire to convey an idea or concept to others,
- The source of the communication transaction,
- The originator of the message, the source who initiates the communication process and in speech communication, and
- The source can be identified to be the speaker, the one delivering the message.

According to Well *et al* (2003:158), “the source of advertising is the advertiser and its agency and they both determine the objectives for the advertisement in terms of the effects they want the message to have on the consumer.” Trehan & Trehan (2010:10) state that advertiser also refers to the sponsor who is issuing advertising and it can be manufacturers, wholesalers, retailers or all of them may join hands to issue advertisements. Pandey (2011:46) notes that the “advertiser is the most commonly interpreted source because it is the advertiser who is using the system to gain reception from the receiver.” Arens *et al.* (2012:125) argue that the basic source of a marketing message is the organisation that has the information it needs to communicate with others. Trehan & Trehan (2010:5) posit that source in an advertisement message can be direct source or indirect source, Direct source refers to the organisation itself which plans to send the message to the target audience, while Indirect source refers to message source whereby a model, attractive personality, sportsperson, film actor or actress etc may convey the message of organisation to large

audiences. They further point out that these message sources are selected by organisations to convey the message to the audience because popular personalities are more attractive and messages given by them will attract the attention of audiences. Many companies spend an enormous amount of money on a particular person to endorse their product but some organisations choose common consumers as their message source person to increase credibility and reliability of the message.

2. The message or medium- message is the idea or information which the source consciously intends to share. Dunn & Goodnight (2011:6) agree that the message is the thought, feeling, or action that is sent from the source to the particular person with the use of symbols. Pandey (2011:47) states that the message in advertising refers to the content and form of the advertisement which enters into the perception process of the receiver. Adekoya (2011:13) indicates that the advert message is put into a symbolic form such as pictures, written or spoken words about products or services. Pandey (2012:48) maintains that the message should be presented in such a way that can easily be translated from the language of the advertiser into the language of the consumer. Arens *et al.* (2012:126) observe that message interpretation is partially determined by the words and symbols in the advert. Trehan & Trehan (2010:7) add that advertisers should ensure that the delivery message is understood by the consumers. Well *et al.* (2012:162) argue that the process of creating an advertising message begins with an analysis of the marketing and advertising strategy and target audience to craft a message strategy. Trehan & Trehan (2010:60) agree that an advertisement message depends on upon factors like customers characteristic, buyer behaviour, competition, cultural factors, legal factors and available finance. The message of the advertiser has to pass through a medium that will deliver the message to target audience.
3. The channel: channel as one of the components of communication is described as the vehicle through which a message is passed or communicated from sender to receiver. Lowe (1995:7) also opines that medium is the carrier or bearer of the message, signs and symbols. Nunn & Goodnight (2011:8) state that channels or mediums include the various types of media television, radio, movies, newspapers, magazines, computer chat rooms and

social networking sites like Facebook as well as letters, reports, email and our voices. The channel can be described in advertising as the vehicle that transports an advert message. Arens *et al.* (2012:126) state that advertisers use mass communication, such as television, radio, newspaper, magazine, billboard etc to send its message to many individuals simultaneously. Pandey (2011:49) points out that the advertising communication channel consists of media, for example, print media (newspaper, magazine, direct mail, and billboards), electronic media (radio, television), billboard, the point of purchase material, and so forth. He (ibid) further stresses that all these media have their specific strengths and weaknesses and all of them are capable of creating an impact on the target audience in differing degrees relying on the audience profile and the communication message applied.

4. The receiver: receiver can be described as a recipient who receives or interprets the message from the source. Lowe (1995:7) defines recipient as the receiver of the message and it is only when the message has been received by him or her, then communication has taken place. Belch & Belch (2003:141) note that in advertising, messages may range from simply writing some words or copy that will be read or as a radio message or producing an expensive television commercial. Pandey (2012:50) adds that the receiver of the advertising message is the target audience or consumers who read, hear and see the advertising message and decode it. Trehan & Trehan (2010:7) agree that receivers are target audience and they consist of potential buyers, current users, individual, groups and the general public. Belch & Belch (2003:143) believe that the receivers are the consumers in the target market or audience who read, hear and/ or see the advertiser or marketer's message and decode it. Arens *et al.* (2012:126) explain that the receiver is usually the consumer who receives the advertiser's message. They further observe that the advertiser must always be concerned about how the consumer will decode or interpret a message. Trehan & Trehan (2010:7) opine that consumers or target audience must be able to decode the advertiser's message in the same manner in which the advertiser intends to deliver it. The feedback from target audience determines if the message of the advertiser has been received.

5. Feedback- feedback is the response the sender of the message receives from the receiver. Seiler & Beall (2011:22) describe the feedback as the response a receiver sends back to a source and enables a sender to determine whether the communication has been received and understood as intended. According to Arens *et al.* (2012:127) in advertising, feedback can take many forms: redeemed coupons, phone inquiries, visit a store, requests for more information, increased sales, responses to a survey, e-mail. Pandey (2011:56) adds that form of feedback occurs through sales but it is often hard to show a direct relationship between advertising and purchase behaviour. That is why some marketers use other methods to receive feedback such as customer enquiries, store-visits, coupon redemption, and reply cards etc. Belch & Belch (2003:145) argue that advertisers or marketers are very interested in feedback, the ultimate feedback occurs through sales but advertisers are not in direct contact with their customers, they must use other means to obtain the feedback on how their messages have been received from their customers such as customers' inquiries, store visits, coupon redemptions and reply cards. Trehan & Trehan (2010:8) indicate that an advertiser obtains feedback through salesman reports and market research.

6.6. Conceptualising a Model for Public TV Stations and Advertising Agencies & Marketers

The combination of Uses & Gratification Theory and Weaver & Sharon will be used to present a model for Public TV corporations in Nigeria and South Africa.

6.6.1. An overview of NTA, BCOS and SABC policies and organisational charts

The Figure below is an excerpt that was taken from policies and organisation charts of BCOS, NTA and SABCTV. From the figure below (figure4), public TV is referred to as a source that communicates to advertisers directly through its department of marketing/commercial. Advertisers also communicate back to public TV via the department of marketing. This enhances effective feedback between advertisers and public TV because the department of marketing/commercial in a public TV organisation chart serves as a channel that helps advertisers to relate to public TV directly and this serves as two-way communication. The two-way communication that occurs between the advertisers and public TV broadcaster also gives the advertisers and marketers licence to decide on the schedule, time and types of programmes they want their products or services to be slotted-in within the programmes of public TV. Hoven (2009:79) affirms that an advantage that

advertisers have is that the advertisers make a decision on what and when something is to broadcast on television.

However, the figure below also shows that public TV only sends programmes to viewers and which also contain product placements and commercial breaks of advertisers. But there is a communication gap and lack of feedback between public TV and its viewers as main customers and active participants because, in the figure below, public TV does not have a platform or department that serves as an intermediary for the viewers such as a marketing department. The communication that occurs between public TV and viewers in the figure below is one-way communication. Two-way communication only occurs between the viewers and **Broadcasting Regulatory Body** if the viewers have complaints to lodge about public TV.

As a matter of fact, this figure 4 shows that public TV generates funding from three sources which are advertisers, government and from viewers by payment of TV licence fees which is established by law in certain countries like South Africa while in Nigeria there is no policy that states that TV viewers should pay TV licence fee. Nevertheless, public TV viewers are also supposed to have a direct relationship with public TV because viewers (South Africa) also contribute in funding public TV as advertisers do. Moreover, public TV services in Nigeria and South Africa are established and accountable for the citizens and non-citizens (as discussed in chapter 5 of this study). Kupe (2012:2) affirms that public service broadcasting is not commercial or state-controlled but is only for public service, In addition, the viewers are seen as active participants according to UGT. Penzhorn & Pitout (2006:86) state that “viewers are seen as active participants who use the TV for their own individual purposes.”

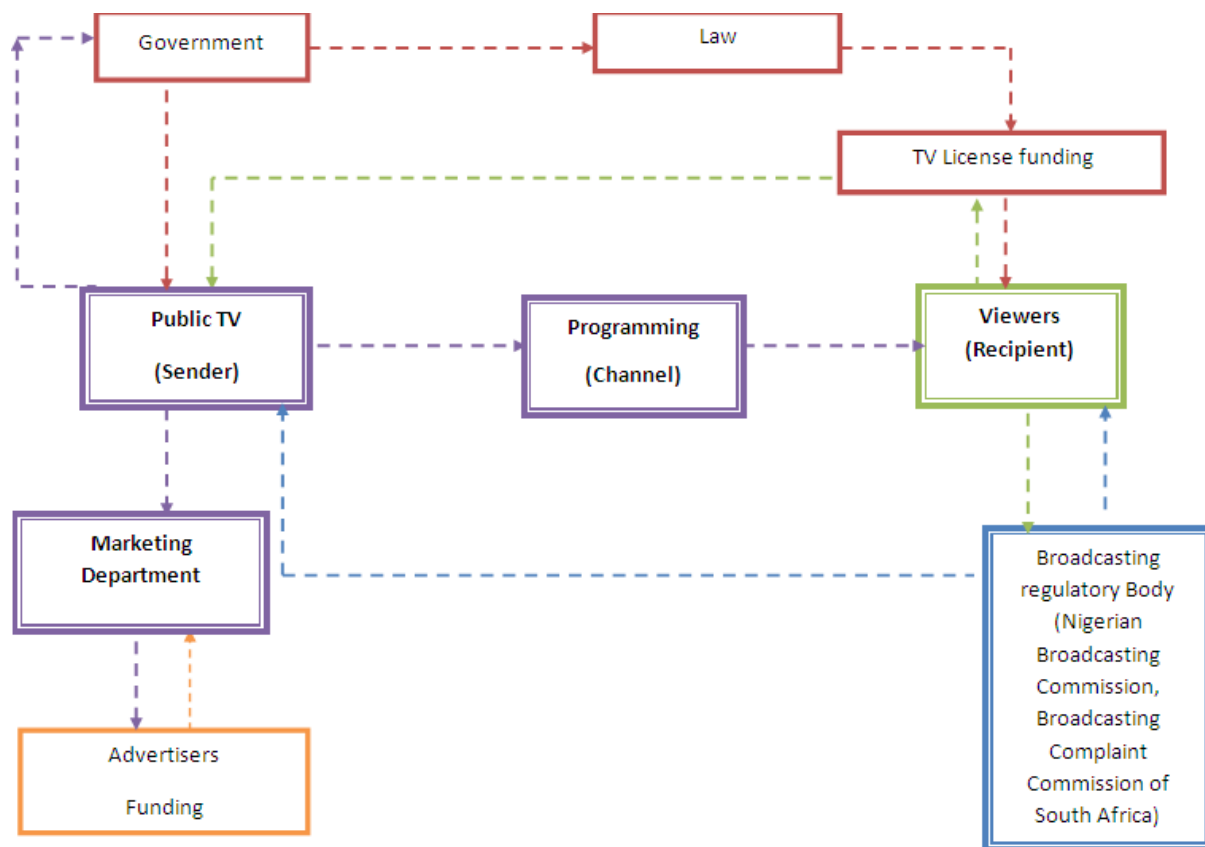


Figure 4: An excerpt from policies and organisation charts of BCOS, NTA and SABCTV

6.6.2. A conceptual model for public TV Stations in Nigeria and South Africa

In view of Uses and Gratification Theory as well as the Shannon and Weaver model, I propose in figure 5 that there should be a **Platform or Department** in public TV corporations that will create an avenue for viewers to express their own views, attitudes and opinions about public TV and this will serve as two-way communication between public TV and viewers in the same way that the public TV does for advertisers with the creation of a commercial/ marketing department. In the figure below, viewers are only allowed to lodge complaints to a regulatory body. This is the only way viewers communicate with public TV, i.e. no direct access to public TV by viewers. Moreover, not all complaints can be treated day by day by a broadcasting regulatory body, especially with a country that is populated like Nigeria with a 164 million populations. Apart from being an intermediary between the public TV and its viewers, the **Platform** can also be involved in viewers' opinions research and may also serve as in-house Television Audience Measurement (TAM). At times the reports of the companies that handle television rating services may not be

accurate and unsuitable but by having In-house TAM will serve as an alternative for public TV stations on viewership measurement. For instance, In 2013 SABC and ETV criticised the audit reports of South African Audience Research Foundation (SAARF) on television viewership. According to SABC News 2013 [Online], the SABC spokesperson, Mr Kganyago states that “SAARF has failed to keep up with the evolving South African demographic profile and failed to properly maintain the household metres used to gather the TAM information.”

Nevertheless, the below figure shows a public TV organisational chart with a platform which may be called **Department of Evaluation** which will be responsible for audience research and statistics as well as viewership measurement service and also serves as an intermediary between public TV and its viewers.

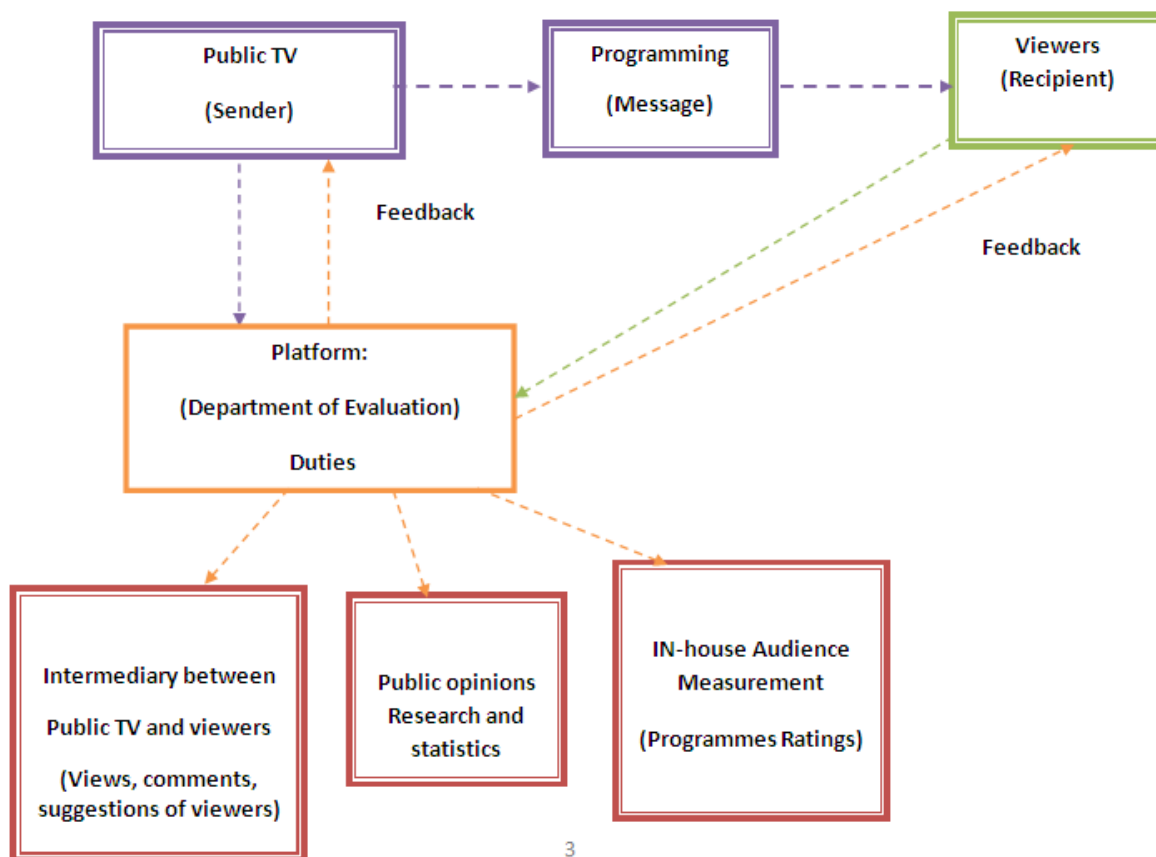


Figure 5: Conceptual framework for public TV

In keeping with above two theories, the public TV broadcasters need to take note of the following in order to create two-way communication with viewers and gratify their needs:

- Platform: public TV broadcasters must be able to create a platform in their corporations that will allow the viewers to communicate with them directly in order to enhance two-way communication. This platform may be called **Department of Evaluation**.
- The platform must be able to serve as an intermediary between public TV and the viewers in case the viewers want to commend, comment and suggest an idea to improve public TV.
- The platform (Department of Viewers' Opinion) must be able to conduct regular research to gain perspectives on viewers' opinions to understand that viewers are active participants according to Uses and Gratification Theory and must identify the following:
 1. Gratification motives of viewers for accessing public television stations programmes;
 2. The preferred or favourite public television station among the viewers or which public TV viewers prefer to watch;
 3. The factors that influence the choice of public television stations and identify kind of programmes the viewer's enjoy watching on public television stations
 4. The viewers' reactions on importance and contents of public TV programmes and
 5. The Department of Viewers' Opinion needs to identify what viewers expect from the public TV channels, what they dislike about the programmes they produced and the viewers' opinions on commercials. This will serve as two-way communication between public TV in Nigeria and South Africa with the viewers.
- Finally, the platform (Department of Viewers' Opinion) must also serve as **In-house Television Audience Measurement (TAM)** apart from using organisations handling viewership measurement such as Nielsen Media Research. The platform must be able to answer the following 5Ws & H for effective programmes:
 1. Who? - Identify the viewers, of what age they are and how many viewers will receive their programmes.
 2. What? - The purposes of the programme (is it for information, entertainment, education (gratify motives)).
 3. Why? - Reasons for presenting programmes and what they want to achieve (perceive gratification).

4. When? – The best time to present programmes on TV.
5. How? - The method of presenting the programmes.

6.7. Conceptualising a Model for Advertisers and Marketing In Nigeria and South Africa

The combination of Uses & Gratification Theory and Weaver & Sharon will be used to present a model for advertisers/Marketers and advertising agency in Nigeria and South Africa.

6.7.1. AN overview of advertising objectives

Most commercials' advertising on TV is aimed to achieve communication objectives and marketing objectives. Advertising objectives are usually based on two things. Panda (2007:549) mentions that advertising has a dual objective (1) to communicate about the product or service and (2) to achieve sales. (Smith & Zook, 2011:33; Trehan & Trehan, 2010:81; McDonald & Wilson, 2011:78 and Belch & Belch; 2003:190) state that advertising has two main objectives from the advertiser's view, (1) communication objective (approach) and marketing/sales objectives (approach). According to Smith & Zook (2011:234), communication objectives in advertising typically refer to how the communication should affect the minds of the target audience e.g. attitude, interest, awareness or trial while marketing objectives refer to distribution penetration, market share, sales and launching a number of the new product.

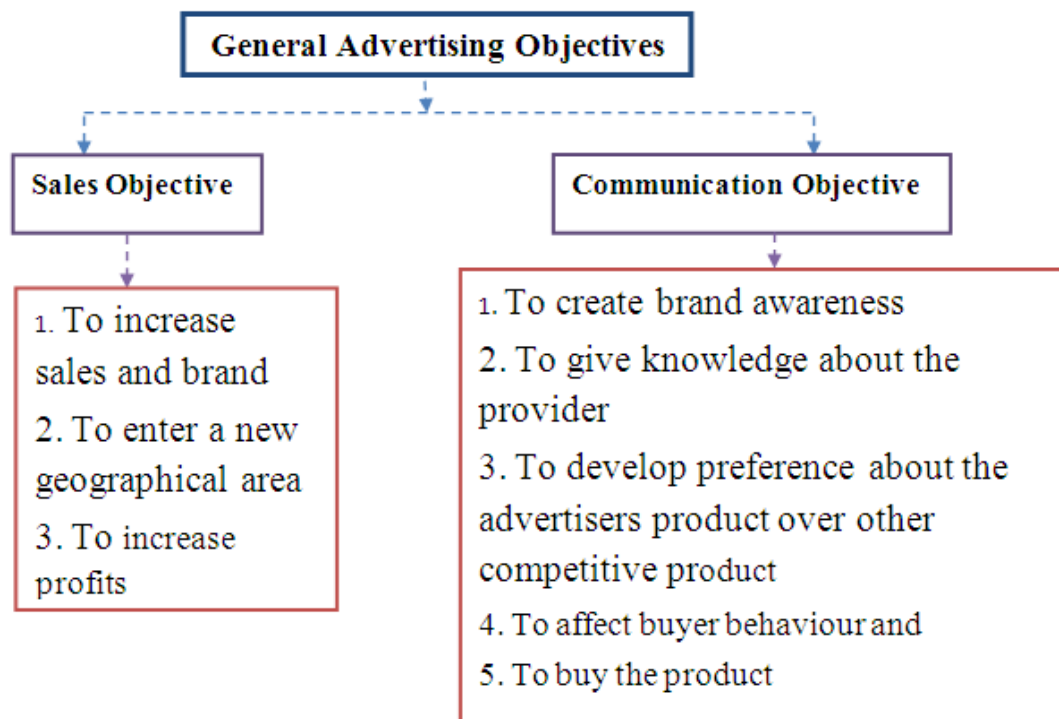


Figure 6: Advertising objectives :communication & Marketing objectives

Adapted from Trehan & Trehan (2010:81)

In order to achieve these advertising objectives in figure 6, commercials advertising are attached to programmes so that viewers can see such commercials. Khouaja & Bouslama (2011:5) argue that TV advertisements are never transmitted alone; they are slotted in a TV programme context. Takeda & Yamazuki (2006:8) agree that one way to maintain commercial revenue is to tie-up with TV programmes. Nyekwere *et al.* (2013:175) note “advertising through traditional media relied on a model of interrupting and disrupting consumers’ life.” On the other hand, some viewers believe that commercials are interruptions towards their programmes. Nelson *et al.* (2009:8) observe that people like watching television but they dislike watching television commercials. Green (2011:6) contends that people who are paying high attention to a television programme would have a negative reaction to commercial interruptions. Li *et al* (2002:40) maintain that advertisements within the programme are intrusive but rather, the advertisements should be seen as interrupting the aims of the viewers to be considered as intrusive. As a result of interruption during the programmes, some viewers have to zap/zip to another station in order to avoid commercials. Opoku-Agyemang (2009:23) explains that “the tendency that the viewer would zap across the

other networks to watch a different soap while the present one is on the commercial break is very high." Semenik *et al* (2012:482) argue that due to bad attitudes towards television advertising consumers have developed ways of avoiding exposure to television commercials. According to Speck & Elliott (1997) in El-Adly (2010:1) TV advertising avoiding behaviour(s)' involves all activities by television viewers to diminish their exposure to the message of television advertisements. El-Adly (2010:1) classifies TV advertisements avoiding behaviours into three parts:

1. Physical avoidance: leaving the room during the presentation of advertisements.
2. Mechanical avoidance: pressing a button on the remote control to change channel, muting or decreasing the volume, switching off the television during ads.
3. Cognitive avoidance: engaging in other activities while ads are showing, such as talking to other people or performing household tasks Speck & Elliott (1997) in El-Adly (2010:1) conclude that advertisements avoidance was higher for TV than for other media.

