

An Examination of Advertising and its Impact on the Media in Zambia

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of Mass Communication (MMC) degree**




**THE UNIVERSITY OF ZAMBIA
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DECLARATION

I, BASIL HAMUSOKWE, declare that this dissertation has never been submitted for a degree at the University of Zambia or anywhere else in the world.

Signed.....

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APPROVAL

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DEDICATION

To my parents, my late dad, Mr. Joseph Mabeta Hamusokwe and my mum Mrs. Ruth Ntalasha Hamusokwe. Your confidence and faith in me is my source of inspiration and drive for achieving academic excellence. Dad I wish you were still here, may your soul rest in peace. Mama, continue praying for me, I will ever remain grateful to you.

ABSTRACT

This thesis examined advertising and its impact on the media in Zambia. It looked at the historic development of advertising agencies describing their structure and organisation. It explored the trends of advertising formats of both the print and broadcast media. The study focused on the effects of advertising on editorial content. It looked at how media institutions operate and handle economic pressures from the pursuit of advertising revenue. It also scrutinised how media audiences and consumers are affected by advertising.

The sample for the study was selected from among the towns to reflect the whole country. Three cities were selected. The data was collected from ten media institutions and advertising agencies from the sampled cities. Data collection was conducted using three sets of questionnaires: one for quantitative data and two for qualitative data (in-depth interviews).

Findings of this study indicate that advertising in Zambia has been gradually developing over the years, with an increase in the number of agencies. It has demonstrated how advertising agencies were run, structured and organised both in the past and in the present days.

Substantial evidence seems to indicate that the mass media are heavily dependent on advertising revenue to survive. Especially for the private media, the competition for advertising continues. Advertising has profound influence on the editorial autonomy of most media institutions. One fundamental revelation from the study and significant to the proposition of the political-economic theory of advertising pertains to the ability of big and financially powerful corporate organisations to dominate the media industry, influence media operations and consequently frustrate press freedom.

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Most of all, I thank God for his abundant blessings and the gift of knowledge and understanding. May this accomplishment be used to his honour and glory.

Basil Hamusokwe

The University of Zambia

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LIST OF ABBREVIATIONS

AAZ	Advertising Association of Zambia
APAZ	Advertising Practitioners Association of Zambia
Ad	Advertisement
AAAA	American Association of Advertising Agencies
AMA	American Marketing Association
BBC	British Broadcasting Corporation
CAZ	Communications Authority of Zambia
CIM	Chartered Institute of Marketing
DSL	Digital Subscriber Line
IBA	Independent Broadcasting Act
ICTs	Information and Communications Technology
ISP	Internet Service Provider
MIBS	Ministry of Information and Broadcasting Services
MISA	Media Institute of Southern Africa
MMD	Movement for Multi-party Democracy
PAZA	Press Association of Zambia
PSB	Public Service Broadcasting
TV	Television
UNIP	United National Independence Party
UNZA	University of Zambia
USA	United States of America
ZACA	Zambia Consumers Association

ZAMPOST	Zambia Postal Services
ZANIS	Zambia News and Information Services
ZIS	Zambia Information Services
ZNBC	Zambia National Broadcasting Corporation

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CHAPTER ONE

1. INTRODUCTION

Advertising is one of the oldest forms of mass communication, though it is a phenomenon that has only become fully visible in the Zambian media and business scene in the 1990s. Before this period, signs of advertising were hardly noticeable. The tempo of growth of the advertising industry coincided with the change in the political environment in the country. The revert from the one-party communist style to a multi-party democracy in the 1990s is what gave birth to liberalisation of the country's economy and eventually to the visible growth of advertising.

The acceleration in the growth of advertising in Zambia increased after the 1990's and is a reflection of the world trend in the development of mass communication. Many African countries including Zambia are caught up with this trend which is predominantly reflected in advertising of house hold goods in the mainstream media.

The advertising business started in the United States of America (USA) during the era of the industrial revolution in the 1830s. The huge increase in the production of goods made advertising so essential.

Advertising business has become such an important factor in the economy of the country that it also changes the economic landscape, society, culture and the operation of media. This is because spending on advertising is huge, as reflected by the space and airtime given to advertising in the media. This is testimony of the fact that advertising supports many companies and creates thousands of jobs. In fact, most media of mass communication, such as television, radio and newspapers, would not be in business without revenue generated through the sale of advertising.

Most business organisations, large and small, that rely on communication to create customer interest are engaged in consistent use of advertising to help meet corporate objectives. This includes regularly developing advertising campaigns, which involve a series of decisions for planning, creating, delivering and evaluating an advertising effort. Thus, this study is meaningful for advertisers, the media and mass communication theorists because it will provide an understanding of the major advertising media and an audience profile.

The study will also explore and examine the impact of advertising on the media and audiences, with a great deal of focus on the effects of advertising on media content and the degree of editorial autonomy and freedom within the media.

1.1 Zambia's Background

1.2.1 Location and Physical Features

Zambia is a landlocked country in Sub-Sahara Africa. It occupies an area of 752,612 square kilometres and shares borders with the Democratic Republic of Congo and Tanzania on the north; Angola on the west; Namibia on the south-west, Malawi and Mozambique on the east and; Zimbabwe and Botswana on the south.

The country is located between 10 and 18 degrees latitude south of the equator. Zambia sits on a gently undulating plateau which is between 900 and 1,500 metres above sea level. This plateau is a mix of woodland and savannah regions interspersed with lakes, rivers, hills, swamps and lush plains. The most dazzling geographical feature is the Victoria Falls on the southern border with Zimbabwe, and is one of the natural wonders of the world.

1.1.2 Climate and Vegetation

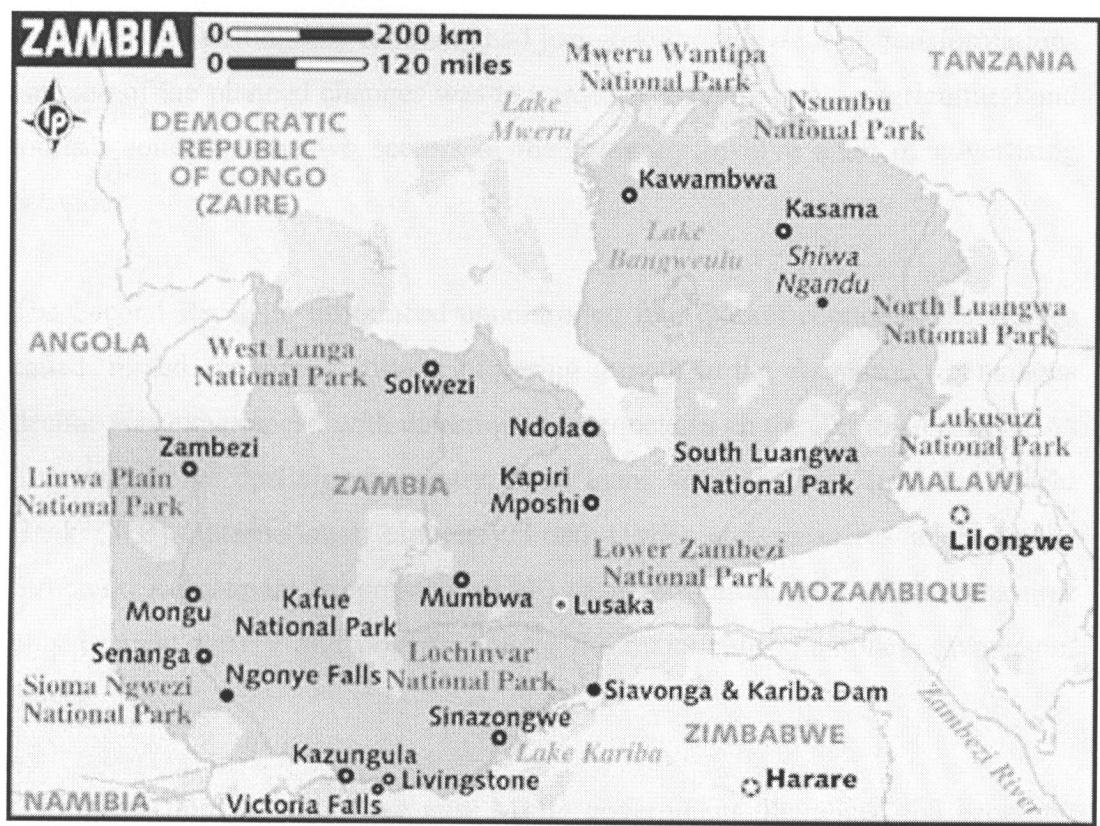
Zambia has a savannah type of climate with three distinct seasons. Hot, dry summers with mean temperatures of 32 degrees Celsius; warm, wet spring with mean temperatures around 21 degrees Celsius; cooler-drier winters with mean

temperatures of 11 degrees Celsius (Basic Education Atlas, 1994).

There is some degree of similarity in the rainfall pattern over the country but the amount varies considerably. The climate is affected by most of the movement of the Inter-Tropical Convergence Zone. Zambia has an average annual rainfall of 760 mm. The higher rainfall amounts of 1, 200 mm falls on high lands of the north with lowlands recording as low as below 600 mm of rainfall per annum (Ibid).

In October, it gets very hot in the river valleys of the Zambezi and Luangwa. Temperatures rise high during the hot, dry season generally, but these are moderated by the high plateau elevation. The main growing period of woody vegetation is between August and November.

Fig. 1. Map of Zambia



Source: Zambia Travel Information and Travel guide

1.1.3 Economic History

After independence, during the last part of the first republic, and the second republic, Zambia adopted a left wing economic policy. The economy was to some extent run by central planning, under five year plans, private companies were nationalised and incorporated into big state owned conglomerates. The government's goal was to be self sufficient, which it sought to achieve through import substitution. At first the plan worked out and the economy grew steadily, but in the mid 70's the economy started to decline drastically. During the period between 1975 and 1990 Zambia's economy dropped by approximately 30 percent.

The reason for this was that the Zambian economy was heavily dependent on the copper industry, which had previously been nationalised. During the 70's the price of copper sank drastically, resulting in a large deficit for the state owned enterprise.

At the time of writing, the economy had just gone through a lot of transformations and one of the planned changes was to transform Zambia into an agricultural and tourism country. The two sectors of the economy involve a lot of advertising activities.

The Second Republic introduced uncontrolled free market economy, sometimes called 'mixed economy'. Instead of seeing growth in the economy, tremendous decline was experienced with disastrous consequences on the Zambian people. As a remedy to the declining economy, more loans were acquired from the World Bank (WB), International Monetary Fund (IMF) and measures such as the Structural Adjustment Programme (SAP) were introduced. But all the measures only brought misery and poverty among the majority of Zambians (Waterson, 2008).

During the third republic, the new MMD government liberalised the economy soon after coming into government. This resulted in decontrol of prices, exchange

rates, deregulation of the financial market, removal of subsidies, and privatisation of state enterprises. This second Structural Adjustment Programme led to many job losses through retrenchments and redundancies.

Currently, over 70 percent of Zambians live in poverty. Poverty rates are higher in rural areas (72 percent) compared to urban (28 percent). The per capita annual incomes are at about one-half their levels at independence in 1964, placing the country among the world's poorest nations. Social indicators continue to decline, particularly in measurements of life expectancy at birth (about 37 years) and maternal mortality (729 per 100,000 pregnancies). Zambia is also one of Sub-Saharan Africa's most highly urbanised countries. Almost one-half of the country's 10 million people are concentrated in a few urban zones strung along the major transportation corridors, while rural areas are under populated.

The Government is now pursuing an economic diversification program to reduce the economy's reliance on the copper industry. This initiative seeks to exploit other components of Zambia's rich resource base by promoting agriculture, tourism, gemstone mining, and hydro power. Agriculture and copper mining drive the economy with the latter accounting for 95 percent of the country's export earnings.

However, Zambia's economy has grown at an annual rate of roughly five percent since 2004. Although this represents an improvement compared to prior years, it is far below the level needed to achieve significant macroeconomic improvement: eight percent growth sustained over 10 years (Ibid).