6.7.2. A conceptual model for advertisers and marketing in Nigeria and South Africa

For the TV viewers to have positive attitudes towards commercials /advertisements on TV, I propose a framework in figure 6 that will assist the advertisers and marketers to achieve both communication and marketing objectives. Onah & Anyaruvu (1998:7) indicate that the objective of any advertiser is not only to communicate messages about his products/services to the target audience but also to receive a favourable response. Tehrani *et al* (2014:54) state that positive attitude towards advertisements refers to overall feelings and assessments of people about advertisements.

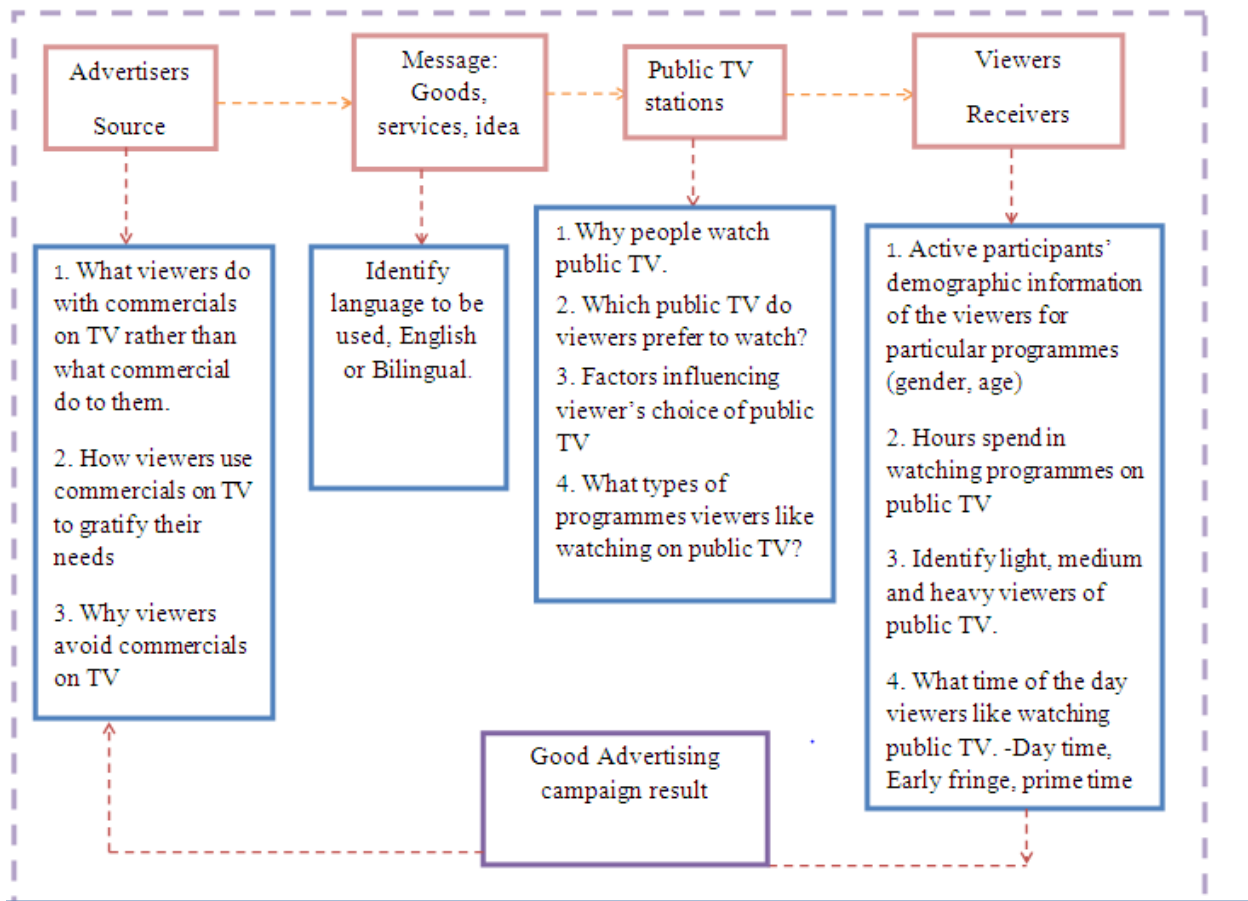


Figure 7: Conceptual model for advertisers and marketers

Communicator: From the below model in figure7, I propose that advertising agents and marketers as a source of communication who have something to deliver, must first see viewers as active participants and prospective buyers by applying the Uses & Gratification theory in advertising. The advertisers must be able to investigate what viewers do with commercials /advertisements on TV rather than what advertising does to them, why viewers allow themselves to be involved with particular commercials/advertisements on TV, how viewers use commercials/ advertisements on TV to gratify their needs, what viewers expect in commercials/advertisements on TV, and what influences viewers in watching commercials on TV. O'Donohoe (1994:55) argues that Uses and Gratifications Theory in advertising might likewise be useful in understanding various facets of advertising experience. Singh (2011:62) agrees that uses and gratifications model to the study of advertising might be useful for advertising campaigns.

Message: Advertisers must be able to investigate what kind of language to use in delivering their advertising campaign messages to viewers whether to use one language or bilingual. They must know if the language used in commercials/advertisements affects attitudes of viewers toward commercials/advertisements on TV. The use of language in commercials/ advertisements is very important especially in a country that has an ethnic identity. Burton & Yang (2014:1) define “attitude toward the advertisement language as a predisposition to respond in a favourable or unfavourable manner to the language used.” Moreover, the selection and choice of media by an individual can also depend on ethnicity, which depends on cultural experience, the language they speak, as well as the race and group to which they belong. Giles (2012:359) observes that “audience members’ media selections are probably to be based on their belief that the message will support their group vitality perception.” Harwood & Vincze (2011:204) contend that individuals find out specific messages which endorse their social identity and avoid or reinterpret messages which intimidate group identity. Advertisers and marketers should know that the ethnicity and language can likewise be seen as major factors that determine TV viewing motives. Rizkallah & Razzouk (2006:65) argue that ethnicity has been demonstrated to be a significant factor for TV viewing motives. The study conducted by Burton & Yang (2014:1) reveals that “language use and preference as an acculturation sub-dimension did predict consumers’ positive and favourable attitudes toward Spanish-language television commercials.”

Channel: If advertisers /marketers want to use public TV stations as channels of reaching large heterogeneous viewers: they must first find out why people watch public TV, which public TV viewers prefer to watch, how individuals use public TV stations to gratify their needs and what factors influence their choice of station in order for them to know specific TV stations that they will spend advertising campaigns on and what types of programmes viewers prefer watching on public TV. Rust *et al* (1992:1) state that advertisers should rather get it right the first time, to better predict viewing choice. This will help the advertisers to determine viewers’ reaction to commercials on public TV stations and it will also assist the advertisers to determine the attitude of viewers towards public TV stations and programmes. Onah & Anyaruvu (1988:7) posit that there is a need for advertisers and sponsors to have access to audiences and station and programme research findings before investing their advertising appropriation.

Receivers: Advertisers must be able to analyse demographic information of the viewers on hours spend for watching a particular programme on public TV stations (such as sex, age, education etc). The study conducted on education and TV viewing time by De Cocker *et al* (2013:6) indicate that “individuals with a higher education have lower levels of TV viewing time.” Brown and Keller (2000) argue that individuals watch television for specific motives and a number of hours per day. Akingbulu (2010:29) states that a number of survey reports note that the average daily television viewing time is as high as five to six hours. They must be able to identify between light, medium and heavy viewers. For instance, Byfield (2000) in Hammer *et al* (2006:3) reveal that heavier “viewers offer a lower viewing intensity in both programmes and commercial breaks and that light viewers are generally more attentive during the commercial breaks.” The study conducted by Hammer *et al* (2006:3) reveal that light viewers were no more prone to deliberately watch advertising or recall advertising message than heavier viewers. The advertisers must also study which time of the day viewers prefer to watch public TV stations. Voorveld & Viswanathan (2014:9) posit that some studies propose that television viewing is a more basic activity during the evening than other times of the day. Russell & Russell (2009:6) agree that in prior research prime time was chosen because it draws the huge audience of viewers and also prime time was top-rated among television series by Nielsen during the beginning of the 2004–2005 season. On the other hand, Belch & Belch (2003:364) note that daytime TV normally attracts women while early morning draws women and children. Brierley (1995:106) views that the daytime is when housewives and women with babies are at home.

6.8. Summary

Communication theorists apply models to identify important elements of the communication process and to present a real picture of how the elements relate to each other during real communication. This chapter used a combination of Uses and Gratification Theory and Weaver & Sharon to present a model for Public TV in Nigeria and South Africa and advertisers in both countries. Gratification Theory (UGT) is the theory which explains how people use media for their need and gratification and provides an understanding of what motivates people to proactively and dynamically select certain media to fulfil their particular needs.

6.9. Conclusion

UGT has been used to explain the purposes for using television. Shannon & Weaver model assists to clarify the complexity of communication and makes it simple to analyse communication procedures to see where obstacles to communication might be raised or where a communication breakdown might occur, and how obstacles to communication might be disassembled so that communication successful communication can occur. Advertising is analysed mass-communication from Shannon & Weaver because it does not occur face-to-face but by means of a medium, such as radio, television, the internet, social media, newspaper, magazine or billboard. The next chapter explains the research method that was used for this study.

Chapter 7

RESEARCH DESIGN AND METHODOLOGY

7. INTRODUCTION

The previous chapter has provided the conceptual models for public TV stations and advertisers/marketers. This chapter is to present a description of the method employed in gathering data for this study. The chapter consists of the research design and research methods and a brief description of the study area, population of the study area. The sample size, sampling procedures, as well as instrument used reliability of the instrument and pilot study, are also highlighted. The last section provides ethical considerations and the procedure involved in data processing.

Leedy & Ormrod (2005:2) define research as a systematic process of collecting, analysing and interpreting information (data) in order to increase our understanding of the phenomenon about which we are interested or concerned. According to Klopper *et al.* (2006) the primary objectives of the research are to discover problematic entities that form part of events about which we are ignorant, to demonstrate causal relationships between entities and events that have not been associated with one another before and to use new insights to invent new ways of doing things. Goddard & Melville (2001:1) observe that “research is not just a process of gathering information but it is about answering unanswered questions or creating something that does not currently exist.” Singh (2006:87) indicates that research methodology includes the systematic methods by which the researcher begins from the initial recognition of the problem to its last conclusions.

In a nutshell, research consists of all procedures from the defining of the research problem (s) to the testing of the conclusions drawn from the study against the hypotheses that were formulated at the beginning of the study (Saravanavel, 2008:40). On the other hand, Neuman (2006:7) argues that research begins with the choice of the topic (or research problem) and is completed only when the researcher informs others about his/her findings through e.g. publishing the report.

7.1. General Characteristics of Research

Singh (2006:4) mentions the following as characteristics of research:

- It discovers new knowledge or data from main or initial sources.
- It places importance upon the finding of general principles.
- It is an accurate systematic and exact investigation.
- It applies specific valid data gathering tools.
- It is consistent and objective.
- The researcher opposes the temptation to look for the data that back up his hypotheses.
- The researcher removes individual feelings and desires.
- It attempts to arrange data in quantitative terms.
- The researcher is eager to follow his approaches to the conclusions that may be unknown and lead to social dissatisfaction.
- Research is cautiously recorded and reported.
- Conclusions and generalisations are arrived at carefully and cautiously.

The researcher followed the principles of data gathering and cautiously recorded and reported the findings of the study.

7.2. Research Design and Methods

This section provides a description of the research design and method. It is divided into two areas i.e. an introduction to the research design and quantitative and qualitative approaches and methods. This segment presents a description of the research design and method. It is divided into two parts i.e. an introduction to the research design and quantitative methods.

7.2.1. Research Design

According to William (2006) research design provides the glue that holds the research project together, design is used to structure the research and to show how all of the major parts of the research project the samples or groups, measures, treatments or programmes, and methods of assignment work together to try to address the central research questions. Singh (2006:78) describes research design as a charting strategy which is established on sampling procedure. Saravanavel explains that (2008:42) research design is related to a blueprint developed by an

architect before he starts his/her work of construction, the plan set around the army before an assault or outline of an artist before the implementation of his ideas. Aina (2002:18) also describes research design as an idea of gathering data. Kothari (2004:31) says that the research design is the conceptual design within which the study is conducted; it composes the blueprint for the gathering, measurement and analysis of data. Kothari (2004:31) says that the research design is the conceptual structure within which the research is conducted; it constitutes the blueprint for the collection, measurement and analysis of data.

Saravanel (2008:42) however, observes that research design should be able to specify:

- “The sources and types of information relevant to the question,
- The approach that will be used for gathering and analysing data and
- The time and cost budget.”

Bless & Higson-Smith (2000:63) also add that the first steps in constructing a good research design require the researcher to answer several fundamental questions about research such as what, where, when and how much. In addition, Leedy in Aina (2002:50) suggests that in order to have a good design, four basic but fundamental questions need to be resolved with respect to data. These are:

1. “What data are needed?
2. Where are the data located?
3. How will the data be secured?
4. How will the data be interpreted? “

Onyancha (2002:69) adds that the research design should be designed specifically to answer the research questions.

The research design selected for the purpose of this study was quantitative research method because the nature of data dictated that the approach should be used in the design and the approach also gives the information required in measuring the attitudes and behaviour of viewers toward the commercial interruptions on public TV programmes. According to Leedy in Aina (2002:53), the basic rule in the choice of a study design and method is the way data dictates research methodology. He also observes that the research methodology adopts the nature of the data that will be amassed in the resolution of that problem. Kothari (2004:3) notes that quantitative research is focused on the measurement of quantity or amount. Bless & Higson-Smith (2000:37) explain

that quantitative research depends on measurement to compare and analyse various variables while qualitative research utilises qualifying words or descriptions to record forms of the word. Urban Wallence Associates (2015) points out that quantitative is purposely designed to provide reliable and accurate measurements that allow statistical analysis. Quantitative research can be also used to create models for public TV stations and advertisers that predict viewers' attitudes towards commercial interruptions on public TV programmes. Gorard (2003:3) states that whatever your selection of a primary procedure, there is a good possibility that your research should include numbers, at least at the beginning. Urban Wallence Associates (2015) argues that the main purpose for conducting quantitative research is to figure out how many people in a population share specific characteristics or like a certain idea.

7.2.1.1. Research methods in quantitative approach

Bryman (2008:11) states that quantitative research is connected with a number of different procedures to data collection. Myers (1991) reveals that the quantitative methods that are generally used and accepted in social science are: laboratory experiments, survey methods and formal methods e.g. econometrics and numerical methods such as mathematical modelling.

This study used a survey method to quantify data on the attitudes of viewers toward commercial interruptions on public TV programmes in Nigeria and South Africa. Since the primary focus of this study was to investigate, explain and describe the attitudes of viewers during commercial interruptions on public TV programmes, there could not have been a better method. Also, as a result of the quantity of information gathered, the survey appeared to be less expensive. The survey method was also more suitable for the work according to Wimmer & Dominick (2006) a large amount of information could be collected with relative ease.

Singh (2006:114) indicates that the survey method provides three types of information which are:

1. "What exists: the information of what exists is gathered by studying and analysing important aspects of present situation;
2. What we want: the information of what we want, is obtained by clarifying goods, goals, and objectives possibly through a study of the conditions existing elsewhere or what experts consider to be desirable and

3. How to get there: the Information of how to get this is collected through discovering the possible means of achieving the goals on the basis of the experiences of others or of opinions of experts.”

7.2.1.2. Survey as method

According to Bryman (2008:12), the social survey is one of the primary techniques of data collection which expressed the attributes of quantitative research. Leedy & Ormrod (2005:183) indicate that survey research includes acquiring information about one or more groups of individual, perhaps about their qualities, attitudes, opinions, or prior experiences by asking them questions and tabulating their answers. Similarly, Garson (2006) observes that survey research is the technique of gathering data from participants thought to be representative of some population, applying an instrument composed of structured or unstructured items (questions). Ogunyemi (2002:19) also notes that in the survey method, researchers attempt to get a review of a population through systematic observation, description and analysis of a population.

The researcher used the survey method because it can provide reliable and appropriate information, particularly for gathering information on viewers’ attitudes toward commercial interruptions on public TV programmes. They are also perfect channels for producing and measuring statistics on the attitudes and behaviour of viewers in a large population.

In addition, Babbie (2005) affirms that survey can be effective when a researcher needs to gather data on phenomena that cannot be instantly observed. Neuman (2006:275) also opines that several applied areas depend greatly on surveys: mass media, private policy research, marketing and government. Fourie (2001:331) maintains that the survey research is one of the perfect methods accessible to communication scientists who are interested in gathering original data, particularly in studies where the population is too huge for direct observation. Fowler, Jr (2009:11) notes that basic premise of the survey research method is that the answers people give can be used to accurately define attributes of the participants.

7.2.1.2.1. Types of survey methods

According to Chanimal (1996), a number of factors determine the kind of survey one prefers to conduct but the most significant factors are: how best to communicate with participants (conduct the perfect information), length and complexity of survey instrument, sample size, timing and budget. (Leedy & Ormrod, 2005:184 and Neuman, 2006:272) mention types of survey methods. These are mail, self-administered questionnaires, telephone interview, face-to-face interview and the web or online survey. Singh (2006:101) also classifies survey method into four categories:

- Descriptive survey methods are survey testing, questionnaire and interview;
- Analytical survey methods are observation survey, rating survey method, critical incident and factor analysis;
- School survey and
- Genetic.

The researcher used a self-administered questionnaire under descriptive survey method because it is cheaper and quicker as well as allows the researcher to give respondents the questionnaires directly. According to Ogunyemi (2002:16), the self-administered questionnaire is when questionnaires are given to people in a particular location or a certain area by the researcher. Leedy & Ormrod (2005:185) explain that the questionnaires can be sent to a large number of people including those who live thousands of miles away. They further note that the questionnaires may save the researcher travel expenses and postage, and are typically cheaper than lengthy, long-distance telephone calls.

7.3. Study Area

This study was conducted in Ibadan city of South-West in Nigeria and Durban a city in KwaZulu-Natal province of South Africa. The researcher used these two different countries in order to ascertain if the attitudes of viewers in Nigeria toward commercial interruptions are the same or differ from viewers in South Africa.

Durban (Zulu: *eThekwini*, from *itheku* meaning "bay/lagoon") is the largest city in the South Africa, province of KwaZulu-Natal. The Durban Metropolitan Area ranks second among the most populous urban areas in South-Africa. The municipality, which includes neighbouring towns, has a population of almost 3.5 million. Durban has the largest Asian community on the

African continent and has the largest Indian population. This is because the British established a sugar cane industry in the 1860s and farm owners had a difficult time attracting Zulu labourers to work on their plantations, therefore the British brought thousands of indentured labourers from India on 20 contracts of 5 years each. As a result of the importation of Indian labourers, the city of Durban is ethnically diverse, with a cultural richness of mixed beliefs and traditions. Zulus form the largest single ethnic group has a large number of people of British descent and has more Indians than any other city outside India. The city's demographics indicate that 68 percent of the population is of working age, and 38 percent of the people in Durban are under the age of 19 years.

The Durban Metropolitan Area (DMA) has a large and diversified economy with strong manufacturing, tourism, transportation, finance and government sectors. Durban has international airport called King Shaka International Airport serves both domestic and international flights, with regularly scheduled services. Durban is well-served by railways due to its role as the largest trans-shipment point for goods from the interior of South Africa. Durban has two kinds of taxis: metred taxis and minibus taxis. Metred taxis are not allowed to drive around the city to solicit fares and instead must be called and ordered to a specific location, (Statistics South Africa Community Survey, 2007).

Ibadan: Ibadan is located in south-western Nigeria, the capital of Oyo State. It is situated 78 miles inland from Lagos. Its population is estimated to be about 3,800,000 according to 2006 estimates. The principal inhabitants of the city are the Yoruba. Ibadan, surrounded by seven hills, is the second largest city in Nigeria. It came into existence when bands of Yoruba renegades following the collapse of the Yoruba Oyo Empire, began settling in the area towards the end of the 18th century. Ibadan is home to the first television station in Africa. The city is a major centre for trade in cassava, cocoa, cotton, timber, rubber, and palm oil. Ibadan has a few other important industries established like the confectionaries, oil processing plants, soft drinks, bottling and food factories, feed mills, tobacco factory, flour mills and sawmills. The production and related workers are next in importance, with 265 of the working population. They are followed by professional/technical and related workers (10.9%). Other occupations include the people engaged in administration and (4.5%) clerical and related workers (2.6%). The agriculture and related workers feature last, with 1.9 percent.

Ibadan has an airport and is served by the Ibadan Railway Station on the main railway line from Lagos to Kano. The city is respectively well linked by road, rail and air both domestic and internationally. Ibadan presents fascinating landscapes of traditional and modern features. Prominent in its old, indigenous core area is (OjaOba) and the king's place. Force Mopo Hill, one can easily see the sea of rusted brown roofs and buildings in places like Agugu, Ayeye, Idi Arere, Odinjo, Gege and Foko, (University of Ibadan, Post Graduate School of education).

However, the reason for choosing Durban city and Ibadan city for this study is based on similarities both cities have in common. For instance, Durban city is the largest City in KwaZulu-Natal Province, South Africa also Ibadan city is the largest city in South West, Nigeria. Durban and Ibadan are both metropolitan and commercial cities. Also, Durban and Ibadan are tourism centres that provide tourist information for both local and international visitors. In addition, television viewers in both Durban and Ibadan cities have direct access to their public television stations since no subscription is required to access public TVs, rely much on public television channels to know what is going on around the world, in their country, government, provinces and states and to get accurate information about government policies. They also depend on the public TV for educative, informative and entertaining programmes.

7.4. Population of the Study

The population is the candidates or people upon which the study is to be conducted. The population in this study comprised inhabitants of the city of Durban, KwaZulu-Natal South Africa and inhabitants of the city of Ibadan South-West, Nigeria. According to Bless & Higson-Smith (2000:84), population is the entire set of objects or people which is the focus of the research candidates or people which are being study.

Moreover, it was too difficult to engage all television viewers that live in Ibadan and likewise in Durban for this study. Also, this required much time, so there was the need to specify the group that would be involved in this research; therefore, there was a need for a target population that represented the entire population. Bhattacharjee (2012:65) posits that we cannot study the whole populations because of feasibility and cost constraints. Babbie & Mouton (2001:134) agree that target population is the population that a researcher wishes to generalise his findings on. Goddard & Melville (2001:34) are of the view that it is often not practical or possible to study an entire population. Odia & Oamen (2013:49) state that it is not always practicable to make an observation

on every person in whom a researcher is interested due to financial costs and time constraints. Wimmer & Dominick (2006:88) argue that there is a need for a subset of the target population that will be representing the entire target population.

The researcher decided to adopt a sampling technique that represented the target population of viewers in both Durban and Ibadan cities. The sampling procedure was applied in this study in order to get accurate and relevant information that might have been obtained if the researcher wanted to use the entire population of viewers in Durban and Ibadan cities. Bhattacharjee (2012:65) suggests that “it is extremely important to choose a sample that is truly representative of the population so that the inferences derived from the sample can be generalised back to the population of interest.”