According to the 2002/2003 Living Conditions Monitoring Survey, more than 13 percent of the population is unemployed, almost 15 percent are employed in the formal sector and the remainder are employed in the informal sector.

1.1.4 People, Population and History

Zambia's population is approximately 11,669,534 (CIA World Factbook, 2008 estimate) of which over 1.3 million live in the capital city of Lusaka. Around 38 percent of the population lives in urban areas, giving Zambia one of the lowest rural population rates in Africa. Population growth is 3.1 percent per annum. It is estimated that about 46 percent of the population is between 15 and 64 years of age.

Zambia is a country of diverse cultures. There are 73 ethno-linguistic groups speaking about 20 distinct languages in Zambia. English is the official language and is widely spoken throughout the country. There are seven main vernacular languages: Nyanja, Bemba, Tonga, Lozi, Luvale, Lunda and Kaonde. More than 70 dialects are spoken in Zambia, and each tribal group has its own lifestyle, based on fishing, farming or cattle-raising. The rich variety of traditional cultures gives Zambia a unique cultural heritage in the region. Only 65 percent of the population is literate. Men are more likely to be literate (81.6 percent) compared to women (60.6 percent).

The major religion is Christianity and with 75 percent of the country identifying themselves as Protestant and 23 percent as Catholic. Traditional religions, Islam, Hinduism and Buddhism account for the rest of the population.

Zambia was a British colony from 1924 to 1964. The British South Africa (B.S.A) Company under the leadership of Cecil Rhodes had acquired the Northern Rhodesia (Zambia then was North-Western and North-Eastern Rhodesia and only become Northern Rhodesia in 1911, when the two joined to form Northern Rhodesia) in the 1890s mainly for the purposes of mineral prospecting. In 1924, after almost three decades of company rule, the British Colonial Office assumed the administration of Northern Rhodesia until 1964 when Zambia attained her political independence on October 24.

In 1972 Zambia was declared a one-party State, but reverted back to multiparty democracy in December 1990. General elections were held in October 1991, and the Movement for Multiparty Democracy came to power. Universal adult suffrages, and separation of power between the executive, legislature and judiciary, are features of the constitution. The constitution provides for an executive president, elected by universal suffrage for a term of five years. Zambia's company law is now largely in line with modern English company law.

1.2.0 BACKGROUND AND OVERVIEW OF THE MASS MEDIA

1.2.1 Broadcast Media

1.2.1.1 Radio

Broadcasting in Zambia started when Harry Franklin, Director of Information in the colonial administration installed a 300 watt transmitter in Lusaka, the capital in 1941. This station was built for the purpose of disseminating war related information and to galvanise support for the colonial war effort during World War II. This station was called the Northern Rhodesia Broadcasting (NRB). From the outset, the Lusaka station addressed programs to Africans in their own languages, becoming the pioneer in the field of local vernacular broadcasting (Panos, 2006; 96).

NRB initially broadcast in the six main vernacular languages (Nyanja, Tonga, Bemba, Lozi, Ndebele and Shona) then spoken in both Northern and Southern Rhodesia. The English broadcasts were conducted from Salisbury (Harare), the capital of the then Southern Rhodesia.

The need to expand access to radio for Africans led to the introduction of the 'Sauce-pan special' in 1949. This was a strong and durable but cheap radio set, designed in the then Northern Rhodesia, but actually made in the United Kingdom (U.K) (Kasoma: 2001; 6)

When Zambia became independent in 1964, NRB changed its name to Zambia Broadcasting Corporation (ZBC) until 1966, when it again changed to Zambia Broadcasting Services (ZBS). This was again changed at the end of 1988 to the Zambia National Broadcasting Corporation (ZNBC). The ZNBC is a government corporation under the Ministry of Information and Broadcasting Services (Miller, 2007).

Radio in Zambia is now available on both Frequency Modulation (FM) and Short Waves (SW). It is a major medium of advertising. It may be a national or regional medium. It usually reaches a larger group of people, and also penetrates into specific areas. This gives local businesses the chance to broadcast their much specialised advertisement. Most people listen to these advertisements when they are driving in their car, so they will be informed of any kind of sales in stores in their region. They will hear them before they go shopping and might be tempted to buy these products. These advertisements have to be very simple and easy to be understood, since people are usually doing something, like driving, when listening to them. The main radio stations in Zambia include Radio 1 which is carried over eight FM transmitters, broadcasting in the seven major languages of Bemba, Nyanja, Lozi, Tonga, Kaounde, Lunda and Luvale. Radio 2 is also broadcast by eight FM transmitters in English, Radio 4 (apparently there is no Radio 3) is broadcast in English over five FM transmitters (Ibid). Other stations include Radio Christian Voice Zambia, Yatsani Radio, Q FM, Hot FM, Flava FM, Yar FM and many other community radio stations around the country.

Radio has a wider reach than other media in Zambia due to its low cost. An audience survey carried out by Steadman research firm in 2005 indicated that radio is the most important source of news and entertainment. The survey also showed that radio has the widest reach.

1.2.1.2 Television

Television was introduced in 1961 by a private firm, Tiny Rowland's London-Rhodesia Company (Lonrho) in Kitwe. The station primarily served the white mining and commercial community (Kasoma, 1990; 48).

In 1966, two years after Zambia became independent a Broadcasting Act was passed to allow for the dissolution of the station to pave way for the establishment of the Zambia Broadcasting Services (ZBS), which was to be under direct government control and it became a department of the Ministry of Information and Broadcasting (Mensah, 1998; 163). In 1967, television was moved to Lusaka, the capital, and became part of ZBS. When Zambia was declared a one-party state, all media were nationalised. In 1987, an Act was passed to commercialise ZBS as the Zambia National Broadcasting Corporation (ZNBC). The corporation introduced a commercial channel, Radio 4, in 1989 (Panos, 2006; 96).

In 1988, through an Act of Parliament, ZBS officially became the current Zambia National Broadcasting Corporation (ZNBC). ZNBC's television and radio stations are situated in the capital, Lusaka, with a sub-station in Kitwe. The liberalisation and deregulation of broadcasting stimulated by the market reforms of the MMD government led to a proliferation of new TV and radio stations.

Television is available in broadcast (electronic) form and generates a big platform for advertising. To run commercials on TV, advertisers have to buy units of airtime which range from 15 seconds to two minutes in length. These spots are the most expensive advertising and can cost up to thousands or millions of Kwacha depending on what time they are aired.

ZNBC has continued to hold the monopoly of being the only television broadcaster nation wide. On August 1, 2003, ZNBC introduced a TV license fee of three thousand Kwacha (K 3 000) per month. The fee is paid by every household owning a television set. A subscription digital satellite television

(DStv) service has provided an alternative to the ZNBC TV channel since 1995. There are, however, two other private TV channels; Muvi TV and Mobi TV which are relatively new in Lusaka. These only broadcast to a radius of only 50 kilometres in Lusaka alone. Ndola, the provincial headquarters of the Copperbelt province hosts a new TV station called Copperbelt Broadcasting Services (CBS). The stations air local content programmes including soap operas, drama, news and current affairs and documentaries. Most of these are of Zambian or African content. Trinity Broadcasting Network (TBN) is another privately owned free-to-air entity providing Christian programming. This Christian television channel offers free broadcasts. TBN also broadcasts to a limited radius in Lusaka.

1.2.1.3 Internet

Advertising on the internet is becoming more and more popular among companies, since the majority of consumers have online access at different places. Internet advertising is similar to advertising on radio, television or print media. The more a company advertises, the more customers it gets. Advertisements are most effective when shown on a popular program like the news or soap operas. Similarly, on the Internet, advertisements are most effective when placed on a site that attracts a lot of traffic. They range from banners, buttons, and pop-ups to sponsorships of homepages. This form of advertising gives the opportunity to check out the given information right away and most of the time allows the customer to order the product online without even leaving his or her home. Zambia is experiencing a proliferation in a number of sites which carry internet advertising such as Internet Advertising Solutions, The Zambian, Zambian Internet Directory, Memeza and Outta-sites.

Cinema is also a medium of advertising. For several years cinema as a form of entertainment suffered from poor audiences and falling revenue. However, the country is experiencing a slight boom in cinema complexes, and a kindling audience interests in the medium. Some of the prominent cinema houses include Plaza 1, Plaza 2, Twentieth Century Cinema and Ster-Kinekor Cinemas. This

advancement has dramatically increased advertising capabilities in cinema. Different advertisements can be targeted to different audiences in accordance with the film that is being shown.

1.2.2 The Print Media

1.2.2.1 Newspapers

Newspapers are an important media as well. Their advantage is to reach readers of different age groups, ethnic backgrounds and income levels. They display photographs and illustrations, giving explicit and detailed information about a product, new inventions and product improvements.

Newspapers in Zambia have operated besides radio and television. The government owned dailies, the *Times of Zambia* and the *Zambia Daily Mail* as well as the weekly *Sunday Mail* and *Sunday Times*. The first newspapers to be published in Zambia were those by colonial settlers from the year 1906. These papers, including the *Livingstone Pioneer*, were meant for white settlers only. In 1936, a paper exclusively for Africans was published in English and five vernacular languages (Joseph, 1961; 39). More newspapers came on the scene after that, some exclusively for settlers and others for Africans.

At independence, steps were taken towards integrating the racially-divided media around a more non-racial, professional foundation. At the same time, the new UNIP government moved to nationalise all mass media institutions. By the 1980's, both purposes had largely been achieved, but a continuing weakness was that the new paper were urban based.

At the time of writing, there were a number of independent newspapers that have come onto the media market, including *The Post* which is the only privately owned daily newspaper. The following privately owned newspapers also exist as weeklies; *National Mirror*, *Business Week*, *Monitor and Digest* (bi-weekly), *Weekly Angel*, and *Friday Edition* while the *Business* and *Leisure News*, *Green*

Times, Southern Guardian, New Vision, The Watchdog, Tourism News, African Woman appear as monthlies.

1.2.2.2 Magazines

Magazines are mostly very specialized and target the reader of such magazines who usually have very similar interests. If you think about the highly specialised women magazines, displaying make up and other cosmetic products reaching for teenage girls to older women. It is not really known which one was the first magazine to be published in Zambia. At the time of writing, these magazines were very prestigious because they show beautiful colour photographs of the celebrities of pop-culture. They include *Beauty Zambia, Zambian Marketer* and *Trend Setters* magazines.

1.3.0 TYPES OF ADVERTISING

There are many different types of advertising. Most advertisements could be considered as belonging to a ‘class’, or category, and will have aims which are relevant to the prevailing circumstances. Some examples of the common types that exist in Zambia are given below.

1.3.1 Brand Advertising

This is the most visible type of advertising. It is also known as national consumer advertising. Brand advertising focuses on the development of a long-term brand identity and image (Wells, et al, 2003: 11). It is advertising with a strong emphasis on the company brand (logo and/or company name). This type of advertising is mostly undertaken by manufacturers of specific products. For example, when Colgate Palmolive Ltd. Trade Kings and others companies advertise their brands; this reflects brand or national advertising. These companies advertise their products to the whole country so that consumers may access them wherever they find them.

1.3.2 Retail or Local Advertising

Retailers will spend money on advertising their own outlets and will give the consumers a picture of the overall benefits that can be gained, such as opening times, range of products/services, etc. Much of this type of advertising is done on a local basis and will often result in full page advertisements in the local press (McDaid, 2006). Advertising of this nature is mostly done by retail shops and super markets like Shoprite Supermarket, Spar Superstore, Game stores, Kabwata Cash and Carry, and many others. They aim at attracting consumers and stimulating traffic in their respective shops. They aim at persuading people to buy whatever products are found in the shops.

1.3.3 Political Advertising

Politicians use advertising to persuade people to vote for them or support their ideas. As such, advertising is an important part of the political process. Zambia saw an increase in the volumes of political advertising in the run up to the 2006 and 2008 general elections. Not only did the volumes increase, but these advertisements were characterised by political parties advancing their manifestos and de-campaigning rivals. Critics, however, tend to worry that political advertising tends to focus more on image than on issues, meaning that voters concentrate on the emotional part of the message or candidate, often overlooking important differences (Wells, et al, 2003: 11). In the run up to the 2006 general election, Zambians experienced a lot of political advertising. These ranged from promoting political party candidates to party manifestos on almost all media. The most visible type of media, however, are billboards and posters.