7.5. Sampling Procedures

Sarantakos (2004:139) states that “sampling enables the researcher to study a relatively small number of units in place of the target population and to obtain data that are representative of the whole target population.” Gorard (2003:57) views that the purpose of sampling is to apply a moderately small number of cases to discover about a much larger number. Goddard & Melville (2001:34) also add that it is not practical or possible to study an entire population but it is necessary to make general findings based on a study of only a subset of the population which are called samples. Neuman (2006:219) defines a sample as smaller sets of cases a researcher selects from a large pool and generalises to the population. Singh (2006:78) reveals that the sampling is fundamental to all the statistical techniques and statistical analysis.

In other words, the researcher tried to choose a sample of a target population of viewers from Durban city and Ibadan city by using a sampling size technique.

7.5.1. Determination of Sample Size

Kothari (2004:53) defines size of sample as a number of items to be selected from the universe to constitute a sample. Aina (2002:35) also views sampling size as a technique involving an unbiased and representative sample from target population. Kothari (2004:53) proposes that sampling size should be optimum and an optimum sample is one which fulfils the requirements of efficiency, representativeness, reliability and flexibility.

The researcher adopted a sampling size outlined by Du Plooy (2009:119) which estimates that for a population of over 100,000 (hundred thousand at 95% confidence level and $\pm 5\%$ error margin) the sample size is 384. The sample size for this study, therefore, comprised 384 viewers in Durban city, KwaZulu-Natal South Africa and another 384 viewers in Ibadan city, South-West, Nigeria.

Population size	Sample size
Infinity	384
500 000	384
100 000	384
50 000	381
10 000	370
5 000	357
3 000	341
2 000	322
1 000	278
Table 4: Sample size at 95% confidence level	
Source: Du Plooy (2009:119)	

7.5.2. Sampling methods

According to Leedy & Ormrod (2013:199), the sampling approach can be categorised into two groups namely, probability or random sampling and non-probability. Bhattacharjee (2012:68) agrees that sampling techniques can be grouped into two broad categories: probability (random) sampling and non-probability sampling. Bless & Higson-Smith (2000:86) explain that probability or random sampling occurs when the probability of including each element of the population can be determined. They further point out that in non-probability sampling, it is not possible to determine the inclusion of all representative elements of the population into the sample.

This study employed probability sampling because it helped the researcher to evaluate the perfect of the generalisations from the sample to the population. Kothari (2004:58) is of the view that in random sampling, we can evaluate the errors of evaluation or the significance of results received from a random sample. Probability sampling permits one to have the assurance that the sample is not a biased one and to evaluate how the exact data are likely to be. Kothari (2004:58) contends that “random sampling ensures the law of statistical regularity which states that if on an average the sample chosen is a random one, the sample will have the same composition and characteristics as the universe.”

7.5.2.1. Types of probability/random sampling

Sarantakos (2004:141) explains that the most of the social researchers use probability sampling for several purposes, but particularly because of its accuracy, level of representation and high generalisation of the results. Kothari (2004:58) states that there are a number of procedures of picking probability samples. Sarantakos (2004:141) indicates that probability samplings are used in different forms, namely:

- Simple random sampling,
- Systematic sampling,
- Stratified random sampling and
- Cluster sampling
- Cluster sampling

The researcher applied simple random sampling method to select 384 viewers from Durban city and 384 viewers from Ibadan cities. Simple random sampling was used because of simplicity.

According to Fowler, Jr (2009:24) “in simple random sampling, members of a population are selected one at a time, independent of one another and without replacement; once a unit is selected, it has no further chance to be selected. Bless & Higson-Smith (2000:86) indicates that “simple random sampling is a sampling procedure which provides equal opportunity for selection for each element in a population. Bhattacharjee (2012:67) notes that in simple random sampling, all estimated subsets of a population are granted an equal probability of being selected.

7.6. Data Collection Instruments

Onyancha (2002:76) defines research instruments as the means by which primary data are collected in social research. Bless & Higson-Smith (2000:104) state that there are many ways of gathering information directly from participants. These are questionnaires, content analysis and interview schedules.

The instrument that was employed for this study was a questionnaire because the researcher was dealing with a large number of respondents and also large amounts of information were needed for this study. McLeod (2014) observes that questionnaires can be an adequate method of evaluating the attitudes, opinions preferences behaviour and intentions of relatively huge numbers of subjects more quickly and cheaply than other means.

7.6.1. Questionnaire

According to Luthuli (2003:58), “the questionnaire is a set of questions dealing with some topic or related groups of topics given to a selected group of individual for the purpose of gathering data on a problem under consideration.” Aina (2002:63) adds that a questionnaire consists of a set of questions for submission to the number of respondents, in order to gather data. He observes that a questionnaire is used when factual information is desired. Payne & Payne (2004:186) also note that questionnaires are the printed sets of questions to be answered.

The researcher administered 384 questionnaires to TV viewers in Durban city and also, 384 questionnaires were administered to TV viewers in Ibadan city. The questions were prepared, based on information from literature and previous studies that deal with attitudes of viewers towards commercial interruptions on TV programmes. The services of research assistants were employed in administering and collection of questionnaires. Four research assistants were

employed who handled the administering of questionnaires to TV viewers in both Durban, KwaZulu-Natal in South Africa and Ibadan, South-West in Nigeria.

7.6.1.1. Types of questionnaires

According to Aina (2002:63) questionnaires are generally categorised as closed-ended or structured questionnaires and open or unstructured questionnaires. Neuman (2006:287) defines “closed-ended questionnaire as a type of survey research question in which respondents must choose from a fixed set of answers.” More so, Neuman (2006:286) defines the open-ended “questionnaire as a type of survey research question to which respondents are free to offer any answer they wish.” Aina (2002:63) also adds that in closed-ended or structured questionnaires, the respondents are provided with alternative answers from which they will select one or more than one answer while open-ended or unrestricted questionnaires call for a free response in the respondent’s words. He also notes that the open-ended questionnaires are designed to permit free responses from participants rather than limited to a specific alternative.

The researcher used close-ended questions because they permit easier interpretation and tabulation. The researcher administered 384 questionnaires to TV viewers in Durban city and also 384 to TV viewers in Ibadan city. McLeod (2014) states that closed questions structure the answer by permitting only answers which fit into categories that have been determined in advanced by the researcher. The researcher used the following types of closed-ended questions: Dichotomous (yes/no), Multiple choices (1, 2, 3, and 4), Rating (frequently, sometimes, seldom, never, occasionally), Interval (2hrs-4hrs) and Five Likert-scales questions, which range from strongly agree to strongly disagree were used (strongly agree=5, agree= 4, neutral= 3, disagree= 2, strongly disagree=1).

Aside from this, Saunders *et al.* (2003:281) observe that the design of the questionnaire generally influences the response rate and the validity and reliability of the data collected. They further state that response rate, validity and reliability can be maximised by:

- Careful design of individual questions
- Clear layout of the questionnaire form
- Lucid explanation of the purpose of the questionnaires
- Pilot testing

- Carefully planned and executed administration.

In ensuring validity and reliability of the data collected in the form of a questionnaire, the researcher considered the above-listed principles for ensuring reliability and validity.

7.6.1.2. Rationale behind the Questionnaire

The following objectives were stated in the questionnaire:

- To examine how much time viewers spend in watching TV
- To determine the viewers preferred period for watching television
- To determine gratification motives of viewers for watching public television stations programmes;
- To identify the preferred or favourite public television station among the viewers;
- To investigate the attitudes of the viewer's towards commercial interruptions;
- To examine the behaviour of the viewers at the moment of commercial interruptions and
- To examine the opinions of viewers towards commercials on public TV

The questionnaire for viewers consisted of six parts which were in line with objectives of the study.

- The first part contained background information of the viewers;
- The second part focused on viewers' preference and assessment of public TV stations in Ibadan, Nigeria;
- The third part dealt with the gratification motives of viewers for watching public television stations programmes;
- The fourth part concentrated on the behaviour of the viewers at the moment of commercial interruption;
- The fifth part focused the attitude of viewers towards commercial advertising interruptions on public television programmes and
- The sixth part related to the opinions of viewers on the involvement of public TV on commercial breaks.

In addition, the questions were developed and designed from prior research works in order to evaluate the attitudes of viewers towards commercial advertising interruptions on public TV programmes.

Moreover, each questionnaire was accompanied by the information sheet and consent form. The information sheet contained instructions to fill the questionnaire. This was done to explain to the respondent the reason behind the questionnaire. The consent form was attached to each questionnaire as evidence that the respondent willingly agreed to participate in the study. Both the researcher and the respondents had to sign the consent form.

7.7. Validity

Fowler, Jr (2009:15) states that “validity is the term that psychologists use to describe the relationship between an answer and some measure of the true score.” Kothari (2004:78) refers validity as the degree to which differences found with a measuring instrument reveal accurate differences among those being tested. Bhattacharjee (2012:55) explains that validity is the degree to which a measure correctly represents the underlying construct that it is supposed to measure. Bernard (2013:45) argues that validity is the exactness and reliability of instruments. Bernard (2013:45) argues that validity is the correctness and credibility of instruments (such as questionnaires), data as well as findings in a study. Kothari (2004:76) and Diamantopoulos & Schlegelmich (2000:34) mention various forms of validity, these are:

- Content validity: is the degree to which a measuring instrument produces suitable coverage of the theme under study.
- Criterion validity: is the degree to which a measure can be applied to forecast an individual's score on some other attribute.
- Construct validity is the extent to which scores on a test can be represented by the explanatory builds of a sound theory.

In this regard, the researcher used the following three strategies to ensure validity:

1. The researcher ensured that the questionnaire covered the breadth of the content area of the study.
2. The researcher organised the questionnaire in such a way that it evaluates the attribute under consideration.
3. The researcher made sure that the instrument used was capable of obtaining the required information from the respondents because the questionnaire was assessed by the supervisors.

7.8. Reliability

Mackey & Gass (2005:107) state that reliability in its simplest definition refers reliability as instrument consistency. Salkind (2006:106) mentions that synonyms for reliability are: consistent, dependable, stable, faith and trustworthy. Bhattacharjee (2012:55) argues that reliability is the extent to which the measure of a construct is dependable or consistent. Ary *et al.* (2002:67) agree that reliability is the degree to which a measuring tool is dependable in measuring what it is supposed to measure.

Gravetter & Forzano (2012:110) and Salkind (2006:106) suggest the following procedure to increase reliability measures:

- Clearly conceptualise all constraints
- Eliminate items that are unclear
- Increase the number of items or observations, i.e. Increase the level of measurement
- Use multiple indicators of variable
- Standardise the conditions under which the test is taken;
- Moderate the degree of difficulty of the instrument;
- Minimise the effects of external events;
- Standardise instructions;
- Maintain consistent scoring procedures and
- Use pre-tests, pilot studies and replications

In this study, the researcher maintained the reliability of the study by using more questionnaires to eliminate the variables which were not part of the study and by presenting questions that are clearly written and without confusion. A pilot study was also conducted to measure the reliability of measurement of the instrument (questionnaire) that was used for the study. Bhattacharjee (2012:23) indicates that a pilot study help to ensure that the measurement instruments used in the study are dependable and accurate measures of the constructs of interest.

7.9. Pilot Study

Gorard (2003:114) states that “all research designs need to be piloted or pre-tested, so the comments made about survey could apply equally well to experiments, observation studies, interview schedules and so on.” Bhattacharjee (2012:23) observes that pilot testing is normally ignored but very significant part of the research process. McLeod (2014) argues that pilot study allows the researcher to try out the study with a few participants so that adjustments can be made before the main study, thereby saving time and money. Mackey & Gass (2005:43) agrees that a pilot study is a vital means of evaluating the feasibility and usefulness of the data collection procedures and making any essential revisions before they are used with the research respondents. Barker (2003:327-328) describes the pilot study as a stage of testing and ratifying an instrument by administering it to a small group of respondents of the proposed sample. Singh (2007:184) define the pilot study as a small study conducted earlier to a larger piece of research to establish if the methodology, sampling, instruments and analysis are appropriate and adequate. Barker (2003:327-328) describes the pilot study as a process of testing and certifying an instrument by administering it to a small group of participants of the intended sample.

A pilot study was conducted at the University of Zululand (UniZulu), South Africa and The Polytechnic Ibadan, Nigeria before conducting the main study to test the reliability of the instrument. The researcher administered 50 questionnaires to five categories of people in UniZulu. The researcher administered 12 questionnaires to lecturers, 10 to the administrative staff, 15 to students, 8 to UniZulu’s protective service department and 5 to cleaners. The researcher also administered 50 questionnaires to five categories of people in The Polytechnic Ibadan. The researcher administered 12 questionnaires to lecturers, 10 to the administrative staff, 10 to students, 8 to security department, 5 to cleaners and 5 petty traders inside The Polytechnic Ibadan. The researcher explained to participants the reasons for conducting this pilot study and requested the

participants to read the instructions written on the questionnaire and answer the questions below it. The researcher also told the participants to feel free to ask any question they may find difficult to answer in the questionnaire. The participants were also allowed to make comments, criticise and make suggestions about the questionnaire.

The participants responded well, they found the questionnaires interesting and 12 of the respondents told the researcher three things to adjust in the questionnaire, for example, the length of the questions. Bhattacharjee (2012:23) states that pilot study helps to detect potential problems in instrumentation (e.g., whether the questions asked are intelligible to the targeted sample). In addition, the word “commercial” was a bit difficult for the participants from the University of Zululand, South Africa because it sounded unfamiliar to them until researcher explained the meaning; they then preferred “commercial” to be called “advertisement” for easy understanding. In Nigeria, it was different because the participants in The Polytechnic understood the word “commercials on TV as advertisements” because a majority of television stations normally use “commercial breaks” when they want to advertise products or services on air. McLeod (2014) suggests that it is significant to conduct a pilot study to check if participants understand the terminology used in the questionnaire. Gorard (2003:114) believes that there are many potential pitfalls in the design of a survey instrument and most can be avoided by carefully proof-reading followed by a full pilot study.

Therefore, based on the result from the pilot study, the researcher made the following three adjustments to the questionnaire:

1. The researcher changed the word “commercials” to “advertisements” in order to get good results because participants were not familiar with the word “commercial.”
2. The researcher made sure that the questions were simple, concise instructions and the meaning was cleared.
3. The researcher ensured that the questionnaire was not too long and could be completed in an appropriate time frame.

7.10. Ethical considerations

According to Gorard (2003:171), the biggest challenge facing any increased use of experimental designs in social science research is an ethical and a not technical one. Singh (2006:219) argues that any researcher who involves human sample subjects in his study has specific roles towards them. Gratton & Jones (2015:131) agree that all researchers include a choice of methods, sampling procedures and research designs are subjected to ethical considerations.

The researcher abided by the following ethical guidelines for the study:

7.10.1. Voluntary Participation

According to Fowler, Jr (2009:164) the survey research process generally involves enlisting voluntary cooperation. It is a vital principle of ethical survey research that participants should be informed about what it is that they are volunteering for. Bhattacharjee (2012:137) states that respondents in a research project must know that their cooperation in the study is voluntary and they have the freedom to quit from the study at any time without any unfavourable effects. Singh (2006:219) agrees that the human sample subjects' freedom to decline involvement must be appreciated, and the confidentiality of research data must be protected.

In this study, the researcher informed all the participants of the objectives of the study.

7.10.2. Informed Consent

McLeod (2014) notes that respondents must present informed consent earlier to completing the questionnaire. Bhattacharjee (2012:137) indicates that an informed consent form clearly explains their right to not involve and the right to quit must be completed and signed before their responses to the study can be captured.

In this study, the researcher explained the purpose of the study and provided consent forms to participants to sign as evidence that the participants agree to participate.

7.10.3. Avoidance harm

McMillian & Shumacher (2006:234) explain that the researcher should make sure that no damage or risk is caused to respondents either physically or mentally. Mackey & Gass (2005:27) contend that invitations to participate in research must involve neither threats of harm nor offers of inappropriate rewards.

In this study, participation was voluntary and participants were not subjected to any harm of unusual danger, abuse or loss of self-esteem.

7.10.4. Anonymity and confidentiality

McLeod (2014) indicates that the researcher must ensure that the information provided by the respondent is kept confidential, e.g. name and address. According to Alston & Bowles (2003:23) “confidentiality can be regarded as a continuation of privacy, which refers to agreements between persons that limit others’ access to private information.” Bhattacharjee (2012:137) states that anonymity means that the researcher or readers of the final research paper or report cannot recognise a given response with a particular participant.

The researcher ensured that participants remained anonymous and all information obtained was treated confidentially.

7.11. Process of data analysis

This section briefly described how data was processed for presentation. The researcher first processed data into four stages namely: coding process, data entering, data editing and data presentation. Leetaru (2012) indicates that once the data arrives, it must be processed into a format that can be read by the analysis tools. Gupta & Gupta (2011:81) affirm that “data processing is a crucial stage in research and the researcher has to process and analyse the data in order to arrive at certain conclusions.” Onyancha (2002:89) notes that the processing of data consists of coding, entering and cleaning the data.

7.11.1. Coding process

Babbie (2005:408) points out that coding process is the convention of data items into numerical codes. Dane (1990:193) explains that all of the yes/no responses, for instance, can be coded by referring “1” to a “yes” response and “2” to “no”, also data code for a gender may be “m” or “1” depending on the selected coding method.

In this regard, the coding scheme that the researcher employed for analysis was the numeric values of 1, 2 and 3. This was first done during the designing of the questionnaire. Kothari (2004:124) notes that coding decisions should normally be taken at the beginning of designing of the questionnaire. Kitchenham & Pfleeger (2003:25) also agree that codes are put into the questionnaire along with category names rather than during the data analysis.

7.11.2. Data entering

Gillian (2000:59) notes that there is a variety of software which can be employed for analysis of questionnaire. The researcher captured the data into MoonStart which was later converted into the master spreadsheet. Excel and Microsoft Word were used for designing of tables, charts and mean. Bhattacharjee (2012:199) reveals that coded data can be captured into a text file, spreadsheet, and database or straightly into a statistical programme like SPSS.

7.11.3. Data editing

Kothari (2004:122) indicates that editing of data is a stage of checking the collected raw data to identify errors of omissions and to rectify these when possible. Chambliss & Schutt (2014:156) affirm that data cleaning is the process of examining data for errors after the data have been captured in a computer file.

The errors that researcher discovered during the data entering include duplication of entries. This happened when the researcher was capturing viewers' motives for watching public TV and viewers' preference for programme categories into MoonStart. These duplicate entries were cancelled twice in order to maintain single entries. Another area that recorded errors was a situation whereby data that were captured and stored in wrong cells of the spreadsheets. This was rectified by redoing a search on the specific entry and capturing the misplaced data into the right cell(s). Finally, the researcher ensured that data coded were scrutinised, accurate, consistent and well arranged to produce error free and readable.

7.11.4. Data presentation

Evan (2014:2) states that the final step in research is to interpret the statistical analyses of the data and to make conclusions about the original question asked or hypothesis put forward. The researcher presented the data mainly by tabulation. Saravanavel (2008:140) defines "tabulation as the process of summarising raw data and displaying in compact form for further analysis."

The researcher orderly arranged and tabulated data into simple tables, charts and other figures for analysis. Univariate (one variable) with frequency distribution, percentage and tables were used to present data with the aim of examining the correlation between the variable.

7.12. Quantitative Analysis

After the data had gone through processing stages, the next stage was data analysis. Johnson (2011) defines analysis “as a process used to transform, remodel and revise certain information (data) with a view to reaching a certain conclusion for a given situation or problem.” The researcher used quantitative analysis because it allowed the reporting of summary results of attitudes of viewers in numerical terms. Abeyasekera (2002:3) affirms that quantitative analysis approaches are meaningful only when there is a need for data summary across many repetitions of a participatory process. Babbie (2005:409) describes quantitative data analysis as the numerical representation and manipulation of observation for the purpose of describing and explaining the phenomena that those observations reflect.

However, quantitative data analysis can be presented into descriptive statistics and inferential statistics. Singh (2006:222) makes a clear distinction between descriptive and inferential statistical analysis. He states that descriptive statistical analysis deals with the numerical description of a specific group observed and any similarity to those outside the group cannot be taken for granted. The inferential statistical analysis includes the procedure of sampling, the selection for the study of a small group that is supposed to be correlated to the large group from which it is drawn.

The researcher used the descriptive statistics for analysis because the amounts of data gathered were very large and the researcher had to summarise the numbers into tables, percentages, frequencies and measure of central tendency (averages mean). Singh (2007:134) affirms that researchers use descriptive statistics to have the first feel of data in a case where categorical counts, proportions, rates and ratios are calculated. Moses & Knutsen (2012:70) agree that descriptive statistics are used frequently to supplement narratives and illustrates claims.

7.13. Conclusion

This study applied quantitative research method since the nature of data dictated the approach that ought to be used in the research design. This study employed a survey approach to quantify data on the attitudes of viewers toward commercial interruptions on public TV programmes in Nigeria and South Africa. The populations of this study were TV viewers in Durban city, KwaZulu-Natal in South Africa and TV viewers in Ibadan city, South-West, Nigeria. This study adopted a sampling size outlined by Du Plooy and the sample size was 384. The instrument that was

employed for this study was a questionnaire because the researcher was dealing with a large number of respondents. A pilot study was conducted to ensure that the measurement instrument (questionnaire) used in the study is reliable and valid. The ethical aspects and procedure involved in processing the data were adhered to in this study. The next chapter discusses data analysis and interpretation of findings.

DATA PRESENTATION AND INTERPRETATION

8. INTRODUCTION

The previous chapter provided a detailed description of the research methodology that was used to conduct quantitative research for this study. In this chapter, the researcher presents a comparative analysis and interpretation of findings to address the research objectives that were set for this study. Saravanel (2008:192) states that data analysis ought to be done in a way that the findings and interpretation correspond with the aim and objectives of the study. The findings of this study are also interrelating with various ideas of scholars and researchers that were discussed in literature reviews to justify the findings. Lia (2015) and Knopf (2006:127) are of the view that researchers can structure the discussion of findings in line with wisdom and literature the researcher discussed in the literature review.

8.1. Analysis and Data Interpretation of attitude of Viewers in Nigeria and South Africa

The data presentation and interpretation are presented according to the objectives of this study, as outlined in chapter one. The quantitative analysis of this study was converted into a numerical form, table, chart and average mean.

- The questionnaire for viewers consisted of six parts.
- The first part contains demographic information of the viewers;
- The second part focuses on viewers' preference and assessment of public TV stations in Ibadan, Nigeria;
- The third part deals with the gratification motives of viewers for watching public television stations programmes;
- The fourth part focuses on the behaviour of the viewers at the moment of commercial interruption;

- The fifth part examines the attitude of viewers towards commercial advertising interruptions on public television programmes and
- The sixth part investigates the opinions of viewers on the involvement of public TV on commercial breaks.

Part 1 of Questionnaire: Background Information of the viewers.

8.1. Demographics information of viewers in Durban and Ibadan

Table 5: The demographics profile of TV viewers in Durban and Ibadan cities

DEMOGRAPHICS	DURBAN CITY		IBADAN CITY	
	Frequency (N =384)	percent	Frequency (N =384)	Percent
GENDER				
Male	151	39.3	144	37.5
Female	233	60.7	240	62.5
AGE				
20-29	48	12.5	137	35.7
30-39	161	41.9	119	31.0
40-49	134	34.9	70	18.2
Above 50	41	10.7	58	15.1
ETHNICITY				
Black	210	54.7	00	00
Coloured	30	7.8	00	00
Indian	80	20.8	00	00
White	64	16.7	00	00
MARITAL STATUS				
Married (living with spouse)	49	12.8	224	58.3
Married (not living with spouse)	11	2.7	38	9.9

Widow	31	8.1	4	1.0
Widower	7	1.8	6	1.6
Divorced	99	25.8	00	00
Separated	0	0	3	0.8
Single	187	48.7	109	28.4
Other	00	00	00	00
EDUCATIONAL QUALIFICATION				
No formal education	00	00	00	00
Primary school	00	00	00	00
Secondary School	00	00	5	1.3
Grade 11 or lower	13	3.4	00	00
Technical School	00	00	9	2.3
Grade 12 (standard 10/metric)	68	17.7	00	00
Nigerian Certificate in Education (NCE)	00	00	24	6.3
Post matric diploma or certificate	72	18.8	00	00
National Diploma (ND)	00	00	37	9.6
Higher National Degree (HND)	00	00	52	13.5
University or Technikon Degree	141	36.7	178	46.4
Professional Certificate	00	00	43	11.2
Post Graduate Degree	90	23.4	36	9.4

8.1.1. Comparison of demographics information of viewers in Ibadan and Durban cities

Table 5 provides the demographic profile of respondents who participated in this research. The following variables (Gender, Ethnicity, Marital status and Educational Qualifications) formed a part of the respondents' profiles. Based on the findings, the majority of TV viewers that participated in the survey in both cities were females. The analysis reveals that 61 percent were females from Durban and 63 percent were females from Ibadan. In term of age, those that participated most in Durban city were between 30-39 years while the ages that were mostly involved in the study in Ibadan city were between 20-29 years. The ages that participated the least in both cities were between 50 and above. All ethnic groups in South Africa participated in the study but Black South Africans were more involved with 58 percent. This may be as a result of the city in which the study was conducted (Durban city) which is dominated by Black South Africans; the name of the province is called KwaZulu-Natal (KZN).

However, Nigeria does not classify people according to ethnic origins: Nigerians are not identified as White Nigerian, Indian Nigeria or Coloured Nigeria. All citizens of Nigeria are Nigerians. The highest qualifications of participants in both cities were university degrees and due to the level of their education, respondents did not find it difficult to understand the English language that was used to construct the questionnaire. Although, a pilot study was carried out in both cities to check whether the instrument (questionnaire) was understandable as well as to make basic adjustment to it and to discover the time needed to answer it, therefore, a questionnaire was administered to both elites and none elite in order to discover the shortcomings of the instrument.

Part2 of questionnaire: Viewers' preference and assessment of public TV stations

Objective 1: To determine the viewers preferred period for watching television

8.2. Viewing Period for Watching Public TV Stations In Durban And Ibadan Cities

Figure 8 and 9: Examine the viewing period for watching public TV stations in Ibadan and Durban cities

Figure 8: Investigates viewing period for watching public TV in Ibadan city

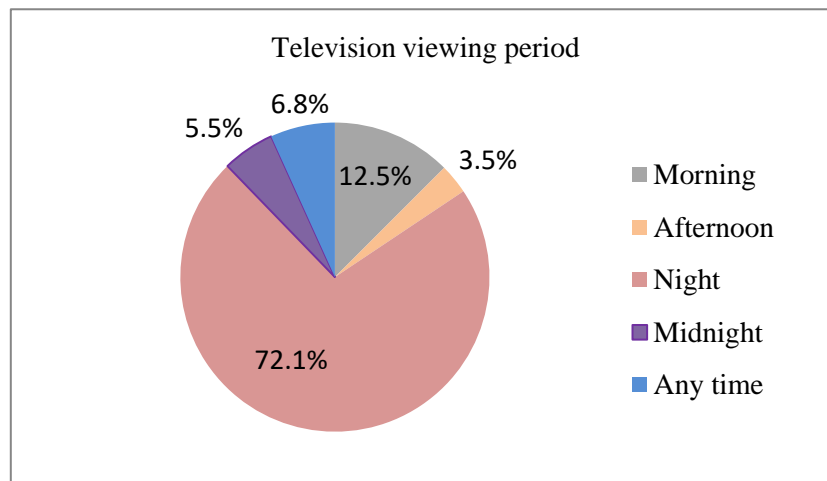


Figure 8 provides information on respondents' peak viewing periods in Ibadan city. The following responses were received:

1. Nearly 72.1% of respondents preferred to watch TV in the evening.
2. A total of 12.5% of respondents watched TV in the morning.
3. Whereas 6.8% of the respondents preferred to watch TV at midnight.
4. While 5.5% of the respondents watched TV in the afternoon.
5. Roughly 3.5% of the respondents watched TV anytime.

Figure 9: investigates viewing period for watching public TV in Durban city

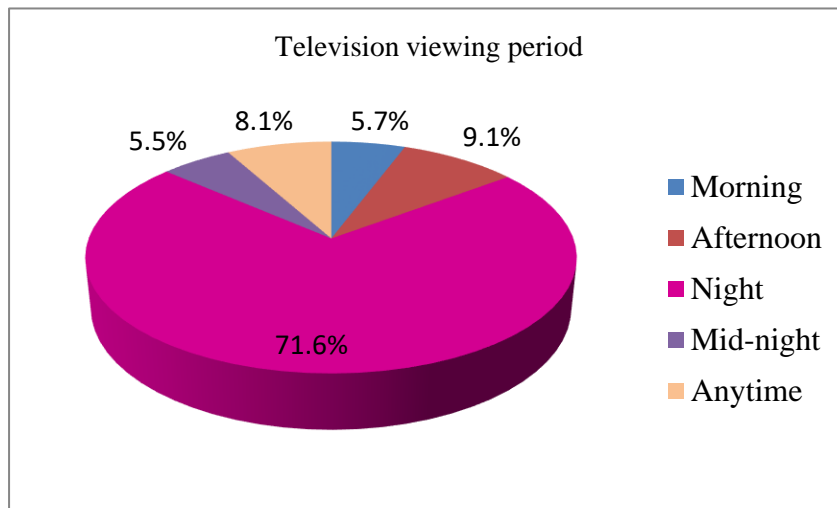


Figure 9 provides information on respondents' peak viewing periods in Durban city. The following responses were received:

1. Over half of the respondents (71.6%) preferred to watch television at night.
2. A total of 9.1% of respondents watched television in the afternoon.
3. About 8.1% of the respondents preferred to watch television at any time.
4. While 5.7% of the respondents watched television in the morning.
5. Only 5.5% preferred to watch television at midnight.

8.2.1. Comparison of viewing period of TV viewers in Durban and Ibadan cities

Figures 8 and 9 provide information on viewers' peak viewing periods in both Durban and Ibadan cities. The analysis reflects that almost (71%) of TV viewers in Ibadan city, Nigeria as well as the majority of TV viewers (72%) in Durban city, South Africa preferred to watch TV at night. Based on the findings, the preferred viewing period of watching public TV stations for both viewers in Durban and Ibadan city is at night. This allows one to confer that the viewers from both cities prefer watching television at sunset or when they are free from work for the day as well as when they need relief from stresses of their work-day during their leisure time. The above finding collaborates with the views of Voorveld & Viswanathan (2014:9) who view television viewing at

night is purposely viewing rather than unintentional viewing as individuals are glued to their TV sets during this time of day. Broeck *et al.* (2007:25) agree that in the night when people are at home, they watch television. From the above findings, it can be concluded that there is a significant relationship between the viewing period of TV viewers in Ibadan and Durban cities.

Objective 2: To examine how much time viewers spend watching television on public broadcasting stations

8.3. Frequency for watching TV in Ibadan and Durban cities

Figure 10 and 11: Investigate on frequency for watching TV in both cities

Figure 10: examines Frequency of watching television in Ibadan city

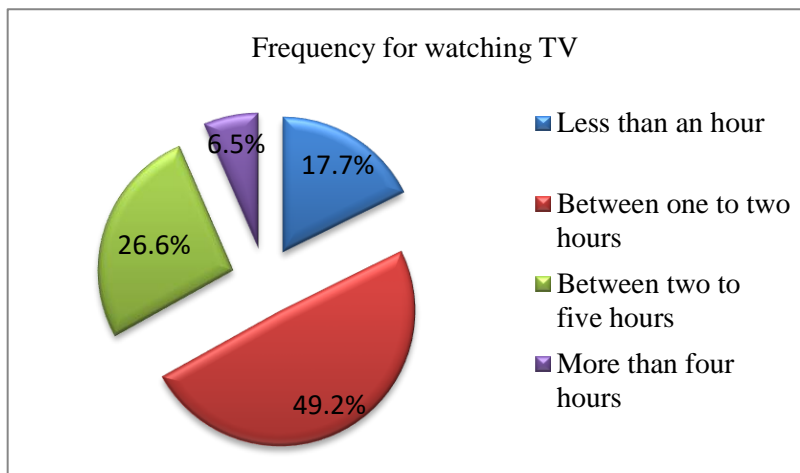


Figure 10 indicates the levels of TV viewing per day by respondents in Ibadan city, Nigeria:

1. The figure 10 reveals that 49.2% of the respondents spent 1 to 2 hours.
2. A very little of 26.6% of respondents watched TV between 2 to 5 hours.
3. About 17.7% of respondents watched TV for less than 1 hour.
4. Only 6.5% of the respondents spent more than 4 hours.

Figure 11: examines Frequency for watching television in Durban city

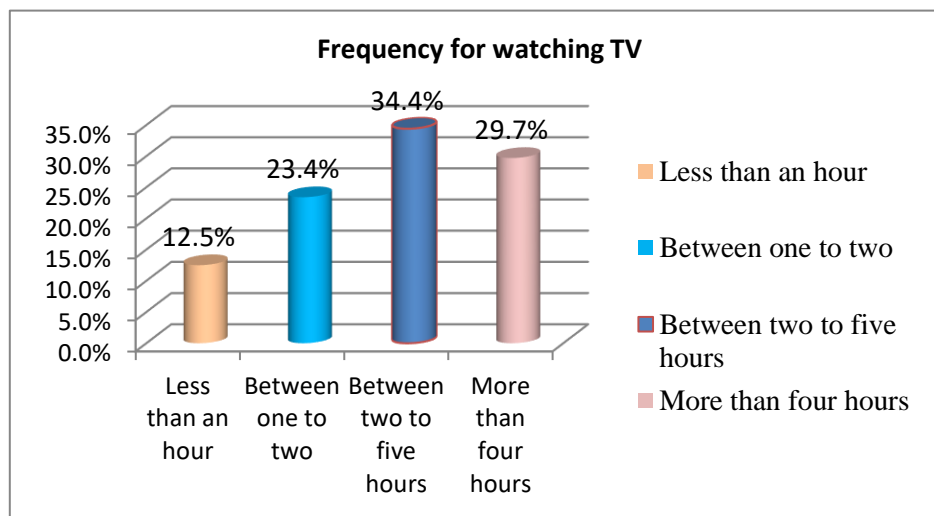


Figure 11 indicates the levels of TV viewing per day by respondents in Durban city, South Africa:

1. The table shows that 34.4% of the respondents spent 2 to 5 hours watching television.
2. Less than half (29.7%) of respondents watched television for more than 4 hours.
3. Roughly 23.4% of respondents spent 1 to 2 hours watching television.
4. Very few 12.5% of the respondents watched television for less than 1 hour.

8.3.1. Comparison of time spent watching public television by viewers in Durban city and Ibadan city

Figures 10 and 11 reveal the average time spent watching TV per day by respondents. In comparison with the finding, 1 to 2 hours (49.2%) were the predominant time the viewers in Ibadan city spent watching public TV. On the contrary, in Durban city, 2 to 5 hours were the most prevalent time the viewers spent in watching public TV. It is therefore, evidence that most TV viewers in Ibadan city, Nigeria are light TV viewers. Ceber *et al.* (2006:2) describe a light viewer as any person who claims to watch TV for two or less hours per day. Most of TV viewers in Durban city, South Africa can be referred to as heavy viewers due to hours they spent in watching TV. This resonates with Anjum (2007:64) who views that heavy TV viewers are those that spend much of their time watching TV. There is a significant difference between duration for watching TV in Ibadan and Durban cities.

Objective 3: To identify the preferred or favourite public television station among the viewers in Ibadan and Durban

8.4. Viewers' favourite public TV stations in both cities

Figure 12 and table 6: Examine viewers' choice of public TV stations in Ibadan and Durban cities

Figure 12: identifies viewers' choice of public TV in Ibadan city

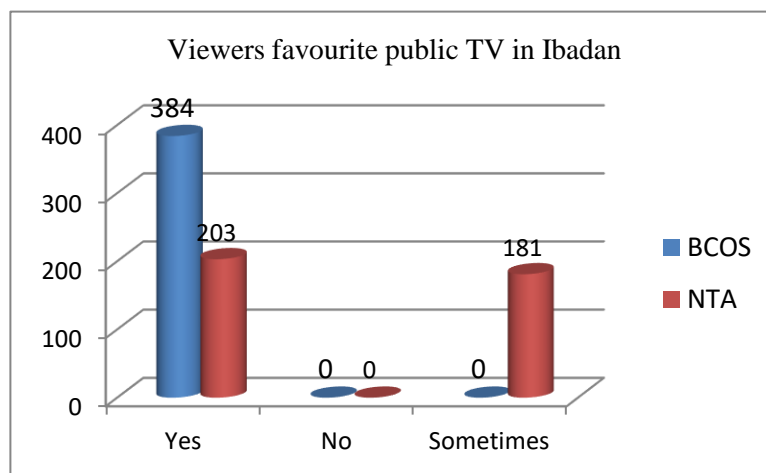


Figure 12 shows viewers' favourite public TV stations in Ibadan city, Nigeria

1. Majority of inhabitant of Ibadan liked watching BCOS
2. Some of the respondents indicated that they like watching NTA while a minority sometimes like watching NTA

Table 6: The demographics profile of TV viewers in Durban and Ibadan cities

Ethnicity	I prefer watching the following channels:	SABC1	SABC2	SABC3
South African Blacks (210)	Yes	210	28	110
	No	0	172	19
	Occasionally	0	10	81
South African Coloureds (30)	Yes	11	30	30
	No	0	0	0
	Occasionally	19	0	0
South African Indians (80)	Yes	0	0	80
	No	72	56	0
	Occasionally	8	24	0
South African White (64)	Yes	0	64	64
	No	64	0	0
	Occasionally	0	0	0
Total=384				

Table 6 shows viewers' favourite public TV stations in Durban city, South Africa

1. Table 3 indicates that most Black South Africa respondents preferred to watch SABC1; a few Black respondents tuned into SABC3 while the majority do not like SABC2 television.
2. The table also shows that Coloured respondents preferred to watch both SABC2 and SABC3 while a smaller group of them watched SABC1 occasionally.
3. Indian respondents preferred to watch SABC3 while a few of them watch SABC2.
4. White respondents preferred SABC2 and SABC3, and none of the White respondents like SABC1.

8.4.1. Comparison of viewers' favourite public TV stations in both cities

Figure 12 and table 6 illustrate viewers' favourite public TV stations in both cities. The result from figure 12 shows that majority of viewers in Ibadan rated BCOS as their favourite TV station. This implies that state government TV station (BCOS) in Ibadan gratifies the need of TV viewers more than federal government TV (NTA). In contrast, table 5 endorses that each ethnic group in South Africa has its own preferred choice of South African Broadcasting TV stations (SABCTVs).

For instance, the data reveals that most Black South African respondents preferred SABC1; this may be due to one of the common African languages used in SABC1, which is IsiZulu and moreover, the province is KwaZulu-Natal, which is dominated by Zulus. The study also reveals that Whites preferred SABC2; this may also be due to one of the languages used in SABC2 which is Afrikaans, a language with which they are familiar. Indians preferred to watch SABC3. This result is largely due to the fact that most Indians speak the English language only, and SABC3 broadcasts its programmes, including the news, in English. The study also indicates that Coloured respondents in Durban either preferred SABC2 or SABC3.

It can be argued that SABC1 and SABC 2 are focused on ethnic public media since the programmes and languages used accommodate specific ethnic audiences while SABC3 is seen as the mainstream media outlet. Feng & Nzai (2014:20) declare that ethnic media are tied to a particular minority group and have the capacity to deliver information to that specific targeted audience. Rizkallah & Razzouk (2006:65) affirm that ethnicity has proven to be an important motivating factor for television viewing.

From this finding, there is a significant association between ethnicity and choice of viewing SABCTV stations.

8.5. Factors Influencing the Choice of TV Station in Ibadan and Durban

Tables 7 & 8: Examine the factors that influenced viewers' choice of public TV stations. In this section, the respondents were requested to circle more than one answer so that the sum may add up to more than the actual number.

Table 7: Factors influence viewers' choice of Public TV stations in Ibadan city

Factors	frequency	Total of No of respondents	Rank
Language of programmes	47	384	5
TV station History/Heritage	26	384	7
Types of	381	384	1

programmes			
TV station programme schedule	379	384	2
Family/friends influence	374	384	3
Religious beliefs	357	384	4
TV stations marketing programmes e.g. advertisements	43	384	6

Table 7 provides the various factors that influenced respondents when it comes to choosing a particular public TV station in Ibadan:

1. A total of 381 respondents influenced by types of programmes.
2. About 379 respondents stated that they were influenced by the TV station programme schedule.
3. While 379 of respondent indicated they were influenced by family/friends.
4. A total of 357 respondents were influenced by religion.
5. The numbers of respondents 47 were influenced by the TV language programmes.
6. Out of 384 respondents, 43 said that they were influenced by the TV station's marketing programmes.
7. Only 26 of respondents were influenced by the TV station's history/heritage.

Table 8: Factors influence choice of SABC TV stations in Durban city

Factors	frequency	Total of No respondents	Rank
Language of programmes	372	384	1
TV station History/Heritage	282	384	4
Types of programmes	362	384	2
TV station programme schedule	306	384	3

Family/friends influence	174	384	5
Religious beliefs	78	384	6
TV stations marketing programmes e.g. advertisements	40	384	7

Table 8 provides the various factors that influenced respondents when it comes to choosing a particular SABC TV stations:

1. A total of 372 respondents were influenced by the language of the programme.
2. Out of 384 respondents, 362 were influenced by types of programmes.
3. The numbers of respondents 306 were influenced by TV station programme schedule.
4. About 282 of respondents indicated that they were influenced by TV station's history/heritage.
5. A total of 174 respondents out were influenced by family/friends.
6. The numbers of respondents 78 were influenced by religion.
7. Only 40 of respondents were influenced by the TV station' marketing programmes.

8.5.1. Comparison of factors influenced viewers' choice of public TV stations in Durban and Ibadan cities

Tables 7 and 8 show comparison of factors that were influenced viewers when it comes to choosing a particular public TV station in both cities. According to the findings, the language of a programme was the most significant factor that influenced the viewers' choice of public TV stations in Durban city. This factor was one of the weakest factors that determined viewers' choice of public stations in Ibadan. It can be argued that if the viewers in Durban city understand and can fluently speak the language used in a particular television programme, they would stay tuned into such a television station, but if they do not understand the language they would quickly switch to other stations. Gratification in this instance is possibly derived from feeling comfortable with a particular language usage.

On the contrary, types of programmes and the TV station programme schedule were major motivation factors that influenced the viewers' choice of public TV stations in Ibadan city Nigeria. These two factors were ranked as second and third influential factors by viewers in Durban city. This implies that if a programme broadcast by one station is interesting, viewers

would keep watching that station, but if it is not, they would turn to another television station. It can be argued that the time of programmes and TV schedule programmes have strong impact in TV viewing. In support of this finding, Lee & McGuiggan (2009:2) affirm that types of programmes and scheduling are significant variables for determining the (predicting) choice of TV stations.

In contrast, language and TV history/heritage, as well as TV marketing/commercials programmes, were the weak factors that influenced viewers' choice of public TV stations in Ibadan. Whereas, TV marketing/commercials and religious programme were the weakest factors that influenced the viewers' choice of public TV stations in Durban city. It can be concluded that television marketing programmes like advertisements had less impact in determining the viewers' choice of public TV station in both cities.

Part3 of Questionnaire: Gratification Motives of Viewers for Watching Public Television Stations Programmes

Objective 4: To determine gratification motives of viewers for watching public TV stations.

8.6. Motives of Viewers for Watching Public TV Stations

Table 9 & 10: Examine motives of viewers for watching public TV stations in both Ibadan and Durban cities. In this section, the respondents were requested to circle more than one answer so that the sum may add up to more than the actual number.

Table 9: Motives for watching BCOS and NTA in Ibadan city

Motives	BCOS	Total No. of respondents	Rank	NTA	Total No. of respondents	Rank
Entertainment	379	384	2	372	384	2
Information	381	384	1	383	384	1
Relaxation	193	384	7	196	384	4
Instruction	364	384	3	127	384	5
Education	362	384	4	275	384	3
Companionship	256	384	6	113	384	7
Social interaction	289	384	5	121	384	6

Table 9: provides the breakdown of the motives

ves why respondents watch BCOS and NTA: The respondents were allowed to circle more than one motive for watching two public TV stations in Ibadan.

1. Table 9 indicates that respondents watched BCOS for information, entertainment, instruction, education, social interaction, companionship and for relaxation.
2. The table shows that respondents watched NTA for information, entertainment, education, relaxation, instruction, social interaction and companionship.

Table 10: Motives of viewers for watching SABC1, SABC2 and SABC in Durban city

Motives	SABC1	No of respondents	Rank	SABC2	No of respondent	Rank	SABC 3	No respondents	Rank
Entertainment	221	384	2	153	384	1	137	384	2
Information	235	384	1	76	384	4	174	384	1
Relaxation	112	384	7	82	384	3	120	384	3
Instruction	182	384	5	87	384	2	111	384	5
Education	218	384	3	72	384	5	118	384	4
Companionship	167	384	6	55	384	7	87	384	7
Social interaction	213	384	4	61	384	6	101	384	6

Table 10 provides the breakdown of the motives why respondents watch SABCTV stations. The respondents were allowed to circle more than one motive for watching SABC1, 2 & 3 public TV stations in.

1. The table indicates that respondents watch SABC1 for information, entertainment, education, social interaction, instruction, and companionship and for relaxation.
2. The table shows that respondents watch SABC2 for entertainment, instruction, relaxation, information, education, social interaction and companionship.

3. The table reveals that respondents watch SABC3 for information, entertainment, relaxation, education, instruction, social interaction and companionship.