1.3.4 Business-to-Business Advertising

This type of advertising includes only messages directed at retailers, wholesalers, and distributors and from industrial purchasers and professionals such as lawyers and physicians to other businesses, but not to the general consumers. Advertisers place most business advertising in publications or professional journals such as *The Accountancy*. The rationale is to provide a channel for people in specific

professions to be segmented and targeted with information, services and products relating to their profession.

1.3.5 Public Service Advertising (PSA)

If a company can sponsor a charity event, PSAs are a great way to promote it in a positive light. Anti malaria campaign messages urging people to use insecticide mosquito nets by the Malaria Control Centre fall in this category. Other examples include; the 'Keep Zambia Clean' campaign by the Ministry of Local Government and anti cholera campaigns by the Ministry of Health. The media are required by licensing agreements to provide a certain amount of time or space for the good of their local communities.

1.3.6 Cooperative Advertising

Cooperative advertising is one of the best ways for the small business owner to get the message out. Cooperative advertising is a system that allows two parties to share advertising costs. Manufacturers and distributors, because of their shared interest in selling the product, usually use this cooperative advertising technique. An example might be when a soft drink manufacturer and a local grocery store split the cost of advertising the manufacturer's soft drinks; both the manufacturer and the store benefit from increased store traffic and its associated sales. Cooperative advertising is especially appealing to small storeowners who, on their own, could not afford to advertise the product adequately (McDaid, 2006).

1.3.7 Generic advertising

Not all advertising is for individual branded products. Sometimes controlling bodies or groups of producers will combine to advertise the benefits of using one type of commodity. The term 'generic advertising' is also often used by large organisations when they are referring to the advertising of their entire product range or the product range of one of their subsidiary companies. The best way to think of 'generic' is to consider it to be referring to a 'type' rather than an individual product. The best example in Zambia is the milk advertisement by the

Dairy Produce Board. In this example, advertising is not of a particular brand like Parmalat or Finta or Long Life milk but for all milk products.

1.3.8 Direct Response

This is one area of advertising where response can be checked and effectiveness assessed. An advertisement, which includes a response mechanism designed to either attract orders or encourage customers to write in and ask for information, gives the advertiser an immediate indication of the degree of success. Research into direct response advertising usually focuses on the media and the advertisement used. Catalogues, flyers, letters and postcards are just a few of the direct-mail advertising options. In Zambia, businesses send catalogues through Zambia Postal Services, Express Mail Service and DHL. Coupons are coded so that advertisers can identify which advertisements and media are most effective. Direct-mail advertising has several advantages, including detail of information, personalisation, selectivity and speed. Information gained from this assessment can help in preparing plans for another campaign.

1.3.9 Classified advertising

Classified advertisements generally consist of all types of commercial messages arranged according to their interests to readers (Wells, et al, 2003: 243). They are referred to in this manner because the advertisements appear in sections such as Sangwapo in *The Post*, classified small in the *Times of Zambia*, classified section in the *Zambia Daily Mail*. They mostly contain birthday messages, greetings, sales of various assets like houses and vehicles. While many advertisements are placed by individuals, a considerable number are placed by companies such as estate agents, garages, etc.

There is currently, in Zambia, a variation of classified advertising in broadcast media. ZNBC Radio and TV provide a good example by airing a cluster of advertisements dubbed 'selling point'. A series of short advertisements run within a space of 30 minutes. On Radio Phoenix the equivalent of selling point is called

the 'Shopping Basket'.

1.3.10 Comparative Advertising

Comparative advertising compares one brand directly or indirectly with one or more competing brands. This advertising technique is very common and is used by nearly every major industry, including airlines and automobile manufacturers. A notable example is a TV advertisement of an opaque beer called Lusaka Beer. The advertisement compares the Lusaka Beer with other brands by running a test and ends with a claim that the product is better than any other brand. The Boom detergent paste TV advertisement by Trade Kings also offers a good example. It depicts different people using different pastes when doing their laundry, then an announcer comments and compares Boom with other detergent pastes.

One drawback of comparative advertising is that customers are more sceptical about claims made by a company about its competitors because accurate information has not always been provided, thus making the effectiveness of comparative advertising questionable. In addition, companies that engage in comparative advertising must be careful not to misinform the public about a competitor's product. Incorrect or misleading information may trigger a lawsuit by the aggrieved company (McDaid, 2006).

1.3.11 Informational Advertising

In informational advertising, is used when a new product is first being introduced. The emphasis is on promoting the product name, benefits and possible uses.

1.3.12 Institutional Advertising

Institutional advertising takes a much broader approach, concentrating on the benefits, concept, idea, or philosophy of a particular industry. Companies often use it to promote image-building activities, such as environmentally friendly business practices or new community-based programs that it sponsors. At the time of writing, in Zambia the most notable example is that of National Milling Corporation's involvement in promoting boxing. The company tries to build its

image by supporting Ester Phiri the World Boxing Association (WBA) Light Featherweight Champion. Institutional advertising is closely related to public relations, since both are interested in promoting a positive image of the company to the public.

1.3.13 Outdoor Advertising

Outdoor advertising is launched through different sizes of billboards to a highly mobile audience which is on the road very often. In cities like Lusaka, these big boards are part of the appearance of the city. Some billboards found in the country are electronic and vinyls, while others are paintings on walls. They are more crowded around shopping complexes and heavy traffic areas like Manda Hill and Arcades in Lusaka. People commuting to and from work or other places will pass them, and subconsciously take them into account.

Others types of outdoor advertising include flyers, leaflets and posters. This type of advertising has the lowest cost per exposure of any kind of advertisement. The boards are colourful, big and simply hard to ignore, and that's what makes them effective. Outdoor advertising is often used to back-up other types of advertising in a campaign.

1.3.14 Specialty Advertising

Specialty advertising is a form of sales promotion designed to increase public recognition of a company's name. A company can have its name put on a variety of items, such as caps, bags, jackets, key chains, and pens. In Zambia this type is mostly practiced by service organisations. For example, Zambian Airways, Pamodzi Hotel, and Intercontinental Hotel imprint their institutional names on items like pens and caps. These items may be distributed to their clients as incentives for using their services. The value of specialty advertising varies depending on how long the items used in the effort last. Most companies are successful in achieving their goals for increasing public recognition and sales through these efforts (Ibid).

1.4.0 STATEMENT OF THE PROBLEM

There is hardly visible indication of professionally organised advertising in the country. There also is scarcity of documented literature or material on the study of advertising. From as far back as the beginning of advertising business and signs of advertising in the media, no research has been undertaken to look into the industry, hence this is to be the first study of its kind in Zambia. It brings out the major advertising media in Zambia and a profile of their target audiences. The research further explores and examines the impact advertising on the media and audiences, examining specifically advertising and media programmes and the messages that are transmitted.

1.4.1 Rationale

Until close to the time of writing, advertising in Zambia has been an underplayed activity as regards being a part of the social and business histories. Even histories of mass communication have failed to adequately capture the role of advertising in creating the modern mass media. However, by recognising the role advertising plays in the media, this study provides a wealth of undocumented information about the state of the advertising industry. Advertising is essential to the mass media insofar as it is the principal source of revenue for most of them. Without advertising Zambians would not have the wide variety of mass communications from which to choose different programmes they enjoy.

The organisation and structure of advertising agencies and departments are part of the study. One of the most important pieces of information this research provides to the field mass communications is an understanding of how the media and the advertising industry co-exist. This interplay extends to the dimension of how advertisers' pressure affects media content and consequently the free of the press. The advertising industry exists for the purpose of putting businesses that want to market and distribute goods and services in touch with consumers who want to buy and use them. Therefore the industry acts as a 'kind of facilitator' of communication between advertisers and the public.

1.4.2 Objectives of the Study

The objectives of the study are to:

- a) Assess the relationship between the advertising industry and the media industry;
- b) Trace the historic development of advertising in Zambia;
- c) Examine the organisation of advertising agencies;
- d) Assess the impact of advertising on editorial content;
- e) Evaluate the effects of advertising on business and society;
- f) Analyse the above with the aim of providing an understanding of how advertising works.

1.4.3 Research Questions

- 1. What are the major trends in the development of advertising in Zambia?
- 2. How is the profession of advertising and the industry organised?
- 3. What role does advertising play in the Zambian media?
- 4. How do media organisational procedures and standards for selecting content influence what is produced?
- 5. What degree of freedom does a media organisation possess in relation to advertising, and how much freedom is within the organisation?

1.4.4 Scope of Study

The study has been carried out in Zambia. It was conducted with a focus on Lusaka and Copperbelt provinces, although it, in principle includes the different but major advertising media organisations and advertising agencies around the country.

This study is meaningful for advertisers, the media and mass communication theorists because results are expected to provide an understanding of the major advertising media and an audience profile.

CHAPTER TWO

2.0 THE HISTORIC PERSPECTIVE OF ADVERTISING

2.1 Introduction

This chapter discusses the historic perspective of advertising in Zambia. It looks at how advertising started and grew to its contemporary form. The stages of the evolution are outlined beginning with the pre-mass media period through the development of advertising agencies to the digital era.

Advertising can be said to be as old as humankind. According to Okigbo (1990) in *Advertising and Public Relations*, biblically it is safe to assume that the first advertisement on earth first happened when the serpent advertised the qualities of the forbidden fruit to Eve who later, in a captivating manner, re-advertised the fruit to her husband, Adam, who yielded easily to her enticement. Adam and Eve were the first victims of the overwhelming power of advertising.

Advertising activities in Zambia can be traced as far back as the time before the mass media existed. Though not well organised, the advertising industry started operating at a slow pace before independence. Advertising was dominated by whites and advertisements were mostly made in the United Kingdom (UK) and the United States of America (USA). This was because by then in Zambia there was no equipment to design and produce advertisements.

2.1.1 Hawkers and Town Criers

Hawkers have been a part of the history of early advertising in Zambia. They used a town crying tactic, which is one of the earliest forms of mass communication for marketing communication purposes.

Before the emergence of newspapers, radio, and TV, traders travelled round the villages attracting people's attention in a town-crying fashion. They advertised their products by calling them out and asking people to buy them by praising their features and quality.

Even in the present days, traces of this mobile trading practice exist. Instead of being stationed in shop stands in a market place, some traders go round selling their goods in streets and door-to-door in residential areas. In many Zambian towns, some businesses have modernised this advertising strategy and have engaged the use of megaphones. They hire people and position them on their shop fronts to call out names of various products in stock.

Town criers played a very respectable role in society. Even if some of the advertisement claims were highly overstated, the purpose they were employed to perform was served. They enticed their prospective customers into buying their goods through chanting melodic slogans to amplify their 'usually exaggerated' claims. This was often coupled with some dramatic demonstrations of how the products worked.

Apart from fulfilling the marketing communication function of disseminating messages about available goods, services and ideas to the people, town crying was also used for communicating social information of disasters, ceremonies like marriages, births, deaths, services, ideas and personalities.

Town criers used market places as the most appropriate forums to reach a larger audience. Traditional doctors and churches also used town criers to attract people to their venues. Dates of important traditional annual events and formal community or village meetings would be announced by town criers as well.

2.2.0 FORMATS AND EVOLUTION OF BROADCAST AND PRINT ADVERTISEMENTS

2.2.1 Newspapers

Since 1906 (the appearance of the first newspaper) to date, the business of advertising has been taken over by the mass media. This, however, is despite the fact that traces of the primeval methods still continue to drift along.

Advertising evolved through a number of stages to reach its contemporary form. In Zambia, newspapers carried advertisements long before advertising agencies came into being. The signs of mass media advertising made their first appearance with the emergence of the first newspaper, although little is known about its content (Kasoma, 1986: 19). There was a space of about 60 years between the time first newspaper advertisements were published and the time the first advertising agency was established. Graphics and paste-up artists of newspapers used to design and place advertisements. These were, however, simple designs or drawings mostly of goods sold in shops. Many advertisements were also brought in from England and USA where they were made. The newspapers were published in black and white so were the advertisements.