8.6.1. Comparison of viewers' motives for watching public TV in Durban and Ibadan

Tables 9 and 10 provide the breakdown of the motives why viewers in Ibadan and Durban watch public TV stations in both cities. In Ibadan city, the major motives of viewers for watching BCOS and NTA were for information and entertainment. In contrast, the viewers in Durban city satisfy their information needs mostly on SABC1 and SABC3. Entertainment is another solid rationale for TV viewers in Durban city for viewing SABC1, SABC2 and SABC3. It affirms that social connection and companionship are the weakest motives of respondents for choosing to watch SABC2 and SABC3 while companionship and relaxation are the weakest intentions in respondents who watch SABC1. On the other hand, companionship and relaxation are the weakest motives of viewers in Ibadan city for watching BCOS while social interaction and companionship are the weakest motives for respondents who watch NTA.

Comparing two cities, the result confirms that the primary motive of TV viewers for viewing public TV stations in Ibadan and Durban is for information gathering. McLoughlin & Gurevitz (2014:1) highlight that Public Television (PTV) programmes provide “news and information to large segments of the population that seek to understand complex issues in depth.” Soroka *et al.* (2012:3) affirm that public TV news programmes are associated with higher levels of hard news knowledge; more than viewing commercial transmits for the same amount of time.

The result confirms that there is a significant relationship between viewers' motive for viewing BCOS and viewers' motives for viewing SABC3. In addition, there is a significant relationship between viewers' motives for viewing NTA and viewers' motives for viewing SABC1.

8.7. The programmes (contents) viewers' preferred to watch on public TV

Table 11 & 12: Present viewers preferred programmes on public TV stations in Ibadan and Durban city.

Table 11: Viewers preferred programmes on public TV in Ibadan city

Types of programmes	Frequency	Total No. of respondents	Rank
Entertainment programmes: dramas comedies, music	384	384	1
Current affairs programmes e.g news	384	384	1
Educational programmes e.g documentary	301	384	3
Sport programmes	283	384	4
Health programmes	347	384	2
Business related programmes	173	384	7
Relationship programmes	259	384	6
Inspirational/ spiritual programmes	268	384	5

Table 11 states respondents' programmes preference on public TV in Ibadan:

1. All respondents preferred to watch entertainment programmes such as talk shows, drama, soap opera and music as well as current affairs (news) on the public TV in Ibadan.
2. A total of 347 respondents chose health as preferred programme.
3. 301 of respondents chose documentary as preferred programme
4. The numbers of respondents 283 chose sport as preferred programme.
5. A total of 268 respondents chose inspiration/spiritual as preferred programme.
6. While 259 of respondents chose relationship as preferred programmes.
7. Only 173 of respondents chose business as preferred programmes.

Table 12: Viewers preferred programmes on SABCTV stations in Durban city

Types of programmes	Frequency	Total No of respondents	Rank
Entertainment programmes: dramas comedies, music	384	384	1
Current affairs programmes e.g news	376	384	2
Educational programmes e.g documentary	279	384	4
Sport programmes	309	384	3
Health programmes	242	384	5
Business related programmes	173	384	6
Relationship programmes	127	384	7
Inspirational/spiritual programmes	115	384	8

Table 12 states respondents' programmes preference on SABCTV stations:

1. All the respondents preferred to watch entertainment programmes such as talk shows, drama, soap opera and music
2. A total of 373 respondents chose current affairs (news)
3. The numbers of respondents 309 chose sport.
4. A total of 279 respondents chose documentary.
5. Out of 384 respondents, 242 chose health as preferred programme.
6. 173 of respondents chose business as preferred programmes.
7. A total number of 127 respondents chose relationship as preferred,
8. Only 115 of respondents chose inspiration/spiritual.

8.7.1. Comparison of viewers' preferred programmes in Ibadan and Durban cities

Tables 11 and 12: show comparison of programmes the viewer's enjoyed watching on public television stations in both cities. Overall findings indicate that news and current affairs and entertainment programmes such as dramas, soap opera, music and comedies are the most viewers preferred programmes on public TV stations in both cities. This indicates that in both cities TV viewers main gratification obtained from public TV stations are for information and entertainment. Munyoki & Kirigo (2013:3) strongly affirms that viewers have a high esteem for information and entertainment programmes such as news and soap opera. Similarly, documentaries and sports programmes were rated as third and fourth preferred programmes in both cities.

On the other hand, business related programmes are the least preferred programme by TV viewers in Ibadan while inspirational/spiritual programmes are the least preferred programme by TV viewers in Durban.

8.8. Factors influencing viewers' choice of aired programmes on public TV stations in Durban and Ibadan cities

Table 13 and 14: Examine the factors that influenced viewers' choice of aired programmes on public TV stations in Ibadan and Durban. In this section, the respondents were requested to circle more than one answer so that the sum may add up to more than the actual number.

Table 13: Factors influencing viewers' choice of aired programmes on public TV stations in Ibadan

Factors	Frequency	Total No. of respondents	Ranks
Awareness of programme	375	384	4
Language of the programme	86	384	9
Viewers interactivity with the channel during the programme	378	384	3
Timing of the programme	347	384	5
Duration of the programme	263	384	6
Presenter of the programme	384	384	1
Quality of the programme	381	384	2
Types/number of commercial breaks in the programmes	102	384	8
Preference of the family/groups	239	384	7

Table 13: presents the factors that influenced viewers' choice of aired programmes on public TV in Ibadan:

1. A total of 384 of respondents were influenced by the presenter.
2. All respondents were influenced by the quality of the programme.
3. About 387 respondents were influenced by viewers' interactivity with the channel during the programme.
4. The numbers of respondents 375 were influenced by an awareness of the programme.
5. A total of 347 of respondents were influenced by timing of programme
6. About 263 of respondents were influenced by duration of the programme
7. While 239 respondents were influenced by the preference of family/groups.
8. The number of respondents 102 were influenced by number of commercial breaks in the programme
9. Only 86 of respondents were influenced by the language of programmes.

Table 14: Factors influence viewers' choice of aired programmes on SABCTV stations in Durban city

Factors	Frequency	Total No of respondents	Ranks
Awareness of programme	279	384	6
Language of the programme	376	384	1
Viewers interactivity with the channel during the programme	371	384	2
Timing of the programme	345	384	5
Duration of the programme	212	384	7
Presenter of the programme	349	384	4
Quality of the programme	358	384	3
Types/number of commercial breaks in the programmes	137	384	9
Preference of the family/groups	174	384	8

Table 14: presents the factors that influenced viewers' choice of aired programmes on SABCTV:

1. A total of 378 respondents were influenced by the language of programmes.
2. Out of 384 respondents, 371 were influenced by viewers' interactivity with the channel during the programme.
3. About 356 of respondents were influenced by the quality of the programme.
4. The numbers of respondents 349 were influenced by the presenter of the programme.
5. A total of 345 respondents were influenced by duration of the programme.
6. While 279 respondents were influenced by an awareness of the programme.
7. 213 respondents out of 384 were influenced by the timing of the programme.
8. The numbers of respondents 174 were influenced by the preference of family/groups.
9. Only 137 respondents were influenced by number of commercial breaks in the programme

8.8.1. Comparison of factors influenced viewers' choice of aired programmes on public TV stations in both cities

Tables 13 and 14: present the factors that influenced viewers' choice of aired programmes on public TV stations in both Durban and Ibadan. Based on the above findings, a slight difference exists between the factors that influenced viewers' choice of aired programmes in the both cities. In Ibadan city, the presenter of a programme was ranked first as a most influencing factor that determined the TV viewers' choice of aired programmes but this factor was ranked third in South Africa. Similarly, viewers' interactivity during the programme was rated second in Durban city whereas it was ranked as the third factor in Ibadan city. In addition, the quality of a programme was considered as a second significant factor that influenced TV viewers' choice of aired programmes in Ibadan but this factor was rated third in Durban city.

In contrast, the language of the programmes was the first strong factor that influenced the kind of programmes TV viewers watch in Durban city while in Ibadan ranked this as the least factor that influenced their choice of programmes aired. On the other hand, The TV viewers in Ibadan and Durban cities considered types/number of commercial breaks in the programmes as least factor that influenced their choice of aired programmes.

It can be stated that the language of a programme has a strong impact on viewers' choice of programmes of SABCTV 1, 2 and 3. Also, the presenter of a programme serves as a predictor of viewers' choice of programmes of NTA and BCOS.

Part 4 of questionnaire: Behaviour of the Viewers at Moment of Commercial Interruptions

Objective 5: To examine the behaviour of the viewers at moment of commercial interruptions on the programmes of public TV stations in Durban and Ibadan cities

8.9. Viewers' Levels of Time Spend In Watching Commercial Interruptions on Public TV Stations

Figures 13 and 14: Identify viewers' level of time spend in watching commercial interruptions on public TV stations in both cities.

Figure 13: investigates frequency for watching commercial interruptions on BCOS and NTA

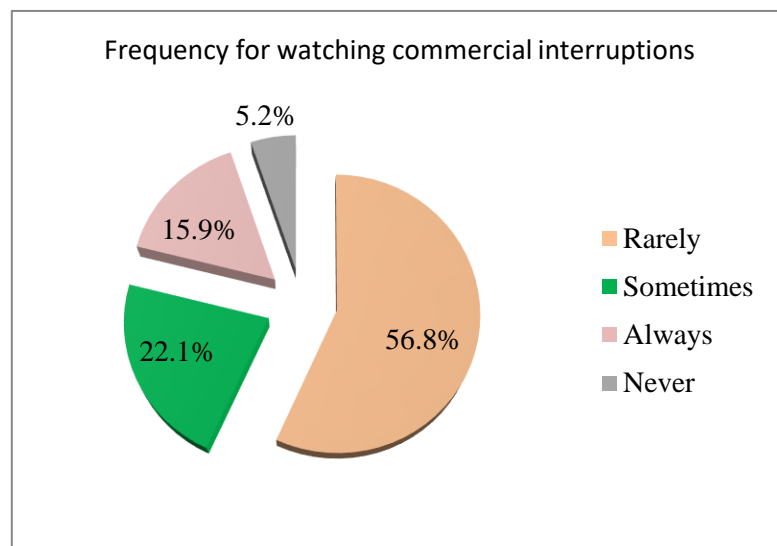


Figure 13 examines viewers' level of time spend in watching commercial interruptions on BCOS and NTA:

1. The figure shows that majority (56.8%) of respondents rarely spent time watching commercial interruptions.
2. Less than half (22.1%) of respondents sometimes spent time watching commercial interruptions.
3. On the other side, 15.9% of respondents always spent time watching commercial interruptions.
4. A very little percentage (5.2%) of the respondents never spent time watching commercial interruptions.

Figure 14: investigates frequency for watching commercial interruptions on SABCTV stations

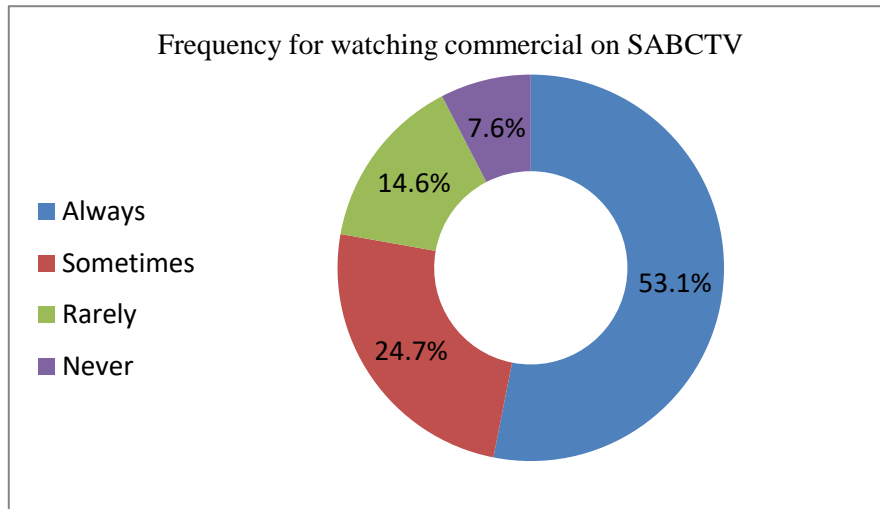


Figure 14 examine viewers' level of time spend in watching commercial interruptions on SABCTV

1. Over half of the respondents (53.1%) always spent time watching commercial interruptions.
2. On the other hand, 24.7% of respondents sometimes spent time watching commercial interruptions.
3. While 14.6% of respondent rarely spent time watching commercial interruptions.
4. At least only 7.6% of the respondent never spent time watching commercial interruptions.

8.10.1. Comparison of frequency for watching commercial interruptions on public TV by viewers in Durban and Ibadan cities

Figures 13 and 14: examine viewers' level of time spend in watching commercial interruptions on public TV in both cities. Comparing two cities, there is a huge significant difference between the levels of time spent on watching commercial interruptions by viewers in Ibadan and Durban cities. In Ibadan city, over half of TV viewers that participated in this study (56.8%) rarely spent time watching commercial interruptions. This may be as a result of the time certain viewers in Ibadan spent watching TV because the finding in figure 9 reveals that 1 to 2 hours were predominantly the time that viewers in Ibadan city spent watching public TV. This is in contrast to the level of time

the viewers in Durban city spent watching commercial interruptions. A total (53.1%) number of TV viewers that participated in this study in Durban city indicated that they always spent time watching commercial interruptions on SABCTV stations. This may be due to hours spent in watching TV by the viewers in Durban city because the finding in figure 10 reveals that 2 to 5 hours were the most prevalent time the viewers in Durban city spent in watching public TV. In view of the above findings, it can be concluded that the higher the level of TV viewing the greater the level of time spends in watching commercial interruptions on TV. Altas & Oztunc (2012:36) affirm that the more people are watching television means the more they are seeing commercials.

8.10. What Viewers In Durban And Ibadan Cities Do During Commercial Interruptions On The Programmes Of Public TV?

Tables 15 & 16: Provide 13 statements which were used to measure the behaviour of viewers at the moment of commercial interruptions when watching public TV programmes. In this section, the respondents were asked to rate the 13 on a 3-point scale from 3 to 1 (3= true, 2= sometimes and 1= false). The behaviour of viewers toward commercial breaks is identified based on the weighted average scores calculated. The response scale was structured according to the 3 points listed below:

- True (T) - 3
- Sometimes (S) - 2
- False (F) – 1

To determine the mean or benchmark for each value in Table 15 and 16, the researcher added the values of 3-1 scale or point ($3+2+1=6$) and divided by the scale 3 ($6\div 3=2$). The mean of the 3-point scale is 2.0. Therefore, 2.0 serves as a benchmark for acceptance (high) or rejection (low) to the question asked; this was used as a standard to examine behaviour at the moment of commercial interruptions when watching public TV programmes.

Table 15: viewers' behaviour at the moment of commercial interruptions on the programmes of SABCTV1, 2 and 3

The mean score of viewers' behaviour at the moment of commercial interruptions on the programmes of SABCTV1, 2 and 3							
S/N	What do you usually do during commercial interruptions on SABC 1, 2 & 3 channels	T (3)	S (2)	F (1)	Mean Score	Rank	Decision
1	I pay attention to information on commercial	242	102	40	2.8	1	Accepted
2	I respond to messages of the commercial	166	82	136	2.1	3	Accepted
3	I am eager to get products being advertised	193	94	97	2.3	2	Accepted
4	I use the remote to change/surf the channels during the commercials	119	116	149	1.9	4	Rejected
5	I listen to music/jingle of the advertisements	192	115	77	2.3	2	Accepted
6	I watch the entire advertisement	198	106	80	2.3	2	Accepted
7	I play with cell phone during the commercial	109	111	164	1.9	4	Rejected
8	I make calls on phone during the commercial	92	141	151	1.9	4	Rejected
9	I stop watching television to do other things during the commercials	83	121	180	1.8	5	Rejected
10	I mute the television during the commercials	30	34	320	1.3	6	Rejected
11	I divert my attention (talking, eating) during commercials	109	134	141	1.9	4	Rejected
12	I use Private Video Recorder for fast-forwarding advertisements when commercials appear on the programmes	26	38	320	1.2	6	Rejected
13	I switch off the television during commercials	14	27	343	1.1	7	Rejected

Note: Figures given in brackets are the weights assigned

Mean Score = $\sum (\text{Number of Responses} * \text{Weights assigned}) / \text{Total number of Respondent}$.

Table 16: viewers' behaviour at the moment of commercial interruptions on the programmes of NTA and BCOS

The mean scores of viewers' behaviour at the moment of commercial interruptions on the programmes of NTA and BCOS							
S/N	What do you usually do during commercial interruptions on NTA and BCOS channels	T (3)	S (2)	F (1)	Mean Score	Rank	Decision
1	I pay attention to information on commercial	29	53	302	1.3	7	Rejected
2	I respond to messages of the commercial	11	24	349	1.1	8	Rejected
3	I am eager to get products being advertised	9	21	354	1.1	8	Rejected
4	I use the remote to change/surf the channels during the commercials	234	121	29	2.8	1	Accepted
5	I listen to music/jingle of the advertisements	38	125	221	1.5	6	Rejected
6	I watch the entire advertisement	23	57	304	1.3	7	Rejected
7	I play with cell phone during the commercial	117	231	36	2.2	4	Accepted
8	I make calls on phone during the commercial	91	240	53	2.6	3	Accepted
9	I stop watching television to do other things during the commercials	287	61	36	2.6	3	Accepted
10	I mute the television during the commercials	96	254	34	2.1	5	Accepted
11	I divert my attention (talking, eating) during commercials	291	61	32	2.7	2	Accepted
12	I use Private Video Recorder for fast-forwarding advertisements when commercials appear on the programmes	0	6	378	1.0	9	Rejected
13	I switch off the television during commercials	3	5	376	1.0	9	Rejected

Note: Figures given in brackets are the weights assigned

Mean Score = $\sum (\text{Number of Responses} * \text{Weights assigned}) / \text{Total number of Respondents}$

8.11.1. Comparison of viewers' behaviour during commercial interruptions in both cities

Tables 15 and 16 identify different types of viewers' behaviour in Durban and Ibadan cities during commercial interruptions on the programmes of public TV stations. Comparing the frequent behaviour of viewers during commercial interruptions shows a huge significant difference between the behaviour of viewers in Durban and Ibadan cities. In Ibadan city, the most common behaviour of TV viewers during commercial interruptions on the programmes of NTA and BCOS were:

using remote to change/surf the channels; diversion of attention to other things like talking, eating, stop watching television to do other things and making calls or play with cell phones. These four variables on behaviour were considered high among the viewers in Ibadan city with mean scores of 2.8, 2.7 and 2.6.

In contrast, the most common behaviour of TV viewers in Durban city during commercial interruptions on the programmes of SABCTV stations in South Africa were: paying full attention to commercial interruptions, watching the entire commercial and eager to get products being advertised as well as listening to music/jingle of the commercials. These four variables on behaviour were rated high among the viewers in Durban city with mean scores of 2.8, 2.3 and 2.1. On the other hand, TV viewers in both cities had never exhibited three behaviour, namely; muting of TV, using Private Video Recorder to fast-forwarding commercials and nor switching off the television during commercial interruptions on the public TV.

From the above findings, it can be argued that there is avoidance behaviour during commercial interruption among TV viewers in Ibadan. According to Speck & Elliott (1997) in El-Adly (2010:2) TV advertisement avoidance behaviour(s) “refers to all actions by television viewers to reduce their exposure to the content of television advertisements.” The most frequent behaviour that common to TV viewers in Ibadan during commercial breaks can be classified into two avoidance behaviour: (1) mechanical avoidance (i.e., pressing a button on the remote control to change channel) and (2) physical avoidance (i.e. leaving the room during the presentation of commercials, (El-Adly, 2010:1).

The result confirms that that the higher the duration of TV viewing, the lower the level of TV advertisements’ avoidance behaviour. Also, if the level of TV viewing is low, the level of TV advertisements’ avoidance behaviour will be higher.

Part 5 of questionnaire: Attitudes towards Commercial Interruptions during the Programmes of public TV stations

Objective 6: To investigate the attitudes of the viewers' towards commercial interruptions

8.11. The Attitudes of Viewers In Durban And Ibadan Cities Toward Commercial Interruptions On The Programmes Of Public TV Stations In Durban And Ibadan Cites

Table 17 and 18: consist of 24 attitudinal statements which were used to measure attitudes of viewers towards commercial breaks on public TV stations in Ibadan and Durban cities. These attitudinal statements (dependent variables) were being influenced positively or negatively by the independent variables that were discussed in chapter 4 of the literature review. The independent variables include cultural value, intrusiveness, persuasiveness, a family tie, social interaction, moral value, product information and entertainment.

In this section, the respondents were asked to rate the attitude in a 5 point scale from 5 to 1, (5 = strongly agree, 4 = agree, 3 = neutral, 2 = strongly disagree and 1 = strongly disagree. The attitudes of viewers toward commercial breaks are identified based on the weighted average scores calculated. The response scale was structured according to the 5 point listed below:

- Strongly Agree (SA) - 5
- Agree (A) - 4
- Neutral (N) - 3
- Disagree (D) - 2
- Strongly Disagree (SD) – 1

To determine the mean or benchmark for each value in Table 17 and 18, the researcher added the values of 5-1 scale or point ($5+4+3+2+1=15$) and divided by the scale 5 ($15\div 5=3$). The mean of the 3-point scale is 3.0. Therefore, 3.0 serves as a benchmark for acceptance or rejection to the question asked.