In 1906, the *Livingstone Mail*, the second newspaper to be published in Zambia was owned by Leopold Frank Moore, an ambitious chemist. The *Livingstone Mail* commenced publication with page one totally reserved for advertisements, with the publisher's own Moore Chemist taking the coveted 'ears' (Ibid). It generally carried heavy advertising. Issues with 90 percent advertising and only 10 percent news were not unusual. In addition to advertising of the small businesses which the town's few white settlers had set up, the newspaper also carried a number of official government advertisements (Ibid).

Later in 1935, another newspaper, the *Northern Rhodesia Advertiser* was set up. A typical issue of the Advertiser ran ten tabloid pages. For the first twelve years, page one was entirely reserved for advertisements. Issues usually carried well over 60 percent advertising space (Ibid, 28).

A good number of newspapers such as the *Mutende*, the *Central African Mail*, the *National Mirror*, *African Life*, *African Eagle*, *African Mail*; the *Leader* and the *Northern Star* came up. They all carried advertising and were mainly dependent on advertising revenue. Those that did not attract advertising died from bankruptcy.

2.2.2 Magazines Advertising

Magazine advertising in Zambia was for a long time in the domain of foreign magazines like the *Drum* Magazine. *Drum* is a South African magazine mainly aimed at Black readers and contains market news, entertainment and feature articles. *Drum* was started in 1951 by James Bailey and came to Zambia around the 1960s. The magazine featured advertisements of South African products.

Later on in the 1960s the *African Development* magazine came to Zambia. It was a multinational magazine that was published in England during the time when many African states were becoming independent. It mostly covered development oriented issues in newly independent countries. In each monthly edition the magazine had a section which was dedicated to every African state which got independent in that particular month. For example, the October issue would have a special section focused on Zambia or any other countries that got independent in the month of October. The *African Development* magazine carried advertisements of companies that wished to penetrate international markets.

In 1980, when most African countries had attained independence, the *African Development* magazine changed its name to the *New Africa* magazine and has up-to-date continued to run under the same name.

Gradually, as technology advanced improvements in magazine design began to be seen. This was evidenced by colour presentations and use of bond paper. In the early 1970s a new magazine called *The Profit* magazine emerged. It phased out of the market in 1990 because of the unbearable cost of bond paper.

The *Zambian Traveller* magazine followed in the 1980s. The *Zambia Traveller* is an international airline magazine published in South Africa and is owned by Rob Hazel. This magazine is dominated by advertisements of airline companies and travel agencies. Other magazines of the 1980s include the *Dude* and *Woman's Exclusive*.

Over the years a number of local magazines have been born. Some more prominent Zambian magazines which are still in circulation include: *Speak Out* magazine published by Mission Press; *Icengelo* published by the Mission Press; *Beauty* is a magazine that covers lifestyle and beauty news for women and owned by Langmead and Baker Ltd; *Black Lechwe Magazine* covers science and environment and is owned by Langmead and Baker Ltd. *Zambian Marketer Magazine* is a magazine covering marketing and advertising business. It is mostly read by senior marketing professionals in Zambia and distributed to members of the *Zambian Institute of Marketing (ZIM)*. It is also published by Langmead and Baker Ltd and; *Trendsetters*, a magazine targeting youths is owned and published by Youth Media Communications; *The Farmer*, a magazine in which agriculture inputs and equipment are advertised is published by the Zambia National Farmers Union. Others are the *Insurance Magazine* and the *Development Magazine* also published by Langmead and Baker Ltd.

The market is now flooded with a lot of other local and international magazines with a predominantly youthful appeal. These include *Bliss Family* magazine, *Students Voice* and *Priceless Woman* among others. Most of these are dominated by advertisements of clothing and cosmetic products.

2.2.3 Evolution of Print Advertisement Formats

The production of print advertisements, in the early 1900s was just as difficult as the broadcast process. The design process required the work of paste-up artists who prepared advertisements by combining and pasting various sections on paper. Advertisements were mostly in editorial format, with more text than pictures. At the beginning, when newspapers appeared, there was a system of printing called the letterpress. This is a method of printing in which ink is transferred from a raised surface to a cylinder and then to the paper. It involves the use of an alphabet in blocks of iron which can be pressed onto paper to create impressions of letters to produce a sentence. This was coupled with freehand illustrations until

later in the 1960s when it became possible to use photographic pictures (Muntemba, personal communication, July 26, 2008).

Technological trends in the production of print advertisement advanced in consonance with the broadcast scenario. From the 1990s the production process evolved to desktop publishing. This evolution entails the production of high-quality printed advertisements by means of a printer linked to a desktop computer.

Print advertising has evolved in Zambia since the colonial era. This corresponds with the increase of the business industry in the country. At the time of writing, newspapers and magazines of all sizes and circulation were almost filled with volumes of advertisements.

2.3.0 EARLY BROADCAST ADVERTISING

2.3.1 Radio

Radio advertising is an idea that developed in the early 1960s, about decades after the beginning of print advertising in this country. Even if it has been accepted with conceit as one of the most up-to-date and effective medium in most advertising situations, commercial radio broadcasting is of relatively recent origin.

Radio in Zambia was established in 1941, but unlike newspapers, its debut did not coincide with radio advertising. During early years of coming, radio was mostly used as a tool for war propaganda and colonisation. It was not until the 1950s when the NRB commenced commercial broadcasting, hence it became the first station to operate as a commercial service. As would be expected, this development naturally provided a relief to business people.

According to Kasoma (2001; 13), common advertisements were those of consumer products such as groceries, most of which were manufactured in South Africa and Zimbabwe. "The local manufacturing industry was not yet developed.

Some of the most commonly advertised goods included Sunlight, Rexona and Lux bathing soaps; washing detergents such as Surf.”

2.3.2 Television

There was a space of about two decades between the emergence of radio and the coming of TV to Zambia. The advent of television in 1966 was a welcome compliment to radio as an advertising medium. However, a long period of time passed before a lot of people had access or acquired television sets in their homes.

2.3.3 Evolution of Broadcast Advertisement Formats

TV advertising developed at a relatively slower pace compared to other media. This was attributed to the lack of necessary equipment and slow advancements in TV and film production. In the early days, TV was dominated by picture-caption advertisement formats: a picture of a drawing or illustration of a product with words describing the content, while mere announcements were used for radio.

In the early 1900s, before the era of photographic pictures in Zambia, the production of TV advertisements involved drawing pictures on card boards coupled with a caption. This would then be captured on a camera and televised as a still caption card with voice-over. After photographic pictures were introduced, it became possible to take run photo caption advertising. Sometimes the TV screen would be filled with an illustration, followed by a voice-over with a message selling the product. Initially it was very difficult to film and edit advertising, such that some complicated advertisements would take long to be ready (Chibesakunda, personal communication, August 25, 2008).

As broadcasting developed, in the 1960s the video camera and tape recorder came on the scene. Even if production capabilities of advertisements seemed to have advanced, the process was still tedious and laborious. The process involved taking a number of camera shots from different settings and editing which required cutting and splicing the tape using cello tape in an effort aimed at producing

continuous actions and complete effects. It also took a long time to develop the films, sometimes as long as two months. In many cases, especially for complex films, advertisements had to be taken to England or USA for further processing and then brought back for airing. This posed a big challenge to advertisers because the messages could sometimes become obsolete (Ibid)

From the 1990s hitherto, technological advancements have become quick and the Zambian media scene has acquired some of the state-of-the-art broadcast equipment. The digital video camera and the digital voice recorder, for instance, have come as a welcome and convenient development in the production of advertisements. They allow, not only for the quick production and advanced level of sophistication, but also ease manipulation of electronic recordings and animated material to create effective advertisements. The flexibility of modern equipment makes it possible for camerapersons and film editors to produce an advertisement almost instantaneously.

The government was and still is a major advertiser for most media institutions. Most government advertising take the form of public announcements by continuity announcers of broadcasting stations.

2.4.0 THE DEVELOPMENT OF ADVERTISING AGENCIES

The earliest advertising agencies in Zambia were certainly foreign. These were multinational agencies. The first two established themselves in the country in 1960, four years before independence. Indigenous agencies started emerging after independence.

2.4.1 GRANT ADVERTISING

Grant Advertising was a United States of America based international advertising agency which established its presence in Northern Rhodesia now Zambia in 1960. The agency was full service with workforce which predominantly consisted of white expatriates.

Grant Advertising set up its offices in Lusaka, in what was then Northern Rhodesia because around that time multinational companies were coming to do business in this part of the world. The agency did fairly well in Zambian advertising until 1978 when its assets were transferred to McCann Erickson Advertising (Chibesakunda, personal communication, August 25, 2008).

2.4.2 GREY ADVERTISING LTD

Grey Advertising was, like Grant Advertising, a USA based international agency which also came to Northern Rhodesia in 1960. The agency established its offices in Ndola the then commercial hub of the country (Chabalala, personal communication, August 29, 2008).

Grey Advertising was a full service agency and their staffs were also predominantly white from the USA. It wound up its operations in 1972.

2.4.3 BARKER MCCORMACK

Barker McCormack Advertising was also another international agency which was set up in 1967 in Ndola, Zambia. The agency had its head office in Salisbury, Southern Rhodesia (now Zimbabwe). It, therefore, existed in the two countries – Zambia and Southern Rhodesia. The Zambia office was headed by Peter Gilbert, a white Zambian born and bred national, as Managing Director.

In 1972, Peter Gilbert's father, Dr. Humphrey Gilbert, a medical doctor, bought the shares and assets of Barker McCormack Advertising in Zambia. The Gilberts then owned the agency and changed its name to Gilbert Advertising (Ibid).

Little is known about the early international agencies except that they were 'muzungu' (white or European) dominated. Most of the production works of these agencies were done overseas.

2.4.4 LIGHTFOOT ADVERTISING

Lightfoot Advertising Company Limited broke new ground and pioneered the establishment of the first indigenous advertising agency in Zambia in 1966. The agency came on the advertising scene just two years after Zambia became independent. It was set up by Donald Lightfoot following his retirement as director of Zambia Broadcasting Corporation (ZBC) which changed its name to ZBS in 1966. ZBS management was restructured upon the change of names and coincidentally Lightfoot's contract ended. He left ZBC to form his own advertising agency, Lightfoot Advertising in January, 1966 which he jointly owned with his wife (Lightfoot Advertising Company Profile).

Lightfoot Advertising specialised in advertising and public relations consultancy and practice. Although the company was solely based in Zambia, it had international links through associates as a member of the International Markets Advertising (IMA) a world wide organisation comprising of individual agencies. The agency was also the only Zambian member of the International Advertising Association (IAA) (Ibid).

Donald Lightfoot was the managing director, with ultimate responsibility of the affairs of the agency; his major activity was in the public relations field. His wife, Anne Lightfoot was the financial director (Ibid). Donald Lightfoot was a talented and prolific broadcaster who immensely contributed to the growth of broadcasting and advertising in Zambia. In his broadcasting practice, Lightfoot was also a renowned sports commentator for international and local soccer matches (Phiri, personal communication, June 25, 2008).

The Creative Director was Ian Atkinson an expatriate from England. Nick Timmins was advertising director, an expatriate from Scotland. He was helped by Matteo Phiri as an accounts executive. Matteo Phiri was the only black Zambian in management (Lightfoot Advertising Company Profile). He is a prominent

broadcaster and formerly worked for ZBS before joining Lightfoot Advertising. He is now the proprietor of 5 FM radio in Lusaka.

Lightfoot Advertising was a full-service and the biggest agency of the time. It also employed a big number of staff, mainly white expatriates, to manage all advertising capabilities including print and outdoor campaigns, recruitment advertising and direct marketing services. The agency structural establishment included the Managing Director, Deputy Managing Director, in the creative department with a copywriter, a studio producer and graphics artist, a cameraman and a paste-up designer; the accounts department manned by one manager and two assistants; a researcher, the secretary and a driver (Ibid).

Besides Matteo Phiri who also happened to be in top management, there were three other black Zambia employees in the creative department: Norman Muntemba, Kennedy Malifya and Bikoko Katanje.

The agency had, by 1970, developed the most fully equipped studio in the country. The studio was used for voice and video recordings, editing, typesetting and negative and bromide production. The studio gave the agency a competitive advantage over others. This agency at many times leaned on the shoulders of Donald Lightfoot and relied on his profound broadcasting and creative abilities as well as his unwavering personality. Lightfoot had a very good, convincing and charismatic voice. His voice brightened up most of the advertising. He featured in many advertisements and jingles because people respected his voice thereby adding some intensity of believability in the advertisements. He had so much impact that people adopted the principle that 'this product is good because Lightfoot said it' (Phiri, personal communication, June 25, 2008).

Lightfoot Advertising dominated the Zambian advertising scene and amassed a huge share of accounts mainly big companies including Zambia Airways Corporation, Zambia Bata Shoe Company, Zambia Sugar Company, Lever

Brothers and Barclays Bank Zambia Ltd (Lightfoot Advertising Company Profile).

The agency had produced a good number of memorable advertisements. One such advertising campaign was the 'Zambolina milk campaign' for the Dairy Produce Board. The famous advertisement showed a man clad in cow-like gear with tanned cow hide to portray a picture of a dairy cow. The Zambolina milk cow, in the advertisement, would go round distributing milk to the children who were following it. The milk campaign was initially a TV concept but was later extended to radio, print and outdoor advertising. The milk containers had pictures of a head of a dairy cow's. Advertisements in newspapers and posters also showed a picture of a dairy cow. The campaign was very good and attracted the attention of adults and children alike (Phiri, personal communication, June 25, 2008).

Donald Lightfoot is a legend in Zambian advertising. His ingenuity and creativity added great value to the media and advertising industry and shaped the business scene. It would, therefore, be prudent to refer to him as the 'father of advertising in Zambia'.

Lightfoot Advertising continued accomplishing many more successes until 1978 when Lightfoot's health became a source of concern. His medical doctor advised him to relocate to the coast of Cape Town in South Africa. He, therefore, sold off the assets of Lightfoot Advertising agency to Vernon Mwaanga. Consequently, Lightfoot asked Mwaanga to rename the agency because he didn't want it to continue running under his name. Mwaanga therefore changed it to Fleetfoot Advertising. Donald Lightfoot then went to South Africa but just stayed there for a short time before he relocated to Harare, the capital of Zimbabwe. In Zimbabwe he set up Lightfoot Advertising, maintaining the same old name (Chibesakunda, personal communication, August 25, 2008).

2.4.5 GILBERT ADVERTISING

Gilbert Advertising Limited was established in 1972 evolving from Barker McCormack Advertising which was bought out by Humphrey Gilbert. It was the second indigenous advertising agency to be set up in Zambia. The agency was situated on the second floor of Stansfield House along Moffat road in Ndola. Peter Gilbert maintained his position as the managing director of the agency (Chabalala, personal communication, August 29, 2008). Peter Gilbert was also former commercial director for TV Zambia Limited in Ndola. He had worked for various media institutions including Zambia Broadcasting Services and *Times of Zambia* (Chibesakunda, personal communication, August 25, 2008).

Gilbert Advertising was a full-service agency with enough staff to carry out almost all agency responsibilities: the managing director himself and his secretary, four field account executives, three media department staff, four studio department staff, a production manager, an accountant, a company driver and two office orderlies (Chabalala, personal communication, August 29, 2008).

Around that time, (1970s) the Copperbelt was lively with economic activities, and Ndola, the provincial headquarter of the Copperbelt was the commercial hub of not only the province but the whole country. It boasted of having numerous manufacturing companies and hosted the prestigious Trade Fair which attracted a good number of local and international exhibitors. The province had and still has abundant mineral resources and business activities were very brisk. It was on such a fertile business environment that that Gilbert Advertising flourished. It serviced the mines and other companies.

Due to the Managing Director's working background with ZBS and *Times of Zambia* and other media organisations, Gilbert Advertising developed good relations with all media.

Gilbert Advertising handled accounts of almost all the mining companies in the area. These included Nchanga Consolidated Copper Mines (NCCM) and Roan Copper Mines (RCM). Among the other manufacturing companies were Deloitte Haskins Ltd., Northern Breweries Ltd, Cadbury Ltd., British Caledonian Airways Co., British American Tobacco Co, Dunlop Zambia Ltd., and Wilfred Watson (Mazembe Tractor Co., now Barloworld Equipment) (Ibid).

The nationalisation of companies and the mining industry in 1975 by the UNIP government changed the economic situation. The government established ZIMCO and INDECO which either took full control or bought 51 percent shares from profit making companies. This saw a lot of companies either winding up their operations or relocating to neighbouring Zimbabwe and Malawi. And because of the same UNIP policies Lusaka became what was popularly known as ‘bamba zonke’ i.e. grab all, which meant shifting the headquarters of Copperbelt based companies to Lusaka, near the corridors of power. The mining companies NCCM and RCM were merged into one big conglomerate called Zambia Consolidated Copper Mines (ZCCM) Limited.

The implications of these changes had adverse effects on the operations of Gilbert Advertising. The clientele reduced. However, the agency struggled to remain afloat. Most staff were retrenched and thus the number reduced from the original 18 to eight (Ibid).

When the MMD came into power in 1991 the government liberalised the economy and the country started seeing foreign investors coming to do business in the country. As a result Gilbert Advertising won a number of accounts like Shoprite Checkers, Multichoice Zambia and Zamcell (later Celtel Zambia and now ZAIN Zambia Ltd). The new clients brought some life back to the agency.

However, later in the 1990s and 2000s the country again experienced economic recession. This resulted in closures of a lot of companies, especially on the Copperbelt. Subsequently, Gilbert Advertising lost some clients. The agency,

thereafter, began to struggle to survive and started running at a loss. However, Peter Gilbert fought hard to keep it running until August, 2002 when it became evident that the agency would not continue operating. He threw in the towel and closed down the agency (Ibid).

2.4.6 MCCANN ERICKSON ADVERTISING

In the 1970s a number of multinational companies begun coming into Zambia. These companies were also bringing along foreign advertising agencies into the Zambian market. One such company was Colgate Palmolive. Everywhere the company existed, Colgate Palmolive brands were being specially promoted by McCann Erickson Advertising who was its world wide advertising agency. Therefore, it followed that when Colgate Palmolive came to Zambia, it had to bring along its advertising agency (Armstrong, personal communication, June 12, 2008).

McCann Erickson was an advertising agency that originated from the USA. In 1978 it established its offices in Zambia after it bought out Grant Advertising and incorporated its structures and some of its staff into its organisation. McCann Erickson Advertising Zambia was part of McCann World group, the flagship agency network of US-based media conglomerate Interpublic Group. The agency also had and still has a strong presence in UK as McCann Erickson London Company. The company was one of the leading advertising agencies in the UK, with six offices in England and Ireland. Other subsidiaries existed in most parts of the world including Zambia. It was headed by George Loggy upon its establishment in the country. Later in 1981 Nick Timmins took over as Managing Director (Ibid)

McCann Erickson Advertising provided full-service responsibilities and had spacious office space. In Zambia the agency strategically positioned itself as one which offered royal treatment to its clients.

The agency offered creative advertisement development services for broadcast, print, and outdoor advertising as well as campaign planning and management services. However, the Zambia office was not very busy because most of the works were being done in England or USA. The agency had a small studio facility which was adequately equipped to take on some demanding local production (Muntemba, personal communication, July 26, 2008).

Among the many clients that McCann Erickson Advertising served, its principal clients included such noteworthy names as Colgate Palmolive, Coca cola and Lever Brothers. McCann Erickson Advertising carried out its clients' campaigns very well and successfully launched a number of brands.

In the late 1980s, there were administrative adjustments in Colgate Palmolive in U.S.A. and Europe which led to the change in the advertising agency of the company. This meant that McCann Erickson Advertising lost its most principal client. This shift changed the situation worldwide and subsequently in Zambia. McCann Erickson Advertising left Zambia in 1989 (Armstrong, personal communication, June 12, 2008).

2.4.7 YOUNG AND RUBICAM ADVERTISING

Young and Rubicam Advertising is an international advertising agency which took over the Colgate Palmolive account from McCann Erickson Advertising. Following these events, Young and Rubicam Advertising had to establish its presence in Zambia and handle the Colgate Palmolive account.

Young and Rubicam Advertising was founded in 1923 by two men John Orr Young and Raymond Rubicam utilising their marketing acumen in naming the agency that boasted strong ties to their personality achievements. Over the years, Young and Rubicam expanded with the acquisition of other small advertising agencies. It owns many offices in most parts of the world especially where Colgate Palmolive is present (Young and Rubicam Company Profile, 2007).

Young and Rubicam Advertising is ranked as one of the ten world's largest consumer advertising agencies, offering strategic and creative development, consumer research and marketing. The advertising agency established its presence in Zambia in 1989 through the inspiration of Nick Timmins who had continued reigning as managing director from McCann Erickson Advertising. In 1991 Timmins' contract completed and he was succeeded by Peter Jeorges. However, Jeorges only managed the agency for a year and Peter Armstrong took over in 1992. Armstrong is still the Managing Director of Young and Rubicam Advertising (Fundafunda, personal communication, July 2, 2008).

The Young and Rubicam Advertising Zambia office is a full-service advertising agency, distinguished by its proprietary knowledge, analytic rigour and creative solutions. The agency prides itself in its capabilities of igniting brand energy through big ideas. The Zambia office has a staff compliment of 26 people representing client services, creative services, production, research and public relations (Young and Rubicam Company Profile, 2007).

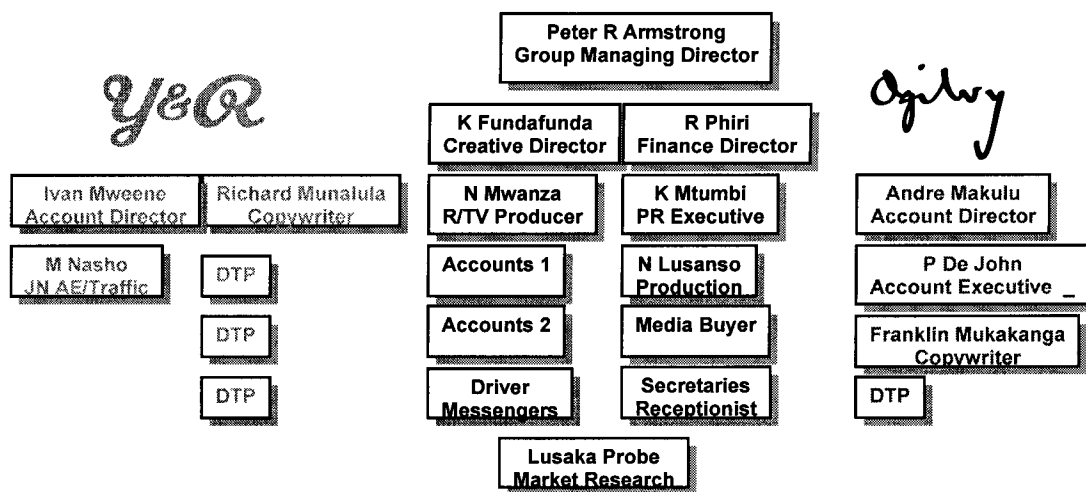
Over the years Young and Rubicam Advertising has been one of the leading agencies in the Zambia advertising industry, scoring many successes as well. The agency has since employed and trained a number of people most of whom have left and are now running their own agencies or are notable in the industry. It has grown in reputation as a biggest and much 'organised' agency leading to a fast increasing client base. The agency used to handle the Celtel Zambia Ltd. (now Zain) account, one of the biggest and leading businesses, not only in the telecommunication industry, but also in the whole country. This went on until 2006 when Young and Rubicam International won the MTN account. Since Zain and MTN are business rivals it was automatically decided that the agency leaves the former.