Table 17: viewers' attitudes toward commercial interruptions on programmes of BCOS and NTA

The mean score of viewers' attitudes toward commercial interruptions on programmes of BCOS and NTA									
S/N	My attitude towards Television Commercial Interruptions (TVCs) on the programmes of BCOS and NTA	SA (5)	A (4)	N (3)	D (2)	SD (1)	Mean Score	Rank	Decision
	Cultural Value By Attitudes Toward TVCs								
1.	Commercials undermine or destroy traditions and culture	167	134	15	26	42	3.9	5	Accepted
2.	Commercials modify or adjust your culture and tradition	26	69	12	121	156	2.2	13	Rejected
3.	Commercials encourage children to dodge or bypass parental authorities	171	79	26	78	30	4.1	3	Accepted
4.	Commercials give negative labels to women, e.g. portrayal of women as a sex object etc.	163	112	24	39	46	4.3	2	Accepted
5.	Commercials try to rebuild and reshape your image by showing or presenting a perfect natural beauty, athletic beauty and stick-figure beauty	48	71	9	98	158	2.4	11	Rejected
	Intrusiveness By Attitudes Towards TVCs								
6.	Commercials cause disturbance, irritation, and distraction to the viewers	148	137	20	37	42	3.8	6	Accepted
7.	Commercials create confusion over the available products	136	93	11	78	66	3.0	9	Accepted
8.	Commercials contain statements that are false, deceptive or	148	129	12	55	40	3.8	6	Accepted

	misleading								
	persuasiveness/buying interest By Attitudes Towards TVCs								
9.	Commercials promote real level consumption	132	17 2	37	28	15	4.0	4	Accepted
10.	Commercials assist me in decision making of which product or brand to purchase	24	47	19	118	176	2.2	13	Rejected
11.	Commercials encourage me to spend money on goods and services, which I do not really need	146	13 3	18	41	46	3.9	5	Accepted
12.	Commercials lure/force people to purchase products beyond their means.	189	12 4	13	28	30	4.1	3	Accepted
13.	Commercials are manipulative and exploit society	208	12 1	14	24	17	4.3	2	Accepted
	Social Interaction by Attitudes towards TVCs								
14.	Commercials notify me of essential things I need to enjoy in life or help me to improve my lifestyle	37	81	4	113	149	2.3	12	Rejected
15.	Commercials assist people to know the kind of life they need or help them to recognise their status or category where they belong in the society	40	64	38	106	136	2.4	11	Rejected
	Family tie by attitudes towards TVCs								
16.	Commercials inform children on what they need or assist parents to identify the needs of	26	43	62	128	125	2.3	12	Rejected

	their children and ward								
17.	Commercials create conflict between parents and children over purchasing of products advertised	184	16 5	18	11	6	4.3	2	Accepted
	Moral Value by Attitudes toward TVCs								
18.	Commercials guide children about adults' attitudes towards sexuality, alcoholism and smoking	31	45	11	147	150	2.1	14	Rejected
19.	Commercials encourage and stimulate young children to sexual obsession, exposure to drinking and smoking	146	13 3	18	41	46	3.8	6	Accepted
	Product Information by Attitudes toward TVCs								
20.	Commercials provide me more knowledge to distinguish or identify the companies with their products, logo or services	122	13 6	19	48	59	3.6	8	Accepted
21.	Commercials update me on latest trends or educate me about new technology on products, what they offer and discounts	149	17 2	4	36	23	4.0	4	Accepted
	Entertainment by Attitudes toward TVCS								
22.	Sometimes TV commercial contains excitement and surprises	78	19 8	68	11	29	3.7	7	Accepted
23.	Sometimes TV commercials are even more enjoyable than TV programmes	41	88	67	68	120	2.6	10	Rejected
24.	Sometimes TV commercial	185	10	43	31	20	4.4	1	Accepted

	contains funny characters and is enjoyable		5						
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Note: Figures given in brackets are the weights assigned

Mean Score = $\sum (\text{Number of Responses} * \text{Weights assigned}) / \text{Total number of Respondents}$

Table 18: Viewers' attitudes toward commercial interruptions on SABCTV1, 2 and 3

The mean score of viewers' attitudes toward commercial interruptions on SABCTV1, 2 and 3									
S/N	My attitude towards television commercial interruptions on the programmes of SABC1, 2 & 3	SA (5)	A (4)	N (3)	D (2)	SD (1)	Mean Score	Rank	Decision
	Cultural Value By Attitudes Toward TVCs								
1	Commercials undermine or destroy traditions and culture	57	34	79	80	134	2.8	10	Rejected
2	Commercials modify or adjust your culture and tradition	75	165	72	13	59	3.5	7	Accepted
3	Commercials encourage children to dodge or bypass parental authorities	26	45	39	102	172	2.1	14	Rejected
4	Commercials give negative labels to women, e.g. portrayal of women as a sex object etc.	36	41	68	98	141	2.3	13	Rejected
5	Commercials try to rebuild and reshape your image by showing or presenting a perfect natural beauty, athletic beauty and stick-figure beauty	10 2	168	61	22	31	3.8	4	Accepted
	Intrusiveness By Attitudes Towards TVCs								
6	Commercials cause disturbance, irritation, and distraction to the viewers	39	47	20	138	140	2.3	13	Rejected

7	Commercials create confusion over the available products	35	42	54	154	99	1.4	15	Rejected
8	Commercials contain statements that are false, deceptive or misleading	42	37	50	121	134	2.3	13	Rejected
	persuasiveness/buying interest By Attitudes Towards TVCs								
9	Commercials promote real level consumption	39	56	7	144	138	3.1	9	Accepted
10	Commercials assist me in decision making of which product or brand to purchase	78	198	68	29	11	3.8	4	Accepted
11	Commercials encourage me to spend money on goods and services, which I do not really need	47	52	60	81	144	2.5	12	Rejected
12	Commercials lure/force people to purchase products beyond their means.	41	88	67	68	120	2.6	12	Rejected
13	Commercials are manipulative and exploit society	41	22	74	109	138	2.3	13	Rejected
	Social Interaction by Attitudes towards TVCs								
14	Commercials notify me of essential things I need to enjoy in life or help me to improve my lifestyle	12 1	188	42	9	24	4.0	3	Accepted
15	Commercials assist people to know the kind of life they need or help them to recognise their status or category where they belong in the society	78	198	68	11	29	3.7	5	Accepted
	Family tie by attitudes towards TVCs								
16	Commercials inform children on								

	what they need or assist parents to identify the needs of their children and ward	96	170	78	14	26	3.8	4	Accepted
17	Commercials create conflict between parents and children over purchasing of products advertised	134	50	37	121	42	3.3	8	Accepted
	Moral Value by Attitudes toward TVCs								
18	Commercials guide children about adults' attitudes towards sexuality, alcoholism and smoking	73	145	62	30	74	3.3	8	Accepted
19	Commercials encourage and stimulate young children to sexual obsession, exposure to drinking and smoking	60	144	47	52	81	3.1	9	Accepted
	Product Information by Attitudes toward TVCs								
20	Commercials provide me more knowledge to distinguish or identify the companies with their products, logo or services	122	136	19	48	59	3.6	6	Accepted
21	Commercials update me on latest trends or educate me about new technology on products, what they offer and discounts	149	172	4	36	23	4.0	3	Accepted
	Entertainment by Attitudes toward TVCS								
22	Sometimes TV commercial contains excitement and surprises	134	188	40	18	4	4.3	2	Accepted
23	Sometimes TV commercials are even more enjoyable than TV programmes	149	145	31	33	26	3.9	4	Accepted
24	Sometimes TV commercial	22	121	17	11	15	4.4	1	Accepted

	contains funny characters and is enjoyable	0							
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Note: Figures given in brackets are the weights assigned

Mean Score = $\sum (\text{Number of Responses} * \text{Weights assigned}) / \text{Total number of Respondents}$

8.12. Comparison of viewers' attitudes in both cities towards commercial interruptions on the programmes of public TV stations

Tables 17 and 18 identify the attitude of viewers towards commercial interruptions on the programmes of public TV. In comparison with the findings from the study, there is a significant disparity that exists between the attitudes of viewers in Durban and Ibadan cities. In terms of attitudes about cultural values towards TV commercials, the analysis in table 17 and 18 show that there is a significant difference between the attitudes of viewers in both cities. In Durban city, viewers strongly disagreed with these attitudinal statements that TV commercials give negative labels to women, undermine or destroy traditions and culture as well as encourage children to dodge or bypass parental authorities. The mean scores for these attitudinal statements from table 18 were 2.8, 2.3 and 2.1. On the contrary, viewers in Ibadan city strongly agree with these attitudinal statements that TV commercials undermine, destroy traditions and culture as well as give negative labels to women e.g. portrayal of women as a sex object. The mean ratings for these attitudinal statements from figure 17 were 4.3, 4.1 and 3.9.

From the above findings, it can be argued that viewers in Durban had positive attitudes toward the cultural values of TV commercials while viewers in Ibadan city had negative attitudes toward such commercials.

In enquiring about intrusiveness/credibility of TV commercials, the findings from tables 17 and 18 indicate that viewers in Ibadan and Durban differ significantly in the attitudes on intrusiveness towards TV commercials. The viewers in Ibadan had a greater belief that TV commercials contain statements that are deceptive or misleading as well as cause disturbances, irritation and distraction to the viewers. The mean scores for these attitudinal statements in table 17 were 3.8. 3.8. In contrast, TV viewers in Durban city strongly disagreed that TV commercials contain statements that are false deceptive or misleading as well as cause disturbances, irritation and distraction to the viewers. The mean ratings for these attitudinal statements from table 18 were 2.8. 2.8. This

implies that viewers in Durban city had positive attitudes toward the intrusiveness of TV commercials while viewers in Ibadan city had negative attitudes toward it.

Attitudes regarding the persuasiveness /buying interest towards TV commercials show that there is a significant variation between the attitudes of viewers in Durban and Ibadan cities on persuasiveness towards TV commercials. In Durban city, the viewers strongly agreed with these attitudinal statements that TV commercials assist in decision-making of which product or brand to purchase and strongly disagree with the following attitudinal statements: TV commercials encourage people to spend money on goods and services which they do not really need as well as lure/force people to purchase products beyond their capacity and promote real level consumption. The mean ratings for these attitudinal statements in table 18 were 3.1, 2.6 and 2.5. In contrast, TV viewers in Ibadan had a great belief that TV commercials encourage people to spend money on goods and services which they do not really need and they also strongly agreed with the statement that TV commercials lure/force people to purchase products beyond their capacity as well as manipulate and promote real level consumption. The mean scores for these attitudinal statements in table 17 were 4.3, 4.1, 4.0 and 3.9. This also indicates that viewers in Durban had positive attitudes toward the persuasiveness of TV commercials while viewers in Ibadan city had negative attitudes toward persuasiveness of TV commercials.

Attitudes concerning family ties relative to TV commercials reveal that slight difference exists between the attitudes of viewers in both cities. In Ibadan, viewers had a great belief that TV commercials create conflict between parents and children over purchasing of products and they strongly disagreed that TV commercials inform children on what they need or influence parents in identifying the needs of their children or wards. The mean scores for these attitudinal statements from table 17 were 4.3. 2.8. It is mirrored in Durban city, TV viewers to some extent had a positive attitude that TV commercials create conflict between parents over purchasing of products. They also agreed that TV commercials create awareness in parents as to what their children needs in certain areas of life. The mean scores for these attitudinal statements from table 18 were 3.1 and 3.8.

Attitudes regarding the social interaction toward TV commercials reveal that there is a significant variation between the attitudes of the viewer in Ibadan and Durban on social interaction towards

TV commercials. In Ibadan, the viewers strongly disagree with these attitudinal statements that: TV commercials assist people to know the kind of life they need and help them to recognise their status or category where they belong in the society as well as help to improve the lifestyle. Commercials also create awareness of essential things to enjoy in life and this helps improve their quality of life. The mean ratings for these attitudinal statements from table 17 were 2.4. 2.3. On the contrary, the viewers in Durban city had a great belief that: TV commercials assist people to know the kind of life they need and help them to recognise their status or category where they belong in society as well as help to improve their lifestyle. They strongly agreed TV commercials notify the people of essential things they need to enjoy in life and this helps to improve their lifestyle. The mean ratings for these attitudinal statements from table 18 were 4.0. 3.7. This implies that viewers in Durban city had positive attitudes while viewers in Ibadan city had negative attitudes toward the social interaction of TV commercials.

Concerning the attitudes on moral values toward TV commercials, the findings show that there is a significant association between the attitudes of TV viewers in Ibadan and Durban cities on moral values of TV commercials. The majority of viewers in both cities agreed that TV commercials stimulate young children to sexual obsession, exposure to drinking, smoking as well as encourage children to dodge parental authorities. It can be argued that viewers in both cities disqualify the TV commercials that expose the children to adult behaviour. Russell & Russell (2009:1) declare that young people who are more exposed to alcohol as a positive behaviour on TV commercials will have more favourable beliefs about drinking.

In enquiring about product information of TV commercials, the finding indicates that there is a significant relationship between the attitudes of viewers in Ibadan and Durban towards product information of TV commercials. The majority of viewers in both cities have similar belief that TV commercials serve as sources of information on new products and services. Based on above findings, viewers in both cities have positive attitudes towards TV commercials that provide much of information. The reasons for developing positive attitudes towards product information could be attributed to the motives of viewers for watching public TV and choice of programmes. An interesting fact to be noted is that the primary motive of viewers in both cities for viewing public TV stations is for information gathering. It implies that the viewers in both cities cherish anything that contains information. The above view collaborates with Krishnan & Smith (1998) as well as

Bauer (2008:210) who view that information seeker, who actively seek information from various sources including commercials, might have a positive attitude towards the television commercials in general. Li *et al.* (2002:38) affirm that TV commercials containing information viewed as helpful, elicit less irritation than those commercials not considered useful and are likely to be ignored.

Finally, attitudes regarding the entertainment and fun toward TV commercials reveal that there is a slightly relationship exists between the attitudes of viewers in Ibadan and Durban cities. TV viewers in Durban city experienced TV commercials as source of humour, entertainment and fun. This is mirrored in Ibadan city, although TV viewers to some extent had a less positive attitude towards TVCs entertainment. It can be argued that TV commercials that contain fun entertainment are likely to attract viewers. In addition, one of the strong motives of viewers in both cities is entertainment which also shows in their attitudes. Akram *et al.* (2012:11) describe entertainment as the degree to which a commercial is pleasurable, enjoyable and fun to watch. Pardun (2014:243) adds that it is a good idea to expose viewers to commercials under favourable conditions where there is enthusiasm, excitement and enjoyment so that arousal and awareness are heightened.

The study confirms that there is a significant association between motives for viewing and the attitudes towards TV commercials. It can be argued if the motives for viewing reflect in TV commercials, the attitudes towards TV commercial interruptions will be positive. Moreover, the study discovers that the behaviour of viewers during TV commercials have an impact on their attitudes toward the commercials. It can be concluded that there is a significant relationship between behaviour during commercial interruptions and attitude towards TV commercials. If there is TV advert avoidance behaviour, the attitudes toward TV commercials will be negative.

Part6 of questionnaire: Opinion of Viewers toward of Commercial Interruptions on public TV

Objective 7: To examine the opinions of viewers in Durban and Ibadan cities towards commercial interruption on public TV

8.13. Opinions of viewers in both cities toward commercial interruptions on the programmes of public TV stations

Table 19 & 20: Consist of 3 statements about opinions of viewers towards commercial breaks on public TV. In this section, the respondents were asked to rate the opinion in a five point scale from 5 to 1, (5 = strongly agree, 4 = agree, 3 = neutral, 2 = disagree and 1 = strongly Disagree. The opinions of viewers toward commercial breaks on public TV are identified based on the weighted average scores calculated. The response scale was structured according to the five points listed below:

- Strongly Agree (SA) - 5
- Agree (A) - 4
- Neutral (N) - 3
- Disagree (D) - 2
- Strongly Disagree (SD) – 1

To determine the mean or benchmark for each value in Table 19 and 20, the researcher added the values of 5-1 scale or point ($5+4+3+2+1=15$) and divided by the scale 5 ($15\div5=3$). The mean of the 3-point scale is 3.0. Therefore, 3.0 serves as a benchmark for acceptance or rejection to the question asked.

Table 19: Viewers' opinion in Ibadan city toward commercial interruptions on BCOS and NTA

	The mean scores of viewers' opinion in Ibadan city toward commercial interruptions on BCOS and NTA								
S/N	My opinions about commercial interruptions on public TV	SA (5)	S (4)	N (3)	D (2)	SA (1)	Mean Score	Rank	Decision
1	Commercials are disturbance or hindrances on the programmes of NTA and BCOS	174	104	54	22	30	4.0	2	Accepted
2	Commercials sponsorship of television has control and influence on programmes or programmes content of NTA and BCOS	180	157	10	31	6	4.2	1	Accepted
3	Commercial interruptions should be included in the programmes of NTA and BCOS	24	29	15	131	185	1.9	3	Rejected

Note: Figures given in brackets are the weights assigned

Mean Score = $\sum (\text{Number of Responses} * \text{Weights assigned}) / \text{Total number of Respondents}$.

Table 20: Viewers' opinion in Durban city toward commercial interruptions SABCTV1, 2 and 3

	The mean rating of viewers' opinion in Durban city toward commercial interruptions SABCTV1, 2 and 3								
S/N	My opinions about commercial interruptions on public TV	SA (5)	A (4)	N (3)	D (2)	SD (1)	Mean Score	Rank	Decision
1	Commercials are disturbance or hindrances on the programmes of SABC1, 2 & 3	38	60	66	74	146	2.4	3	Rejected
2	Commercials sponsorship of television has control and influence on programmes or programmes contents SABC1, 2 & 3	70	133	80	51	50	3.3	2	Accepted
3	Commercial interruptions should be included in the programmes of SABC1, 2 & 3	110	149	82	23	20	3.9	1	Rejected

Note: Figures given in brackets are the weights assigned

Mean Score = $\sum (\text{Number of Responses} * \text{Weights assigned}) / \text{Total number of Respondents}$.

8.14. Comparison of Viewers' Opinions in both cities towards of Commercial Interruptions on the programmes of public TV stations

Tables 19 and 20: show the opinions of viewers in Durban and Ibadan cities toward commercial interruptions on programmes of public TV stations. Comparing the opinions of viewers during commercial interruptions, there is a slight relationship that exists between the opinions of viewers in Ibadan and Durban. Based on findings, TV viewers in Ibadan and Durban cities have a similar view that the sponsorship and advertisers control and influence the kind of programmes they are watching on public TV.

However, the majority of TV viewers in Ibadan viewed that commercial interruptions are disturbances, hindrances and they should not be included in the programmes. The mean scores of these variables in table 19 were 4.0 and 1.9. It means that Ibadan TV viewers do not like to be interrupted when watching their favourite programmes and this may be due to the time they spent watching TV (1-2hours). On the contrary, TV viewers in Durban city believed that commercial interruptions are not a disturbance or hindrance and they should be included in the programmes of SABCTV stations. The mean ratings of these variables from table 20 were 2.4 and 3.9.

The table below shows Pearson' Correlations among behaviour, attitudes and opinions of viewers toward TV commercial interruptions

8.15. Pearson' correlation among behaviour, attitude and opinion of Nigerians and South Africans

Table 21: Correlation among behaviour, attitude and opinion of Nigerians and South Africans							
Independent Variable	Nig Beh	Nig Att	Nig Opi	SA Beh	SA Att	SA Opi	N= Sample size
Nig Beh	1	-0.51* (0.000)	-0.35* (0.000)	0.01 (0.800)	-0.01 (0.890)	-0.06 0.232	384
Nig Att	-0.51* (0.000)	1	0.49* (0.000)	-0.03 0.541	0.01 (0.800)	0.04 (0.451)	384
Nig Opi	-0.35* (0.000)	0.49* (0.000)	1	-0.03 (0.541)	0.06 (0.261)	-0.03 (0.612)	384

SA Beh	0.01 (0.800)	-0.03 (0.541)	-0.03 (0.541)	1	-0.18* (0.000)	-0.22* (0.000)	384
SA Att	-0.01 (0.890)	0.01 (0.800)	-0.06 0.232	-0.18* (0.000)	1	0.17* (0.001)	384
SA Opi	-0.06 (0.232)	0.04 (0.451)	-0.03 (0.612)	-0.22* (0.000)	0.17* (0.001)	1	384

P value in bracket (): *Correlation is significant at the 0.01level

Note:

Nig Beh= Nigerians Behaviour during commercial breaks on public TV stations.

Nig Att= Nigerians Attitudes during commercial breaks on public TV stations.

Nig Op= Nigerians Opinions about commercial breaks on the programmes of public TV

SA Beh= South Africans Behaviour during commercial breaks on public TV stations.

SA Att= South Africans Attitudes during commercial breaks on public TV stations.

SA Opi= South Africans Opinions about commercial breaks on the programmes of public TV

Interpretation:

Table 21 provides Pearson correlations among behaviour, attitudes and opinions among TV viewers in Nigeria and South Africa:

1. Nig Beh of TV viewers has a significant relationship with Nig Att and Nig Opi relationship except with SA Beh, SA attitudes and SA Op of TV viewers.
2. Nig Att of TV viewers has a significant relationship with Nig Beh and Nig Opi of TV viewers except with SA Beha, SA Att and SA Op of TV viewers.
3. Nig Op of TV viewers has a significant relationship with Nig Beh and Nig Opi of TV viewers.
4. SA Beh of TV viewers have a significant relationship with SA Att and SA Opi of TV viewers except with Nig Beh, Nig Att and Nig Opi of TV viewers.
5. SA Att of TV viewers have a significant relationship with SA Beh and SA Opi of TV viewers except with Nig Beh, Nig Att and Nig Opi of TV viewers.
6. SA Opi of TV viewers have a significant relationship with SA Beh and SA Att of TV viewers except with Nig Beh, Nig Att and Nig Opi of TV viewers.

Objective 7: To investigate if public television stations in Nigeria and South Africa have other sources of funding apart from government

8.16. Comparison of sources of funding for public TV stations in Nigeria and South Africa

The public television services in Nigeria and South Africa have a mix of funding sources, a combination of government and other sources. These are stated below:

Table 22: Public TV sources of funding in Nigeria and South Africa	
Public TV sources of funding in South Africa	Public TV sources of funding in Nigeria
Public TV services in South Africa receive money from the South African government.	Public TV services in Nigeria receive funding from different governments. For instance, the public TV stations that are owned by the federal government of Nigeria, like NTA receives its funding from the federal government. Also, the public TV stations that are owned by state governments of Nigeria, like BCOS receives its funding from Oyo State government.
Another source of funding for SABCTV is from commercial/advertising. This is second most important source funding for SABCTV stations. Kupe (2013:2) and Masuku (2010:101) state that in South Africa, 77 percent of the public broadcaster's revenue emanates from advertising. The statement of the Group CEO' of SABC during the annual report and	Public TV services owned by federal and state government in Nigeria also derive much of their findings from commercial/advertising. Akingbulu (2010:108) point out that one of Nigeria's Director-Generals of public broadcasting service recommends a financing provision for public broadcasters which would require the

financial statements (2007) affirms that SABC has to depend largely on advertising and not only on the government purse for income or else the financing will still be an ongoing issue.	provision of 50 per cent of income from a statutory parliament-assigned budget and 50 percent from commercial advertising.
SABCTV stations also get their source of funding from TV licences. This is part of the South African policy.	TV licences are not used in Nigeria and there is no policy that states that TV viewers should pay a licence fee. However, other sources of funding for public TV stations are: sale of airtime for live coverage of events as well as people or organisations who would like to have any event organised by them to be transmitted live on television

8.17. Summary

The chapter has presented a comparative analysis and interpretation of findings to address the research objectives that were set for this study. The findings of this study were also interrelating with various ideas of scholars and researchers that were discussed in literature reviews to justify the findings. Pearson's correlations were used to examine relationships among behaviour, attitudes and opinions of viewers toward TV commercial interruptions. In the meantime, the TV viewers in Ibadan and Durban cities believed that the sponsorship and advertisers controlled as well as influenced the kind of programmes they are watching on public TV stations.

8.18. Conclusion

The result has confirmed the significant relationships and differences that exist between the attitudes of viewers in Ibadan and Durban city toward TV commercials in the programmes of public TV stations. Seen from all findings, TV viewers in Durban city have positive attitudes toward commercial interruptions on the programmes of SABCTV station while Ibadan TV viewers have negative attitudes towards commercial interruptions on the programmes of BCOS and NTA.

The final chapter draws conclusions and proposes recommendations that would benefit both public broadcasters as well as advertisers and/sponsors.