Young and Rubicam Advertising are now managing, among others, very big clients like Zambia Sugar Company, Zambia Privatisation Trust Fund, Zambian Breweries Plc and Colgate Palmolive. Some of the achievements worth

mentioning are the ‘Chibuku shake-shake respect’ and the ‘Mosi – Truly
Zambian’ campaigns for Zambia Breweries; the Celtel – ‘Now you are talking’
campaign which was developed locally and used on Pan African basis and; the
Zambia Airways logo (Fundafunda, personal communication, July 2, 2008).

In 2000, Young and Rubicam Advertising was acquired by the WPP Group, a
London based advertising agency. Owing to this, the agency has the back-up and
resources of the entire WPP network worldwide and particularly in Africa.
Apparently, the WPP Group also bought Ogilvy Advertising and this led to a
merger of the two agencies in Zambia. Young and Rubicam Advertising in
Zambia shares central facilities with Ogilvy Zambia a partner of WPP Company.
The two agencies are linked together and share Directors (Armstrong, personal
communication, June 12, 2008).

**Fig.2. Organizational structure of the WWP link of Ogilvy and Young and
Rubicam** (Extracted from the Young and Rubicam Company Profile, 2007)



2.4.8 FLEETFOOT ADVERTISING

Vernon Mwaanga bought Lightfoot Advertising in 1978. Mwaanga could not take charge of the administration of the agency because he was actively involved in politics. He recruited John Little to run the agency as the first Managing Director, while Peter Jurgens was creative director (Muntemba, personal communication, July 26, 2008).

For about one year, the company continued operating under the name Lightfoot Advertising. This name was being gradually faded away as a new name, Fleetfoot Advertising was introduced. In 1980 Vernon Mwaanga bought another advertising agency in Zimbabwe and in view of consolidating it, sent Little to be managing director. Meanwhile, Peter Jurgens ascended to the position of managing director of the Lusaka office and Norman Muntemba who previously had work stint at Lightfoot Advertising was hired to serve as accounts manager in the same year (Ibid).

Later in 1988 Jurgens was poached by Young and Rubicam Advertising after being offered lucrative conditions. He thereafter became Managing Director of Young and Rubicam in 1991. Following these events, Muntemba was promoted to replace Jurgens as Managing Director. Norman Muntemba was running Fleetfoot Advertising until 1991 when he went on to form his own Gorman Advertising agency.

Fleetfoot Advertising continued operating under different managers until 2001 when Vernon Mwaanga decided to sale it to Sianga Malumo and Andrew Mtine. However, the agency did not survive for a long time and had very little, if any, impact. It naturally phased out (Ibid).

2.4.9 GOMAN ADVERTISING LIMITED

In 1991 and thereafter when the Zambian political landscape changed from one party state to a liberal multi-party democracy, a number of advertising agencies sprung out. Among many such agencies was Goman Advertising Limited .

Goman Advertising Limited was established by Norman Muntemba and Jimmy Walker. Norman Muntemba is an endowed and creative graphic artistic who had served in various situations of the advertising industry.

Muntemba had worked for Lightfoot Advertising in 1971 and rose through the ranks and by the time the company was closing down in 1978 he was Creative Manager. He thereafter went to work for a competing agency, McCann Erickson. He was with McCann Erickson until 1980 when he left and changed goal posts to go and work on the advertiser's side, Bata Shoe Company. He was Advertising Manager for Bata Shoe Co. up to 1982 when he went back to work for Fleetfoot Advertising, the successor of Lightfoot Advertising (Muntemba, personal communication, July 26, 2008).

Jimmy Walker, a former broadcaster and film maker, who had worked for the Ministry of Broadcasting and Malachile studio in Chingola, had enormous media experience. He had also previously owned Video Craft Limited, a film production company in Lusaka. Muntemba and Walker combined the experiences they gleaned from their different backgrounds and together set up Goman Advertising.

Goman initially started out as a small agency with two Directors who were equal partners. They employed few staff to compliment their efforts. However, Walker left Goman Advertising and went to London in 1995 to pursue other interests. Muntemba thereafter, became the sole proprietor of the company. Over the years, Goman Advertising had grown into a full service agency and managed to penetrate the international market and won some accounts in South Africa and

India. The agency successfully launched a number of South African brands such as Black Cat peanut butter and Black Cat cooking oil (Ibid).

Goman Advertising's successes were recognised by Ogilvy Advertising a pre-eminent international advertising, marketing, and public relations agency based in the New York City of U.S.A. The company operates 497 offices in 125 countries around the world and employs approximately 1,600 professionals. Having recognised Goman Advertising's competences, Ogilvy Advertising later organised a business partnership between the two agencies (Goman Advertising Company Profile).

Many multinational advertising agencies realise that, for some reasons, most of all: economic feasibility, it is not viable to be in all the countries where they have clients so they form affiliations with local advertising agencies. The other reason is that advertising agencies seek to deeply understand the country's political, economic, social and cultural environment in order to effectively carry out their clients' advertising campaign. A local agency would therefore, ensure that advertising concepts are in line with acceptable standards of that particular country. In this vain, in 1997 Goman Advertising became a certified affiliate of Ogilvy Advertising in Zambia.

The Goman-Ogilvy relationship in Zambia matured into a strong force and enjoyed a lot of successes on the market winning notable accounts including British Petroleum Limited, Multichoice Zambia, Unilever and Nestle.

For many years the affiliation continued to register many more achievements until in 2004 when it hit a snag - Ogilvy Advertising was bought by a very big multinational, the WPP group. The WPP Group happened to have also owned Young and Rubicam Advertising. The WPP overseas management decided that in countries where they had two companies in a market, those must merge and become one. It therefore, turned out that Goman Advertising, Ogilvy's

representative and Young and Rubicam Advertising had to merge. However, the companies did not manage to reach a mutual agreement over equity and shareholding, so they parted (Muntemba, personal communication, July 26, 2008).

As a result of the foregoing developments, most of the clients managed by Ogilvy Advertising world wide had to be taken over by Young and Rubicam Advertising. It subsequently happened that most clients that where born from the Goman-Ogilvy affiliation in Zambia were also lost to Young and Rubicam Advertising. Goman Advertising went solo and had to strut it out that way. For a period of time the agency started degenerating.

Nevertheless, through Muntemba's experience and marketing wisdom, Goman Advertising started coming round and found its vitality. It has since maintained its stature as a full service agency, in the long run winning a number of notable clients. Among the many accounts being handled by the agency are; the Electoral Commission of Zambia, Marnox Media (South Africa), National Milling Corp. Limited, Parmalat Zambia Limited and The Post Newspapers Zambia Limited.

2.4.10 BROUGHTON ADVERTISING

In 1974 another advertising agency named Sloan Advertising Limited sprung up. The agency was later bought by Arthur Wina who changed its name to Industrial and Advertising Promotions. Wina was a politician who was also interested in the media and advertising industries. He employed some staff to run the agency until 1978 when he decided to sell it.

Ian Broughton was the white man who bought Industrial and Promotions and also changed its name to Broughton Advertising. The agency was still small when Broughton took over. He was General Manager and employed a few staff to compliment his efforts. Broughton Advertising continued operating under Ian Broughton up to 1983 when he died in a road traffic accident in Munali area in

Lusaka. The surviving owner failed to run the agency and offered it to Eric Wightman who bought it and still owns it in partnership with Expendito Chipalo (Wightman, personal communication, July 23 2008).

Wightman is a veteran journalist who worked for *The African Mail*, ZIS, and ZBS and also in foreign government service as an information attaché at the High Commission in London. Wightman's highest experience in government was Ministry of Information deputy director. He resigned from the government in 1975 and went on to establish Business Promotions, an advertising agency which he was running until 1983 when he took over Broughton Advertising.

Wightman is the chief executive officer of the agency. He, almost immediately, started expanding it into a full service agency. He was later in 1993 joined by Expendito Chipalo, a former *Zambia Daily Mail* reporter and the incumbent president of the Advertising Practitioners of Zambia (APAZ). Chipalo is a shareholder and managing director of Broughton Advertising.

Broughton Advertising fared favourably and even managed to get affiliation with a multinational agency in 2000. The two agencies were later faced with a number of administrative and financial differences which led to the termination of the relationship (Ibid).

2.4.11 IMPACT ADVERTISING

Impact Advertising was a local agency established by Kenneth Chibesakunda in 1980 in Lusaka. Chibesakunda has immense experience in broadcasting, having worked for Northern Rhodesia Broadcasting (NRB) in the colonial era from 1961. He had worked for a number of parastatals and private companies before deciding to set his own advertising agency.

Impact Advertising was a small advertising agency with Chibesakunda as managing director, one accounts executive, a paste-up artist and a secretary.

Chibesakunda as an enterprising man initiated the idea of airing live TV broadcasts of the English premier league soccer matches on ZNBC. Initially, soccer broadcasts from England would be aired two weeks after they had been played. Barclays Bank used to sponsor the broadcasts on ZNBC. Chibesakunda convinced the Zambia Telecommunication Company and ZNBC that they could use Mwembeshi satellites station to get signals. Lightfoot Advertising also came on board as the official agent for Barclays Bank. Other companies like Standard Chartered Bank, Lonrho. The first live broadcast was the FA final in 1979. One year later in 1980, Impact Advertising coordinated the first live broadcasts of the soccer World Cup in Spain. It was a breakthrough in the history of broadcasting in Zambia (Chibesakunda, personal communication, August 25, 2008).

Impact Advertising, however, closed down in 1990. The owner thought of doing something else because the advertising industry was becoming disorderly. A lot of fly-by-nights flooded the business. Chibesakunda has since been writing cultural books (Ibid).

There were a good number of other international and local agencies that are part of the history of advertising. International agencies include: J Walter Thomson Advertising, D and C Saatchi and Saatchi, and Draft FCB. Local agencies: Ero Hickey's Hickey studios (1970 to date); Emblazo Advertising (1984 – 2004) owned by Matteo Phiri; Gabelona Advertising (1980 - 1983) owned by Gabriel Phiri; Rute Advertising (1984 - 86) owned by Field Ruwe and Matilda Malama; and Contact Advertising owned by Charles Chiputa.

There has been a proliferation of advertising agencies in Zambia since 2000. The number has considerably increased to approximately 200. Not even the Advertising Practitioners Association of Zambia (APAZ) knows the actual number of agencies as most of them do not affiliate to the Association. These range from one-man agencies to small specialised and to full service advertising agencies. Among these, about 50 percent do not meet the standards of an ordinary

advertising agency. They are what Expendito Chipalo, the APAZ chairperson, refers to as 'fly-by-night advertising agencies'. There are many other agencies which have been established and then within a short time of beginning operations slacken and eventually phase out completely.

Other relatively recent advertising agencies worth mentioning include: Lantana Communication owned by Swithin Hangala; Ngalawa Communication, a vernacular translations specialised agency owned by Charles Banda; ZK Advertising, a multinational advertising company currently managing the Zain account in Africa; Impact Advertising; Marketing Concept Advertising and; Yasha Advertising.

2.5.0 OUTDOOR ADVERTISING AGENCIES

Outdoor advertising in Zambia takes the form of advertising on billboards, buildings, public transportation and stadiums. This type of advertising has proved to be one of the most enduring as well as one of the oldest forms of advertising in the country. The outdoor advertising media, however, took long to develop.

Traders in the 1960s and 70s painted different products that they stocked on shop walls. For small businessmen, for example, carpenters and shoemakers would paint a wooden chair or a shoe on a flat board and hang them in front of their workshops. This was the most effective method of sending information to a society that was generally illiterate at the time. Advertising took the form of decorative art and traders therefore, vied with each other in creating attractive signs that everyone could identify. Outdoor advertising has a reputation of having had an impact of selling soft drinks and beer. Wall paintings on shop fronts displaying bottles of Coca cola or Mosi lager in blocks of ice drinks were common. The phrase 'ice cold beer' became a great motivator for Zambian drinkers. Consumers, generally, still insist on ice cold drinks (Muntemba, personal communication, July 26, 2008).

Most of the advertising agencies that have been outlined earlier offer a variety of services including outdoor, but there has been a development of agencies that tend to concentrate all efforts on providing outdoor advertising services. A brief description and the nature of services offered by some prominent agencies will be given in the succeeding discussion.

2.5.1 G. Rutherford Outdoor Advertising

A local agency set up in 2000 in Ndola city on the Copperbelt province by its owner who is also the Managing Director, Garry Rutherford. It has dominated the province taking most of the strategies outdoor media spots along highways, roundabouts sports stadia and the airport.

In 2007 Rutherford Outdoor Advertising was awarded with a certificate of excellence for their contribution to the development of the Ndola city by the Ndola City Council. It was honoured for undertaking outstanding works such as street lighting, road repairs, environmental sanitation services and decorating roundabouts. The works of the agency have permeated outside the Copperbelt to other provinces, winning clients countrywide.

2.5.2 Alliance Media

It is an African established independent multinational Outdoor Media Company with many offices across the continent. It was formed over 10 years ago in Kenya, and came to Lusaka, Zambia in 2000. The Managing Director of the Zambia office is Jenipher Kachabi.

The agency offers the following outdoor media services: Road side Billboards (large and small format); Street Furniture (Bus shelters, suburb signs and street posters); Stadia Media; Airport Advertising (Indoor and outdoor); Mall Media (In premier shopping centres).

Alliance Media Africa was awarded the European Union award for Innovative Media in 2001. Through its offices across the continent, Alliance Media is able to

offer standardised uniform international campaigns for a company's brands, rolling out to exact campaign dates. Hence, the Zambian office is supported by a pool of resources from its parent agency and has big international and local accounts like MTN, Zain, and Standard Chartered Bank.

2.5.3 A1 Outdoor (T) Ltd

It is an African established multinational outdoor advertising agency that was established in Tanzania. It was founded by the entrepreneurial spirit of Zadock Koola in the 1980's. It initially started out as Advertisement International and then in 2004 changed its name to A1 Outdoor.

A1 Outdoor was established in Zambia in 2006 and is now in many other countries across the continent. The main office in Zambia is in Lusaka city.

Through its network of support offices in Dubai and South Africa, A1 Outdoor ensures service excellence for its corporate clients regardless of their location. This enables the Zambian office the capability to take on big local and multinationals like Zain, DK Enterprise Ltd, Amanita Zambia Ltd and Stanbic Bank Zambia Ltd.

A1 Outdoor Zambia operates under the philosophy of continued success which is dependant on its clients and their long-term support. Its activities will remain client-driven and the agency focus will be to understand its client's needs and exploit every opportunity to add value. The agency is firmly securing its position, both in terms of strategically located structures and increasing market share.

2.5.4 Primedia Outdoor

It is a South African owned multinational outdoor advertising agency that was established in 1997 and headed by Mike Thomas as International Division general manager. Apart from its South African national network of sites, the company

also operates in Botswana, Lesotho, Mozambique, Namibia, Swaziland, and Zambia.

Primedia Outdoors' growing international division expanded into Lusaka, Zambia in 2006 to offer advertisers additional access to the country under the helm of Managing Director, Gareth Letherby, who has a wealth of experience in business in Africa.

In its quest to attain its vision to be the premier provider of outdoor advertising, delivering significant returns to all its shareholders, Primedia Outdoor has significant presence in six primary sectors of the outdoor market which includes airports, campaign outdoors, bus shelters, primelites and ad lites.

2.5.5 Clear Channel Outdoor Advertising

Clear Channel Outdoor is a company controlled by Clear Channel Communications and is one of the world's largest outdoor advertising corporations. The company is headquartered in Phoenix, Arizona and has operations in all six continents.

Clear Channel Outdoor came to Zambia in 1999. The main office is in Lusaka and the Managing Director is Nick Jameson. It has since established itself in many parts of the country and the company offers advertising services on traditional and non-traditional advertising mediums. This includes billboard advertising, posters, street furniture, retail advertising and airport advertising.

Clear Channel Outdoor launched MTN Zambia in November 2005 after its take over of Telecel Zambia Ltd. They have made a dramatic impact through the acquisition of key outdoor advertising sites. The latest being pillar wraps at Lusaka Airport through Clear Channel Outdoor in Zambia. Other clients in Zambia include British Petroleum, Finance Bank, Barclays Bank, Zambia Bottlers and Bayport Financial Solution.

In the outdoor advertising business agencies hire strategic locations or spots and then make offers to different clients. Any advertiser or company is free to buy the space if they find it appealing. Hence, an outdoor agency may win accounts of other competing firms in one industry. This allows for the flexibility to an agency to service even competing companies, for example Zain and MTN, which is not the case in an ordinary full service agency.

The quality of outdoor advertising has made giant strides with the advancements in technology. In the 2000s large billboards appeared and were spreading rapidly. The billboards developed from artistic drawings to magnified photographic pictures. They later advanced to the use of vinyl sheeting, a synthetic resin or plastic based on polyvinyl chloride, used for wallpaper and emulsion paint. This type is utilised by many advertiser to showcase the features of their products.

The billboard advertising mechanism has now adopted the versatility of electronic presentations. Many billboards are lit up today and some of them have continuously moving parts. This technology provides for the flexibility to feature more and more advertisers in a series of different advertising on one billboard.

Technology has played a big part in the success and advancement of outdoor advertising. Depending on the format used, content can actually be changed from another location using a computer.

Outdoor advertising media in Zambia are used in political campaigns. They usually display faces of political candidates running for an election. Public service messages have become big campaigns for billboards. HIV/AIDS prevention, child abuse, drunk driving and drugs are just some of the public service messages that billboards convey. Sports stadia in Zambia are also famous places for using outdoor advertising. Buses, bus shelters and bus benches are huge venues for outdoor advertising. So are airports and terminals.

Cinema advertising media has not been a prominent feature in Zambia outdoor advertising. However, the coming of Sterkenikor Cinema in 2004 at Arcades shopping complex has produced a breath of life into the medium. Advertisements are shown in the cinema halls just before the movies start showing.

For the advertiser, outdoor advertising is a powerful medium in which to reach his or her target audience because if people just leave their homes, they are likely to see some form of outdoor advertising regardless of where they go. To the consumer, it brings phone numbers, food and services or danger ahead or any other valuable information. Outdoor advertising is very advantageous because one cannot turn it off, throw it away, or click on the next page. This means that an advertising message is reaching consumers everywhere, all the time, and everyday.

2.6.0 ADVERTISING PRACTITIONERS ASSOCIATION OF ZAMBIA

The Advertising Practitioners Association of Zambia (APAZ) was founded in 1997. It is the national trade association representing the advertising agency business in Zambia. Prior to APAZ there existed the Advertising Association of Zambia (AAZ) which was attempting similar responsibilities to those of APAZ. AAZ faded away because of the lack of commitment from its leadership. This paved way for another group of concerned advertising practitioners to organise themselves by setting up APAZ in order to provide continuity (Chipalo, personal communication, July 29, 2008).

APAZ is a management-oriented association that offers its members the broadest possible services, expertise and information regarding the advertising agency business.

APAZ is not a statutory body. It also has no Code of Ethical Conduct; it therefore does not have the power of the law to enforce any voluntary or mandatory regulations. However, it was agreed in August 17, 2005 in a joint seminar

between the Zambia Institute of Marketing (ZIM) and APAZ members held at Pamodzi Hotel in Lusaka, that the two bodies should work closely together in regulating the standards of advertising practice in Zambia under the ZIM Act No. 14 of 2003.

Act 14 of 2003 of the Constitution of Zambia empowers the Council of the Zambia Institute of Marketing to regulate and control advertising in all its aspects and ramifications. Among other functions, in relation to advertising the Council is charged with the following responsibilities:

- a) Determining who are advertising practitioners;
- b) Determining what standards of knowledge and skill are to be attained by persons seeking to become registered as members of the marketing profession and reviewing those standards from time to time;
- c) Determine fees to be paid by any member;
- d) Set, establish and monitor standards for persons employed in advertising;
- e) Performing other functions conferred on the Council by the Act.

(Note that in the Act reference is made to marketing, but based on said agreement wherever the word marketing has been used it shall be construed to mean advertising).

The leadership of the Association is composed of the Chairperson, the Vice Chairperson, the Executive Secretary, the Vice Executive Secretary, and three Committee Members. The Chairpersonship of APAZ is held by the senior managers of member agencies. It rotates among its members in durations of two year terms for each agency. Since inception the chairpersonship has rotated as follows: Peter Armstrong - managing director of Young and Rubicam Advertising; Norman Muntemba – managing director, Goman Advertising; and now Expendito Chipalo – managing director, Broughton Advertising. Swithin Haangala, the managing director of Lantana Communication was supposed to

have taken over the chairpersonship at the beginning of the year 2008. This however, has not been the case because the association is currently moribund but Chipalo has continued reigning. Apparently, out of approximately 100 agencies operating in the industry only about 15 have active membership to the Association (Muntemba, personal communication, July 26, 2008; Chipalo, personal communication, July 29, 2008).

CHAPTER THREE

3.0 METHODOLOGY

3.1 INTRODUCTION

This chapter discusses the methodology used in selecting the sample and coding the data for the study. The methodology will also help the presentation and analysis of the data.

3.2 Research Design

The study used a combination of both qualitative and quantitative research methods. This triangulation method was to ensure that accuracy was guaranteed. It was a descriptive survey which brought out people's views about advertising and its role and impact on the media.

3.2.1 Population and Sample

There are many media institutions and advertising agencies in Zambia. The study focused on Lusaka and Copperbelt provinces because it is where the major ones are located. Therefore, the sample was drawn from the population of media and advertising institutions found in the two provinces.

For the quantitative survey, the researcher aimed at a large sample size, that is, a total of 100 respondents from the ten (10) different media institutions that were selected.

The qualitative surveys had a sample size of 25. It had ten (10) in-depth interviews for media organisations and fifteen (15) for advertising agencies. One (1) was for APAZ, one (1) for ZCA, one (1) for MISA and one (1) for ZIM one (1) for an ordinary media consumer.

The *purposive sampling method* was used to select the provinces from where the sample was drawn. The provinces that were selected were Lusaka and the

Copperbelt. The selection was based on the fact that, according to the 2006/7 MISA Directory, Lusaka province constitutes more than three quarters of the commercial media institutions in the country while the Copperbelt hosts a considerable number of the remaining one quarter. In fact for all the commercial television stations, except the very new Copperbelt Broadcasting Services in Ndola, the head offices are located in Lusaka Province. The same logic applied when sampling advertising agencies. More than three quarters of the agencies are local in the selected cities. These two provinces could yield valuable data as they constitute the major provinces in the country and therefore likely to be with a concentration of media and advertising activities.

Due to financial constraints and time limitations, the researcher could not afford to reach other towns or even other sources within the selected provinces. However, since Lusaka and the Copperbelt provinces collectively constitute a larger percentage, more than 80 percent, of media institutions and advertising agencies, the sample is adequately representative of the whole country. According to Cook and Campbell (1979), in Wimmer and Dominick (1997; 34), “one way to ensure external validity is to select a sample that is representative of the group to which the results will be generalised”. Thus this research sample adequately passes this test.

The sample was quadrant: one category for media institutions (Category A); the second (Category B) was only for top media managers; the third (Category C) for advertising agencies and the fourth (Category D) for associations that influence or are influenced by advertising and the media.

For the Category A, the sample consisted of both male and female respondents working in both public and private print and broadcast mainstream media. These were media practitioners and they ranged from reporters to managing directors. Category B consisted of managing directors or other top management officers, and purposive sampling was used to select them.



For Category C, the purposive sampling approach was used and only managing directors or other top managers of advertising agencies were targeted. This was because they were likely to possess a wealth of data than the junior personnel. For Category D top association executives were selected using the purposive sampling method. This again was because they are more likely to provide valuable data than the junior staff.

3.2.2 Sampling Methods

A combination of probability sampling and non-probability sampling procedures were used in the study. Multi-stage sampling, a form of cluster sampling procedure was used to select the sample. This form of sampling procedure is usually used in nationwide studies to ensure representativeness in the data obtained (Leed: 1974; 13) in (Wimmer and Dominick: 1997; 69).