CHAPTER 9

SUMMARY DEDUCTIONS AND RECOMMENDATIONS

9. INTRODUCTION

The previous chapter has provided comparative findings on the attitudes of viewers towards TV commercial interruptions according to research objectives formulated in chapter 1. This chapter presents deductions from the study, recommendations and provides the limitations as well as suggestions for further study that pertain to this research and conclusion.

Research Objectives

The summary of the findings of the present study is provided based on formulated research objectives of the study in deductions from the study in this chapter. The following objectives were outlined in chapter 1:

1. To determine the viewers' preferred period for watching television;
2. To examine how much time viewers spend watching television on public broadcasting stations;
3. To determine gratification motives of viewers for watching public television stations' programmes;
4. To identify the preferred or favourite public TV station among viewers;
5. To examine the behaviour of the viewers at the moment of commercial interruption;
6. To investigate the attitudes of the viewers towards commercial interruptions and
7. To examine the opinions of viewers toward commercials on public TV.

9.1. Deductions from the Study

The finding of the study has been able to establish that there was no significant association between the marketing/commercial programmes on public TV stations and viewers' motive for watching public TV stations. The commercial interruption was a minor factor that influenced viewing motives of viewers from watching public TV stations. In this regard, it can be argued that advertisements/commercial interruptions used by BCOS, NTA and SABC1, 2 & 3 are not a deterrent or hindrance for achieving their mandate to society.

The study demonstrated that TV viewers in Durban city are more likely to attract advertisers during commercial interruptions on TV programmes than viewers in Ibadan city TV viewers as a result of the viewing period. The findings of this study confirmed that there is a significant relationship between the period of viewing and time spent in watching commercials on TV. It is argued that the higher the level of TV viewing the greater the level of time spent in watching commercial interruptions on TV. Based on analysis of the study, TV viewers in Ibadan city were light viewers because of the time they spent watching TV (they spent 1 to 2 hrs) whilst Durban city were heavy viewers because most of the participants indicated that they spent 2-5 hours watching TV. O'Shaughnessy (2005) indicates that heavy viewers were more vulnerable to the influence of advertising. Ceber *et al.* (2006:1) are of the view that it is difficult to reach light viewers with a single advertising exposure. Hammer *et al.* (2006:1) observe that light viewers do not appear to retain greater brand information from advertising.

The study confirmed that the language of a programme is the most influencing factor that determines the choice of SABCTV stations. This may be as a result of 11 official languages South Africa has. It also means each ethnic group has its own language. For instance, Zulus, speak IsiZulu, Afrikaans speak Afrikaans, and Indians speak The English language. This factor (the language of TV programme) was the least factor that determined the choice of public TV station in Ibadan. Harwood & Vincze (2011:383) observe that the second language can be a barrier to the viewers in bilingual contexts. The study also showed that the quality of presenter is considered as a significant motive of watching programmes on BCOS and NTA. Onah & Anyaruvu (1988:12) state that the quality of presenters does influence whether a viewer remains tuned to a station or tunes to another channel.

The study indicated that there is a significant association between motives of viewing and the attitudes towards TV commercials. Based on the findings, the viewers have positive attitudes towards commercials that contain information and entertainment; these were also the two major motives of viewers for viewing public TV stations (information gathering and entertainments).

The study also revealed that behaviour of the viewers during commercials interruption determines attitudes toward commercial interruptions on public TV. For instance, the most frequent behaviour of TV viewers in Durban city during commercial interruptions were paying full attention to

commercial interruptions and watching the entire commercial. This might be the reasons TV viewers in Durban city had more positive attitudes toward TV commercial interruptions. Also, the frequent behaviour of TV viewers in Ibadan city during commercial interruptions was the use of a remote to change/surf the channels as well as the diversion of attention, for example talking. This might be the reasons TV viewers in Ibadan city had strong negative attitudes toward commercial interruptions. It is concluded that if there is TV advert avoidance behaviour, the attitudes toward TV commercials will be negative.

The study revealed that prime time (night) is the best viewing period for advertisers to reach large audiences on public TV programmes. Brierley (1995:106) states that the most significant and costly TV spots are during prime/peak time when the largest number of individuals are watching (between 6.00pm and 11.00pm). Russell & Russell (2010:6) affirm that in previous research prime time for advertising was selected because it attracts the largest audience of viewers at night.

The study demonstrated that viewers in both cities have similar views that the sponsorship and advertisers control influence the kind of programmes they are watching on public TV. This might be the time-slot for adverts in the programmes or the products are mentioned during the programmes, which are called product placements. This was discussed in chapter 4 of this study. Jjuuko (2002) agrees that the advertisers control the design and control of programmes on public television. Wariboko (2005) reveals that producers of public television stations cannot instigate their own programmes but have to rely on sponsors' initiated programmes because of financial status. Fashomi (2013:141) concurs that sometimes the information role of public TV can be undermined by advertisers and the management pressure on programmes on the other hand.

The study confirmed that there is no two-way communication between public TV and its viewers as main customers. Due to this, the study develops a conceptual model based on two-way communication for TV broadcasters. Based on organisational models of SABCTV, BCOS and NTA that were reviewed in chapter 6 of this study (conceptual framework), the communication that occurs between public TV and viewers is one-way communication. Two-way communication only occurs between the viewers and Broadcasting Regulatory Body if the viewers have complaints to lodge about public TV programmes. However, the study showed that there is a two-way communication between public TV and advertiser through the department of

marketing/commercial in organisational models of SABCTV, BCOS and NTA. This serves as a channel that helps advertisers to relate with public broadcasters directly.

In the meantime, the study has shown that TV viewers in Ibadan do not want to be interrupted by commercials during programmes of public TV but the truth of the matter is this, the advertisements are the main sources of funding for public TV broadcasters in Nigeria apart from government funding. The numbers of advertisements slot-in during the programmes can be decreased if the TV licence fee policy can be implemented in Nigeria and the viewers must also be willing to pay if they do not want many commercial interruptions. This will generate another source of funding for public TV broadcasters in Nigeria.

9.2. Recommendations of the study

Based on the findings of the study, the following recommendations are suggested:

- Nigerian governments both federal and state need to implement or adopt TV licence fee policy to TV owners in Nigeria and this will add to the source of funding for public TV broadcasters in Nigeria. Additionally, it will make public TV broadcasters less dependent on two sources of funding which are from government and advertising. Jeong & Yoo (2008) in Park & Park (2014:3) affirm that viewers who evaluate public value and the necessity of public broadcasting as more valuable tend to have greater willingness to pay the subscription fee rather than those who do not. This will also guard against advertising/commercial pressures and political influence. Rumphorst (1998:10) asserts that the advertisers will not exercise any influence over the programme contents of public TV if TV owners are passionate to pay their TV licence fee.
- It is recommended that SABCTV stations should also try and to focus on the objectives and principles of their existence, this will make viewers see the importance of public TV in the society and TV owners in South Africa would be willing to pay their licence fees. Park & Park (2014:3) mention that those viewers who think public broadcasting fulfil its public function well have a high motive to pay the subscription fee. Kupe (2012:14) suggests that the licence fee should continue but its collection should be linked to developing programmes that build citizen's sense of responsibility. Juneau (200:11) also observes that

if the public broadcaster's programmes were established for commercial ends, people would not comprehend why they are being requested to finance a service whose programmes are not significantly different from the services offered by private broadcasting.

- The management and board of directors of BCOS, NTA and SABCTV, must take cognisance of the Uses and Gratifications Theory to understand the reasons for television viewing. To a large extent, it explains how television programmes gratify various needs in different individuals.
- The board of directors and management of BCOS, NTA and SABCTV stations need to create a platform in their corporations in order to allow the viewers to communicate with public TV stations directly. This will enhance an avenue for two-way communication with public TV's viewers in a way they do for advertisers with the creation of market department in order to communicate with advertisers. This will encourage the viewers to have confidence on public TV programmes by not thinking that advertisers are the ones influencing or controlling the public TV programmes.
- The platform recommended above should also try and be involved in research and may as well serve as **In-house Television Audience Measurement (TAM)** for public TV broadcasters apart from using organisations handling viewership measurement such as Nielsen Media Research. This platform should try and focus on public TV programmes analysis as well as identify what public viewers expect from the public TV stations and what they do not like about the programmes they produced and the viewers' opinions on commercials. Guappone (2006:38) indicates that it is important to understand how the producer interprets its audience so that it can produce programming to fit community needs. Juneau (2000:7) suggests that the programmes offered by public TV should be diversified in at least three ways: in terms of the genres of programmes offered, the audiences targeted, and the subjects discussed.
- The directors of programmes, producers and presenters of public TV stations in Nigeria need to take into consideration the following factors such as quality of programmes, the awareness of programmes, time of programmes and duration of programmes as factors that determined their choice of TV stations and choice of programmes if they want the viewers to continue being glued to public TV stations.

- The management and board of directors of SABC1, SABC2 and SABC3 must come to terms with some of the factors that determine the viewers' choice of TV stations such as the language of the programmes, type of programmes, TV heritage/history as well as programme schedule and presenter of the programmes. Viewers' interactivity during the programme also has greatly influenced in choosing the kind of programmes viewers watch on public TV stations. It is therefore recommended that the public TV presenters and producers must involve feedback in their programmes in order to create two-ways communication. Ruggiero (2000:12) explains that the uses and gratification theory can be improved through the concept such as interactivity, audience participation or through social media. This will allow the audience to comment and criticise the programmes as well as serve as feedback and make public TV to be familiar with their audience. It would make public TV presenters know their audiences preferences.
- Primary issues such as placement unqualified personnel in key positions need serious review because unqualified managers and decision makers will not be able to fully understand the thrust and purpose of research such as this and important theories which guide production. Mediocrity will only breed Mediocrity.
- The public TV broadcasters should continue producing more entertainment programmes (soap operas, dramas as well as music) since viewers preferred to watch entertainment and informative programmes on public TV stations. In addition, public TV broadcasters must be concerned about good quality programmes that will distinguish them from their private counterparts. It will draw the attention of the general publics to public TV stations. Kupe (2012:41) affirms that public TV broadcasters must produce programmes that will make them distinct from private broadcasters. On the other hand, if expectations are not met, dissatisfaction results and use discontinues. Juneau (2000:11) posits that public broadcasters must provide information enabling listeners to form the fairest possible idea of events.
- The study reveals that the TV viewers in Ibadan and Durban cities believed that the sponsorship and advertisers control and influence the kind of programmes they are watching on public TV. In regard to this, public TV stations should not allow advertisement sponsorships to gain political control or influence their programme contents;

otherwise, their programmes will be undermined and may not be received or captured many viewers.

- The departments of marketing and programmes of public TV stations in Ibadan need to reduce the number of commercials slot-in in the programmes because the viewers believed that commercials are irritating and intrusive because there are too many. It will not make public TV viewers see commercials as noise because anything that distorts the communication is called noise and when commercials are slotted in within the programmes these serve as an interruption from Ibadan viewers' perspectives.
- The departments of marketing/commercial of public TV stations need to scrutinise the contents and language of the commercials before they are being broadcast on the programmes in order to safeguard immoral behaviour such as obscenity and sexual cues. It is also recommended that sexual and alcoholic commercials/advertisements should be aired at 10pm when young children and teens are asleep because the numbers of these commercials have exposed young adults to adult behaviour, such as alcoholism.

9.2.1. Guidelines for advertisers and marketers

- Advertisers/marketers should try and examine what kind of language to use in delivering their advertising campaign messages to viewers, namely whether to use one language or bilingual. The use of language in commercials/ advertisements is very important especially in a country that has an ethnic identity and this will help in designing the commercial messages.
- Advertisers/marketers and advertising agencies should try to have their advertisements aired during the evening periods, since the viewership peaks at such times. In addition, the advertisers should also investigate what viewers do with commercials /advertisements on TV rather than what advertising does to them, why viewers allow themselves to be involved with particular commercials/advertisements on TV and how viewers use commercials/ advertisements on TV to gratify their needs.
- If advertisers /marketers want to use public TV stations as channels to reach large heterogeneous viewers: it is recommended that advertisers should try and find out why people watch public TV, which public TV viewers prefer to watch, how individuals use public TV stations to gratify their needs, what factors influence their choice of station in

order for them to know specific TV stations that they will use for their advertising campaigns. What types of programmes viewers like watching on public TV, in order to avoid switching of channels or doing other things during commercial breaks on programmes of public TV stations?

- Advertisers should try and analyse demographic information of the viewers on hours spend on watching a particular programme on public TV stations (such as sex, age, education etc). They must be able to identify who are light, medium and heavy viewers this will help in designing messages for advertisements. Advertisers should try and slot their advertisements on entertaining programmes of public TV stations since viewers preferred watching entertainment programmes on these stations. Advertisers should try and produce slogans, graphics and music that are interesting and which will catch the attention of the viewers. If people process a commercial as another entertaining bit of TV, they may be more willing to change their attitudes and behaviour.

9.3. Limitations and Suggestions for Further Study

This section presents limitations and suggestions for further study:

- One of the limitations of the present study is that the researcher only examined the attitudes of viewers towards commercial interruptions in general on the programmes of public TV without any specification of particular programmes. Therefore, further study should make an attempt to select some programmes on public TV stations with commercials/advertisements that are slotted within such programmes.
- The demographics of respondents were included in this study such as age, gender, education, but the study did not analyse the findings according to demographic information. Therefore, it would be interesting to examine how viewers of different gender, age, race, and culture differ in attitudes towards commercial interruptions. It is recommended that further research should include the attitudes of TV viewers on language as well as creativity and celebrity used on commercial breaks/advertisements.
- Another limitation is that the study only concentrated on commercial interruptions during the programmes of public TV stations while product placement was only discussed in chapter 4 of this study as an alternative to commercial interruptions. There is a need for further study to investigate the effects of product placements on television viewers.

- This research was limited to the KwaZulu-Natal province in South Africa; the researcher recommends that the study should be conducted across the various provinces of South Africa. The research is also limited to TV viewers in Oyo state, Nigeria; the same should also be conducted in other states in Nigeria. Moreover, the present study only focused on public TV stations; it is recommended that a similar study be conducted on both public and private TV in Nigeria and South Africa.
- Presently, the internet is a threat to television and which performs different services that television offers such as watching of programmes, movies and music and it is used to download videos on different platforms such as YouTube. In other words, further study is needed to investigate if viewers feel more relaxed when watching TV programmes on internet TV (online video) than watching programmes on conventional TV (TV set on broadcast, cable and satellite).
- It is recommended that there should be a comparative study; if public TV programmes (programmes' contents) in Nigeria and South Africa are not controlled by western countries. Also, further research should look into viewers' exposure to foreign channels on satellite and local channels in Nigeria and South Africa.

9.4. Concluding Remarks

This study compared the attitude of viewers toward commercial interruptions on South African public television broadcasting to those of Nigeria's public TV stations.

The primary difference between the two viewers was that South African viewers not only accepted commercial interruptions but enjoyed it. Nigerian viewers on the other hand, felt that commercial interruptions are disturbances and must not be included in the programmes of public television.

However, the study found that viewers' interactivity during the programme has great influenced in choosing the kind of programmes to watch on public TV stations in Nigeria and South Africa. This simply shows that TV viewers like the programmes that provide a two-way communication whereby viewers are involved or allowed to contribute their own views or participate in the programmes.

In addition, the author also presented a clear conceptual model of two-way communication between the public broadcaster and the viewers because the study revealed that there is a minimal feedback loops from the viewers to public broadcasters in Nigeria and South Africa. Also, a model was created for advertisers on how to improve an effective advertising campaign.

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ADDENDA

ADDENDUM 1: Ethical Clearance Certificate



ETHICAL CLEARANCE CERTIFICATE

Certificate Number	UZREC 171110-030-RA Level 02 PGD 2014/71						
Project Title	A comparative study of viewer's attitudes towards commercial advertising interruptions in public television programmes						
Principal Researcher/ Investigator	TE Shobiye						
Supervisor and Co-supervisor	Prof H Rugbeer				Dr GM Naidoo		
Department	Communication Science						
Nature of Project	Honours/4 th Year		Master's		Doctoral	x	Departmental

The University of Zululand's Research Ethics Committee (UZREC) hereby gives ethical approval in respect of the undertakings contained in the above-mentioned project proposal and the documents listed on page 2 of this Certificate.

Special conditions:

- (1) The Principal Researcher must report to the UZREC in the prescribed format, where applicable, annually and at the end of the project, in respect of ethical compliance.
- (2) Documents marked "To be submitted" (see page 2) must be presented for ethical clearance before any data collection can commence.

The Researcher may therefore commence with the research as from the date of this Certificate, using the reference number indicated above, but may not conduct any data collection using research instruments that are yet to be approved.

Please note that the UZREC must be informed immediately of

- Any material change in the conditions or undertakings mentioned in the documents that were presented to the UZREC
- Any material breaches of ethical undertakings or events that impact upon the ethical conduct of the research

Classification:

Data collection	Animals	Human Health	Children	Vulnerable pp.	Other
X					
Low Risk		Medium Risk		High Risk	
		X			

The table below indicates which documents the UZREC considered in granting this Certificate and which documents, if any, still require ethical clearance. (Please note that this is not a closed list and should new instruments be developed, these would require approval.)

Documents	Considered	To be submitted	Not required
Faculty Research Ethics Committee recommendation	X		
Animal Research Ethics Committee recommendation			X
Health Research Ethics Committee recommendation			X
Ethical clearance application form	X		
Project registration proposal	X		
Informed consent from participants	X		
Informed consent from parent/guardian			X
Permission for access to sites/information/participants	X		
Permission to use documents/copyright clearance			X
Data collection/survey instrument/questionnaire	X		
Data collection instrument in appropriate language		Only if necessary	
Other data collection instruments		Only if used	

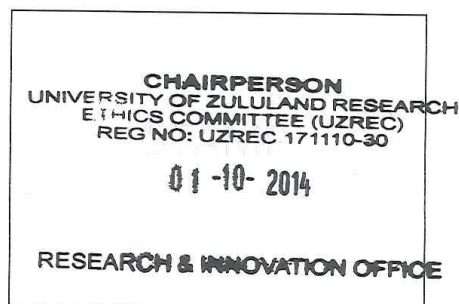
The UZREC retains the right to

- Withdraw or amend this Certificate if
 - Any unethical principles or practices are revealed or suspected
 - Relevant information has been withheld or misrepresented
 - Regulatory changes of whatsoever nature so require
 - The conditions contained in this Certificate have not been adhered to
- Request access to any information or data at any time during the course or after completion of the project

The UZREC wishes the researcher well in conducting the research.



Professor Rob Midgley
Deputy Vice-Chancellor, Research and Innovation
Chairperson: University Research Ethics Committee
01 October 2014



ADDENDUM 2: Consent Form Declaration

ANNEXURE A: PARTICIPANT INFORMED CONSENT DECLARATION

INFORMED CONSENT DECLARATION (Participant)

Project Title: A comparative study of viewers' attitude towards commercial advertising interruptions in public television programmes

Toyin Esther Shobiye from the Department of Communication Science University of Zululand has requested my permission to participate in the above-mentioned research project.

The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to;
 - Investigate and compare the attitude of viewers towards commercial advertising interruptions on public television programmes.
 - Examine the feelings, thoughts and behaviour of the viewers at moment of commercial interruption.
 - Determine gratification motives of viewers for watching public television stations programmes;
 - Identify what kind of programmes the viewer's enjoy watching on public television stations;
2. The University of Zululand has given ethical clearance to this research project and I have seen/ may request to see the clearance certificate.
3. By participating in this research project I will be contributing towards broadcasting and electronic media in South Africa and Nigeria in knowing the attitudes of Nigerians and South Africans towards commercial advertisements during programmes of public television stations.
4. I will participate in the project by completing a voluntary questionnaire on viewers' attitude towards commercial advertising interruptions on programmes of public television.

5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research, but my out-of-pocket expenses will be reimbursed.
7. There may be risks associated with my participation in the project. I am aware that
 - a. The following risks are associated with my participation: No risks are anticipated.
 - b. The following steps have been taken to prevent the risks: No respondent will be pressurized into participation. Respondents will not be misled into providing specific responses.
 - c. there is a 0% chance of the risk materialising
8. The researcher intends publishing the research results in the form of a thesis and articles in learned journals and conference presentations. However, confidentiality and anonymity of records will be maintained and that my name and identity will not be revealed to anyone who has not been involved in the conduct of the research.
9. I will not receive feedback/will receive feedback in the form of a full research report regarding the results obtained during the study.
10. Any further questions that I might have concerning the research or my participation will be answered by:
 1. Researcher: Mrs T. Shobiye (035-9026166)
 2. Supervisor: Professor H. Rugbeer (035-9026210)
 3. Co-supervisor: Dr. G. M. Naidoo (035-9026164)
11. By signing this informed consent declaration I am not waiving any legal claims, rights or remedies.
12. A copy of this informed consent declaration will be given to me, and the original will be kept on record.

I..... have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I wished to ask and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above-mentioned project.

.....

Participant's signature

.....

Date

ADDENDUM 3: Letter of Consent Form

Annexure D: Letter of Informed Consent

UNIVERSITY OF ZULULAND



Department of Communication Science

DPhil Communication Science Research Project

Researcher: Mrs T. Shobiye (035-9026166)

Supervisor: Professor H. Rugbeer (035-9026210)

Co-supervisor: Dr. G. M. Naidoo (035-9026164)

Dear Respondent,

My name is Toyin Shobiye (student number: 206000936). I am a Doctorate student in the Department of Communication Science at the University of Zululand. You are invited to participate in a research project entitled: **A comparative study of viewers' attitudes towards commercial advertising interruptions in public television programmes.**

Through your participation I hope to understand:

- The attitude of viewers towards commercial advertising interruptions on public television programmes.
- The feelings, thoughts and behaviour of the viewers at moment of commercial interruption.
- The gratification motives of viewers for watching public television stations programmes;
- The kind of programmes the viewer's enjoy watching on public television stations

The results of this survey are intended to contribute to the advancement of public television stations in Nigeria and South Africa.

Your participation in this project is voluntary. You may refuse to participate or withdraw from the project at any time with no negative consequence. There will be no monetary gain from participating in this research project. Confidentiality and anonymity of records identifying you as a participant will be maintained by the researcher. If you have any questions or concerns about participating in this study, please contact me or my supervisors at the numbers listed above. It should take you about 10 - 30 minutes to complete the questionnaire. I hope you will take the time to complete the questionnaire.

Sincerely

Researcher's

Date_____

signature_____

ADDENDUM 4: Respondent Statement

Annexure E: Respondent Statement

For office use: Respondent number: _____

UNIVERSITY OF ZULULAND
Department of Communication Science



DPhil Communication Science Research Project
Researcher: Mrs T. Shobiye (035-9026166)
Supervisor: Professor H. Rugbeer (035-9026210)
Co- supervisor: Dr. G. M. Naidoo (035-9026164)

CONSENT

I _____ (full name of participant)
hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project. I understand that I am at liberty to withdraw from the project at any time, should I so desire.

Signature of Participant

ADDENDUM 5: Questionnaire for Ibadan City, Nigeria

For office use: Respondent number: _____

Annexure G: Questionnaire for television viewers
VOLUNTARY QUESTIONNAIRE FOR TELEVISION VIEWERS: IBADAN CITY

A comparative study of viewers' attitude towards commercial advertising interruptions in public television programmes



Researcher: MRS. T. SHOBIYE
Supervisor: PROF. H. RUGBEER
Co-supervisor: DR. G. M. NAIDOO
Faculty of Arts
Department of Communication Science
University of Zululand

Please complete this voluntary questionnaire on viewers' attitudes towards advertisement /advertisement interruptions on public television programmes.

- Complete the questionnaire by pen and please do not revise your initial answers.
- Please sign the letter of informed consent, giving me permission to use your responses for this research project.
- Tick or cross in the box where required.

SECTION A: INFORMATION ABOUT YOURSELF

Please, answer the following questionnaire by placing a mark (X or ✓) in the relevant block or by writing your answer in the space provided. NB: Mark only one option per question or fill in the required information

1. Gender

Male	1
Female	2
I do not want to answer this question	3

2. Age

20 to 29	1
30 to 39	2
40 to 49	3
Above 50	4

3. Educational Qualification

Primary School	1
Secondary School	2
Technical School	3
Nigerian Certificate in Education (NCE)	4
National Diploma (ND)	5
Higher National Degree (HND)	6
University Degree	7
Professional Certificate	8
Post Graduate Degree	9

4. Marital Status

Married (living with spouse)	1
Married (not living with spouse)	2
Widow	3
Widower	4
Divorced	5
Separated	6
Single	7
Other Specify	8

SECTION B: *Your motives for watching NTA and BCOS*

5. How much time do you spend each day watching television programmes?

Less than an hour	1
Between one to two hours	2
Between two to Five hours	3
More than four hours	4

6. When do you like watching television programmes?

Morning	1
Afternoon	2
Evening	3
Night	4
Mid-night	5
Any time	6

7. Do you like watching NTA programmes?

Yes	1
No	2
Occasionally (Sometimes)	3

My reasons for watching NTA programmes (Please tick as many as you want)		
8.	Entertainment	1
9.	Information	2
10.	Relaxation	3
11.	Instruction	4
12.	Education	5
13.	Companionship	6
14.	Social interaction	7

15. Do you like watching BCOS programmes?

Yes	1
No	2
Occasionally (Sometimes)	3

My reasons for watching BCOS programmes (Please tick as many as you want)		
16.	Entertainment	1
17.	Information	2
18.	Relaxation	3
19.	Instruction	4
20.	Education	5
21.	Companionship	6
22.	Social interaction	7

What factors determine your choice of Public TV stations (please tick as many as you want)		
23.	Language of programmes	1
24.	TV station History/Heritage	2
25.	Types of programmes	3
26.	TV station programme schedule	4
27.	Family/friends influence	5
28.	Religious beliefs	6
29.	TV stations marketing programmes e.g. advertisements	7

What kinds of programmes do you like watching on public TV stations in Ibadan (please tick as many as you want)		
30.	Entertainment programmes: dramas comedies, music	1
31.	Current affairs programme e.g. News	2
32.	Educational programmes e.g. documentary	3
33.	Sport programmes	4
34.	Health programmes	5
35.	Business-related programmes	6
36.	Relationship programmes	7
37.	Inspirational/ spiritual programmes	8

What factors influence your choice of aired programmes on public TV stations in Nigeria (please tick as many as you want)		
38.	Awareness of programme	1
39.	Language of the programme	2
40.	Viewers interactivity with the channel during the	3

	programme	
41.	Timing of the programme	4
42.	Duration of the programme	5
43.	Presenter of the programme	6
44.	Quality of the programme	7
45.	Types/number of commercial breaks in the programmes	8
46.	Preference of the family/groups	9

SECTION C: *Your thoughts and behaviour at the moment of an advertisement interruption when watching NTA and BCOS programmes*

47.	How often do you spend time watching advertisement breaks on NTA and BCOS programmes?	Always 1	Rarely 2	Sometimes 4	Regularly 5
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What do you usually do during advertisement interruptions on NTA and BCOS channels		True 3	False 2	Sometimes 1
48.	I pay attention to information on advertisement			
49.	I respond to messages of the advertisement			
50.	I am eager to get products being advertised			
51.	I use the remote to change/surf the channels during the advertisements			
52.	I listen to music/jingle of the advertisements			
53.	I watch the entire advertisement			
54.	I play with cell phone during the advertisement			
55.	I make calls on phone during the advertisement			
56.	I stop watching television to do other things during the advertisements			
57.	I mute the television during the advertisements			
58.	I divert my attention(talking, eating)			

59.	I use Private Video Recorder for fast-forwarding advertisements when advertisements appear on the programmes			
60.	I switch off the television during advertisements			

SECTION D: *Your attitudes towards advertisement interruptions during the programmes presented by NTA and BCOS*

My attitude towards television commercial interruptions on NTA and BCOS		Strongly Agree 5	Agree 4	Neutral 3	Disagree 2	Strongly Disagree 1
	Cultural Value By Attitudes Toward TVCs					
61.	Commercials undermine or destroy traditions and culture					
62.	Commercials modify or adjust your culture and tradition					
63.	Commercials encourage children to dodge or bypass parental authorities					
64.	Commercials give negative labels to women, e.g. portrayal of women as a sex object etc.					
65.	Commercials try to rebuild and reshape your image by showing or presenting a perfect natural beauty, athletic beauty and stick-figure beauty					
	Intrusiveness By Attitudes Towards TVCs					
66.	Commercials cause disturbance, irritation, and distraction to the viewers					
67.	Commercials cause disturbance, irritation, and distraction to the viewers					
68.	Commercials create confusion over the available products					
69.	Commercials contain statements that are false, deceptive or misleading					
	persuasiveness/buying interest By Attitudes Towards TVCs					
70.	Commercials promote real level consumption					

71.	Commercials assist me in decision making of which product or brand to purchase					
72.	Commercials encourage me to spend money on goods and services, which I do not really need					
73.	Commercials lure/force people to purchase products beyond their means.					
74.	Commercials are manipulative and exploit society					
	Social Interaction by Attitudes towards TVCs					
75.	Commercials notify me of essential things I need to enjoy in life or help me to improve my lifestyle					
76.	Commercials assist people to know the kind of life they need or help them to recognise their status or category where they belong in the society					
	Family tie by attitudes towards TVCs					
77.	Commercials inform children on what they need or assist parents to identify the needs of their children and ward					
78.	Commercials create conflict between parents and children over purchasing of products advertised					
	Moral Value by Attitudes toward TVCs					
79.	Commercials guide children about adults' attitudes towards sexuality, alcoholism and smoking					
80.	Commercials encourage and stimulate young children to sexual obsession, exposure to drinking and smoking					
	Product Information by Attitudes toward TVCs					
81.	Commercials provide me more knowledge to distinguish or identify the companies with their products, logo or services					
82.	Commercials update me on latest trends or educate me about new technology on products, what they offer and discounts					
	Entertainment by Attitudes toward TVCS					

83.	Advertisements are disturbance or hindrances on the programmes of SABC 1, 2 and 3					
84.	Advertisement sponsorship of television has control or influence on programmes or programmes content of SABC 1, 2 and 3					
85.	Advertisement interruptions should be included in the programmes of SABC 1, 2 and 3					

My <i>feelings</i> about advertisements on NTA and BCOS		Strongly Agree 5	Agree 4	Neural 3	Disagree 2	Strongly Disagree 1
86.	Advertisements are disturbance or hindrances on the programmes of NTA and BCOS					
87.	Advertisement sponsorship of television has control or influence on programmes or programmes content of NTA and BCOS					
88.	Advertisement interruptions should be included in the programmes of NTA and BCOS					

89. From all responses, are there any other comments you wish to make?

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Thank you for taking your time in answering the questionnaires

ADDENDUM 6: Questionnaire for City of Durban, South Africa

For office use: Respondent number: _____

Annexure G: Questionnaire for television viewers
VOLUNTARY QUESTIONNAIRE FOR TELEVISION VIEWERS: DURBAN CITY

A comparative study of viewers' attitudes towards commercial advertising interruptions in public television programmes



Researcher: MRS. T. SHOBIYE
Supervisor: PROF. H. RUGBEER
Co-supervisor: DR. G. M. NAIDOO
Faculty of Arts
Department of Communication Science
University of Zululand

Please complete this voluntary questionnaire on viewers' attitudes towards advertisement interruptions on public television programmes.

- Complete the questionnaire by pen and please do not revise your initial answers.
- Please sign the letter of informed consent, giving me permission to use your responses for this research project.
- Tick or cross in the box where required.

SECTION A: INFORMATION ABOUT YOURSELF

Please, answer the following questionnaire by placing a mark (X or ✓) in the relevant block or by writing your answer in the space provided. NB: Mark only one option per question or fill in the required information

1. Gender

Male	1
Female	2
I do not want to answer the question.	3

2. Age

20 to 29	1
30 to 39	2
40 to 49	3
Above 50	4

3. Ethnicity

Coloured	1
White	2
African	3
Indian	4
Other specify	

4. Education Qualification

No formal education	1
Grade 11 or lower	2
Grade 12 (standard 10/ matric)	3
Post matric diploma or certificate	4
University or Technikon degree	5
Postgraduate degree	6

5. Marital Status

Married (living with spouse)	1
Married (not living with spouse)	2
Widow	3
Widower	4
Divorced	5
Separated	6
Single	7
Other	8

SECTION B: *Your motives for watching SABC 1, 2 and 3*

6. How much time do you spend **each day** watching television programmes?

Less than an hour	1
Between one to two hours	2
Between two to Five hours	3
More than four hours	4

7. When do you like watching television programmes?

Morning	1
Afternoon	2
Evening	3
Night	4
Mid-night	5
Any time	6

8. Do you like watching SABC 1 programmes?

Yes	1
No	2
Occasionally (Sometimes)	3

My reasons for watching SABC1 programmes (Please tick as many as you want)		
9.	Entertainment	1
10.	Information	2
11.	Relaxation	3
12.	Instruction	4
13.	Education	5
14.	Companionship	6
15.	Social interaction	7

16. Do you like watching SABC 2 programmes?

Yes	1
No	2
Occasionally (Sometimes)	3

My reasons for watching SABC2 programmes (Please tick as many as you want)		
17.	Entertainment	1
18.	Information	2
19.	Relaxation	3
20.	Instruction	4
21.	Education	5
22.	Companionship	6
23.	Social interaction	7

24. Do you like watching SABC 3 programmes

Yes	1
No	2
Occasionally (Sometimes)	3

My reasons for watching SABC3 programmes (Please tick as many as you want)		
25.	Entertainment	1
26.	Information	2
27.	Relaxation	3
28.	Instruction	4
29.	Education	5
30.	Companionship	6
31.	Social interaction	7

What kinds of programmes do you like watching on SABCTV stations (please tick as many as you want)		
32.	Entertainment programmes: dramas comedies, music	1
33.	Current affairs programme e.g. News	2
34.	Educational programmes e.g. documentary	3
35.	Sport programmes	4
36.	Health programmes	5

37.	Business-related programmes	6
38.	Relationship programmes	7
39.	Inspirational/ spiritual programmes	8

What factors influence your choice of aired programmes (please tick as many as you want)		
40.	Awareness of programme	1
41.	Language of the programme	2
42.	Viewers interactivity with the channel during the programme	3
43.	Timing of the programme	4
44.	Duration of the programme	5
45.	Presenter of the programme	6
46.	Quality of the programme	7
47.	Types/number of commercial breaks in the programmes	8
48.	Preference of the family/groups	9

SECTION C: *Your thoughts and behaviour at the moment of an advertisement interruption when watching programmes of SABC 1, 2 and 3*

49.	How often do you watch advertisement breaks on SABC1, 2 and 3 programmes?	Always	Rarely	Sometimes	Regularly
		1	2	4	5

		True	False	Sometimes
	What do you usually do during advertisement interruptions on SABC 1, 2, and 3 channels	3	2	1
50.	I pay attention to information on advertisements			
51.	I respond to messages of the advertisements			
52.	I am eager to get products being advertised			
53.	I use the remote to change/surf the channels during the advertisements			
54.	I listen to music/jingle of the advertisements			
55.	I watch the entire advertisements			
56.	I play with cell phone during the advertisement			
57.	I make calls on phone during the advertisement			
58.	I stop watching television to do other things during the advertisements			
59.	I mute the television during the advertisements			
60.	I divert my attention(talking, eating)			
61.	I use Private Video Recorder for fast-forwarding advertisements when advertisements appear on the programmes			
62.	I switch off the television during advertisements			

SECTION D: *Your attitudes towards advertisement interruptions during the programmes presented by SABC 1, 2 and 3*

My attitude towards television commercial interruptions on SABC1, 2, & 3		Strongly Agree 5	Agree 4	Neutral 3	Disagree 2	Strongly Disagree 1
	Cultural Value By Attitudes Toward TVCs					
63.	Commercials undermine or destroy traditions and culture					
64.	Commercials modify or adjust your culture and tradition					
65.	Commercials encourage children to dodge or bypass parental authorities					
66.	Commercials give negative labels to women, e.g. portrayal of women as a sex object etc.					
67.	Commercials try to rebuild and reshape your image by showing or presenting a perfect natural beauty, athletic beauty and stick-figure beauty					
	Intrusiveness By Attitudes Towards TVCs					
68.	Commercials cause disturbance, irritation, and distraction to the viewers					
69.	Commercials cause disturbance, irritation, and distraction to the viewers					
70.	Commercials create confusion over the available products					
71.	Commercials contain statements that are false, deceptive or misleading					
	persuasiveness/buying interest By Attitudes Towards TVCs					
72.	Commercials promote real level consumption					
73.	Commercials assist me in decision making of which product or brand to purchase					
74.	Commercials encourage me to spend money on goods and services, which I do not really need					
75.	Commercials lure/force people to purchase products beyond their means.					

76.	Commercials are manipulative and exploit society					
	Social Interaction by Attitudes towards TVCs					
77.	Commercials notify me of essential things I need to enjoy in life or help me to improve my lifestyle					
78.	Commercials assist people to know the kind of life they need or help them to recognise their status or category where they belong in the society					
	Family tie by attitudes towards TVCs					
79.	80. Commercials inform children on what they need or assist parents to identify the needs of their children and ward					
81.	82. Commercials create conflict between parents and children over purchasing of products advertised					
	Moral Value by Attitudes toward TVCs					
83.	Commercials guide children about adults' attitudes towards sexuality, alcoholism and smoking					
84.	Commercials encourage and stimulate young children to sexual obsession, exposure to drinking and smoking					
	Product Information by Attitudes toward TVCs					
85.	Commercials provide me more knowledge to distinguish or identify the companies with their products, logo or services					
86.	Commercials update me on latest trends or educate me about new technology on products, what they offer and discounts					
	Entertainment by Attitudes toward TVCS					
87.	Sometimes TV commercial contains excitement and surprises					

88.	Sometimes TV commercials are even more enjoyable than TV programmes					
89.	Sometimes TV commercial contains funny characters and is enjoyable					

My <i>feelings</i> about advertisements on SABC 1, 2 and 3		Strongly Agree 5	Agree 4	Neutral 3	Disagree 2	Strongly Disagree 1
90.	Advertisements are disturbance or hindrances on the programmes of SABC 1, 2 and 3					
91.						
92.	Advertisement sponsorship of television has control or influence on programmes or programmes content of SABC 1, 2 and 3					
93.	Advertisement interruptions should be included in the programmes of SABC 1, 2 and 3					

94. From all responses, are there any other comments you wish to make?

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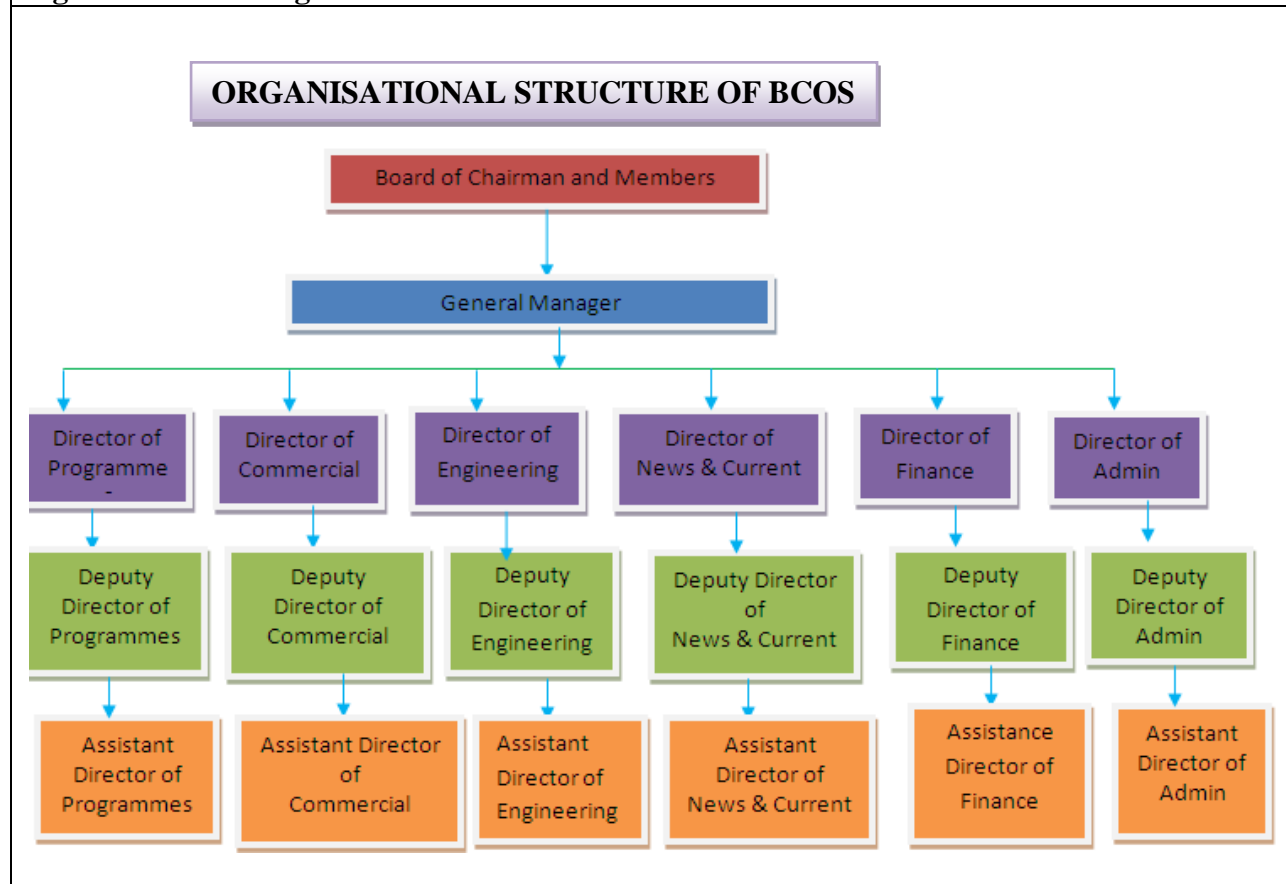
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Thank you for taking your time in answering the questionnaires

ADDENDUM 7: BCOS Organisational chart

Figure 15: BCOS organisational Chart

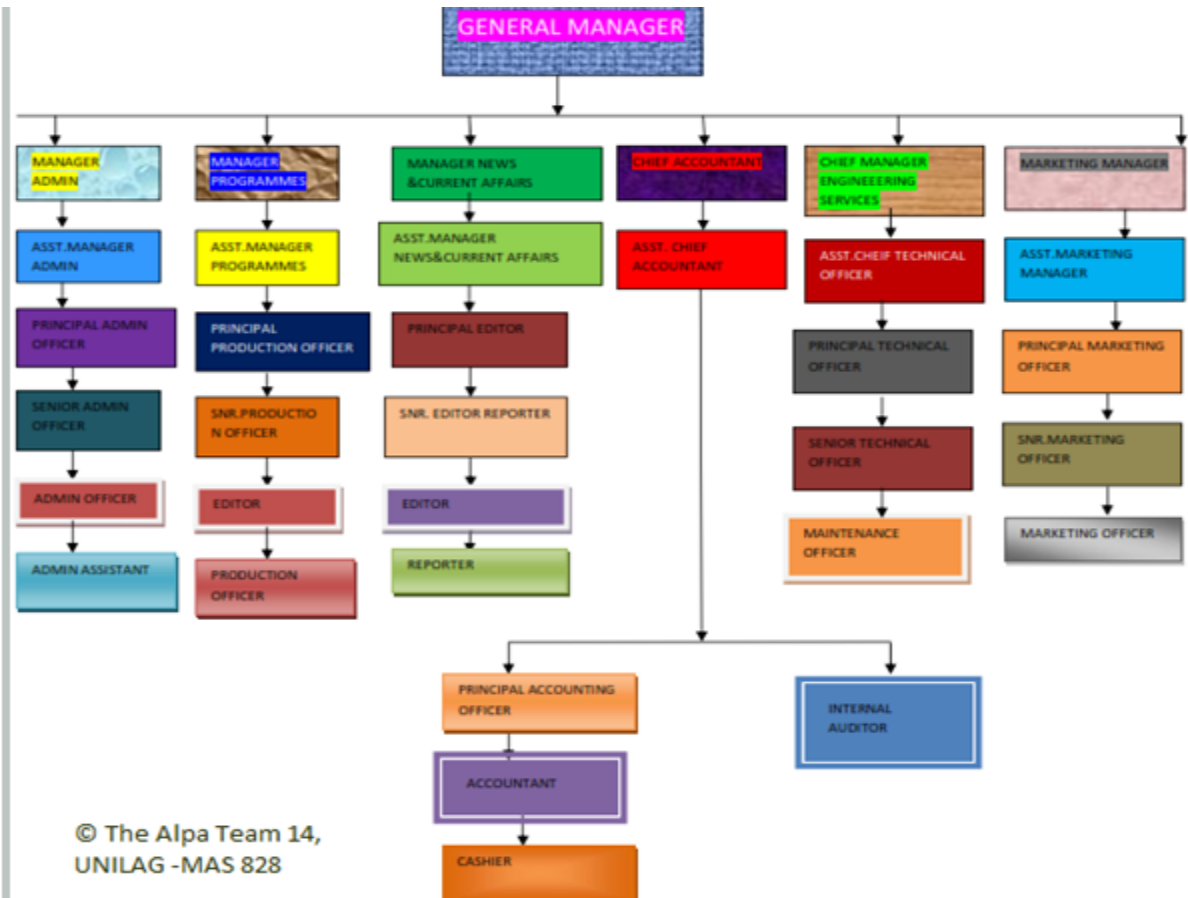


Public Relation Unit BCOS

ADDENDUM 8: NTA Organisational chart

Table 16: NTA organisational Chart

ORGANISATIONAL STRUCTURE OF NTA



ADDENDUM 9: SABCTV Organisational chart

Figure17: SABC Organisational Chart