There are many commercial media institutions in Lusaka and the Copperbelt provinces. The researcher decided, in the first stage, to make a list of all the media institutions in the selected provinces (For sample Category A). This stage was aimed at ensuring that questionnaires were distributed proportionately between the two provinces. The number of media institutions in each province was divided into the total number of institutions in both provinces and then multiplied by the number of institutions to be sampled.

Table 1

Distribution of Questionnaires by province		
	Total no. of media institutions	No. of Institutions in sample
Lusaka Province	20	8
Copperbelt Province	4	2
Total	24	10

After working out the number of media institutions to be target in each province, the next stage was to select specific media institutions where the questionnaires would be distributed. This was done by *simple random selection* from a list of all the institutions in a particular province. This was to ensure that all media organisations were represented in the study.

The researcher then proceeded to make a list of all staff, ranging from reporters to the managing directors, in each selected media institution. In order to proportionately distribute the questionnaires the researcher conveniently decided that 10 would be circulated in each of the selected media institution. The random selection method was used to pick out individual respondents from the lists. This was in order to ensure that all the staff in the institutions was given a non-zero chance of being selected.

However, purposive sampling was used for in-depth interviews (for sample Category B). The survey targeted individuals in top management positions of the organisations.

The same logic used for sampling media organisations was also used for advertising agencies. The number of advertising agencies in each province was divided into the total number of agencies in both provinces and then multiplied by the number of institutions to be sampled.

Table 2

Selection of advertising agencies by province		
	Total no. of advertising agencies	No. of agencies in sample
Lusaka Province	12	8
Copperbelt Province	3	2
Total	15	10

This, however, only went on only as far as the stage of selecting agencies. Since agencies were target only for in-depth interviews, purposive sampling was used to select respondents (in top management) who were in a position to provide valuable data. The study had taken another dimension where, following strong advice from some sources, the researcher had to interview other sources than those in the initial sample. It turned out into a snowball sampling approach where sources led or directed the researcher to other individual sources.

A problem was encountered with advertising agencies because some agencies that were in the directory and sampled had ceased to exist and their owners could not be traced. This was, however, rectified by randomly picking a replacement.

3.3.0 METHODS OF DATA COLLECTION

Data was collected from media organisations, advertising agencies, the Advertising Practitioners Association Zambia (APAZ), Zambia Consumer Association (ZACA), Media Institute for Southern Africa (MISA) Zambia Chapter and other relevant sources. The data has been compiled to depict well-connected trends between the advertising industry and the media. The researcher used three sets of questionnaires: A, B and C.

3.3.1 Qualitative

3.3.1.1 Desktop Research

Policy Review and document analysis were used to gather data. This process was done through desktop research. Policies that may have existed or still exist and media statements by some authorities regarding advertising in the media were reviewed.

This process also involved the collection of readily available materials and information from the internet, newspapers and books on advertising and the media from as far back as the signs of advertising could be traced to the present.

3.3.1.2 In-depth Interviews

After analysing the policies of the media and advertising agencies with regard to different organisations, in-depth interviews were used to solicit data from the experienced people involved in deciding in issues of advertising and media programming and news in media institutions, advertising agencies, APAZ, MISA and ZACA.

Two categories of in-depth interview schedules were designed used to guide the interviews. One (Set A) was for respondents who are media practitioners and the other (Set B) for those in advertising agencies. Questionnaire set A had 15 questions while set B had 13 questions. These in-depth interview schedules ensured that the in-depth information needed was collected. They also allowed the researcher plenty of room to probe and adjust the direction of the interviews where it was necessary.

3.3.2 Quantitative

Quantitative data collection was done using a structured questionnaire (Set C), through face-to-face interviews. The face-to-face interviews were used to ensure a high response rate. The research received a 100 percent response rate, probably made possible by the researcher's persistence in administering the questionnaires.

The questionnaire instrument was divided into two sections. It had a total of 26 questions. The first section consisted of questions that focused on the personal background and media affiliation. These were basically demographic questions about age, gender, marital status, media affiliation, ownership and position and responsibility. This section had a total of 10 questions. All of them were closed ended questions.

Section B investigated the influence and impact of advertising on the media. Some questions examined the dependence of media organisations on advertising. There was also a question on the effect of advertising on the freedom of the press.

Section B had a total of 16 questions, three were open ended and the rest were closed ended.

3.3.2.1 Coding Sheet

After the data gathering exercise, a coding sheet was designed for coding the data so that it could be analysed by computer. The coding was conducted by assigning numbers to the various responses. In this research, nominal, ordinal and interval levels of measurements were used for coding the data.

The nominal and ordinal scales were used to assign numbers to the various categories in Section A of questionnaire Set C. For example, the two possible responses to question one in Section A were ‘Yes’ or ‘No’. These were assigned the code numbers one (1) and two (2), though this did not signify a mathematical difference to the two responses. The ordinal scale, on the other, is ideal for questions two (2), six (6), 23 and 24 which used the Likert scale. This is because there were mathematical differences between the intervals of the variables.

3.3.2.2 Pre-testing

The questionnaires for this study were pre-tested before conducting the actual interview. The pre-testing exercise was conducted using 10 questionnaires which were distributed to some media and advertising practitioners in Lusaka. The exercise provided the researcher with some insight for further improving the research instruments.

3.3.4 Limitations of the study

As earlier indicated, although the study used the probability sampling approach, purposive sampling was also used at the level of choosing the cities. However, the constraints may be negligible because the two selected provinces are among the prominent ones in the country.

The study is the first of its kind in this field in Zambia; hence it posed some challenges on the theoretical framework. No theory that directly explains the research questions was found as basis of the study. However, a tentative explanation about how advertising influences the media was given in order to provide a theoretical base to the study.

The financial and time constraints meant that the researcher was not able to reach all sources and exhaustively conduct the research (snowball sampling). As it turned out that many other sources were recommended for interviews, more time and finances were required.

The use of research questions rather than hypotheses limited the robustness of the conclusions. It leaves the study in the realm on 'exploratory' research which invites further study.

In spite of these limitations, however, it is the strong belief of the researcher that this study presents fresh and useful insights about the development of advertising and how it relates with the media.

In conclusion, the study used social scientific methodology for sampling and data analysis in order to have representative results. It also used a rigorous triangulation methodology for data collection with synthesising analytical approaches thereby strengthening the explanatory and predictive value of the results.

CHAPTER FOUR

4.0 LITERATURE REVIEW

4.1 HISTORY OF ADVERTISING

Studying a subject without an appreciation of its antecedents is like seeing a picture in two dimensions - there is no depth. In order to understand what the advertising industry had been at the time of writing and how it relates to mass communication, it is helpful to acknowledge where it has come from. The study of advertising history gives depth as well as an understanding of why things are the way they are today.

Although historians often date modern advertising to the 1880s, advertising is actually much older than that. Archaeologists have found evidence of advertising dating back to the 3000s BC, among the Babylonians (Arens, 1999: 25). The words ‘advertisement’ and ‘advertising’ were seldom used. One of the earliest occasions on which it was, and which hastened the adoption of the word ‘advertisement’ to describe a paid-for publicity announcement, came in 1666, when a journalist called Roger L'Estrange published a paper exclusively devoted to advertising, which he called Publick Advertisements. There was, apparently, only one edition (Bhatia, 2000).

According to Arens (1999: 25), thousands of years ago, most people were engaged in different trades like hunting, herding, farming or handcrafts. To make products, they used primitive hand tools. Most human effort was devoted to meeting basic survival needs: food, clothing and shelter. They lived in small isolated communities where artisans and farmers bartered products and services among themselves. Distribution was limited to how far vendors could walk and advertising to how loud they could shout. Because goods weren't produced in great quantities, there was no need for advertising to stimulate mass purchases. There were also no mass media available for possible advertisers to use.

As communities expanded and the marketplace grew larger and became complex, the demand for products increased, and the need for advertising slowly developed.

During this pre-industrial age, as the market grew larger and became more complex, the demand for products increased and the need for advertising slowly developed. The word-of-mouth praise for products gave rise to simple but effective forms of advertising, the use of so-called town criers and simple signs above shops. The criers were citizens who read public notices aloud and were also employed by merchants to shout the praises of their wares. Most people couldn't read, so the signs often used symbols such as a boot for a cobbler (DeFleur, 315: 1998).

Commercial messages and political campaign displays have been found in the ruins of ancient Arabia. Egyptians used papyrus to create sales messages and wall posters, while lost-and-found advertising on papyrus was common in Ancient Greece and Ancient Rome. Wall or rock painting for commercial advertising is another manifestation of an ancient advertising form, which is present to this day in many parts of Asia, Africa, and South America. The tradition of wall painting can be traced back to Indian rock-art paintings that date back to 4000 BC (Bhatia, 2000).

According to DeFleur (315; 1998), modern advertising has its origins in the trademarks used by crafts workers and early merchants to distinguish their commodities from those of others.

Arens (1999; 27), contends that with the advent of printing and expanding world trade, there was even more advertising. However, printed advertising made little headway until the invention of the movable-type printing press by German printer, Johannes Gutenberg in 1450. This invention made the mass distribution of posters and circulars possible. For Western civilisation, it extended from the beginning of recorded history to roughly the start of the 19th century. During this

age, several important developments enabled the eventual birth of modern advertising. The new printing technology made possible the first formats of advertising – posters, leaflets, and signs - the first mass media – the newspaper. In the mid 1700s, the Industrial Revolution began in England and by the early 1800s it had reached North America. Machinery began to replace animal power. By using these machines to mass produce goods with uniform quality, large companies increased their productivity. For the first time, it cost people less to buy a product than to make it themselves. As people left the farm to work in the city, mass urban market began to emerge. This further fueled market development and the growth of advertising (Ibid, 26).

Arens (1999: 27), further states that's during the industrial age, manufacturers were principally concerned with production. The primary burden of marketing fell on the wholesalers, who knew the source of supply, the sources of transportation, the market requirements, and how to arrange for product shipments to the appropriate locations. They used advertising primarily as an information vehicle, placing announcements in publications called price currents to let retailer customers know about the sources of supply and shipping schedules for the basic, unbranded commodities they carried. Advertising to consumers was the job of the local retailer. Only a few innovative manufacturers (mostly of patent medicines, soaps, tobacco products, and canned foods) foresaw the usefulness of mass media advertising to stimulate consumer demand for their products beyond their immediate market areas.

Weekly newspapers in London first carried advertisements in the 17th century; by the 18th century such advertising was flourishing. These early print advertisements were used mainly to promote books and newspapers, which became increasingly affordable with advances in the printing press; and medicines, which were increasingly sought after as disease ravaged Europe (Eskilson, 2007). The first advertising agencies such as N.W. Ayer and Ogilvy Advertising were established in the 19th century to broker for space in newspapers, and by the early 20th century

agencies were producing the advertising message itself, including copy and artwork.

Political advertising become particularly evident during World War I. This period saw some important advances in advertising as governments on all sides used advertisement as propaganda. The British used advertising as propaganda to convince its own citizens to fight, and also to persuade the Americans to join. No less a political commentator than Hitler concluded (in *Mein Kampf*) that Germany lost the war because it lost the propaganda battle: he did not make the same mistake when it was his turn. One of the other consequences of World War I was the increased mechanisation of industry, hence increased costs which had to be paid for, thus the desire to create need in the consumer which begins to dominate advertising from the 1920s onward (Ibid).

Advertising quickly took advantage of the new mass media of the first part of the twentieth century, using cinema, and to a much greater extent, radio, to transmit commercial messages. This was beginning to show signs of working effectively in the 1920s but the Wall St crash put an end to widespread affluence, and the Great Depression and World War Two meant that it was not really until the 1950s that consumers had enough disposable income to really respond to the need creation message of advertisers (Ibid).

4.2 Advertising in the United States of America

In the American colonies, advertisers used many media including newspapers, pamphlets, broad sides, and almanacs. The Boston newsletter, for example, began carrying advertisements in 1704. About 25 years later, Benjamin Franklin, the father of advertising art, made advertisements more readable by using large headlines and considerable white space. In fact, Franklin was the first American known to use illustration in advertisements (Arens, 1999; 26). The first radio advertisement was broadcast on WEA radio in 1922. It cost \$50 for a 10 minute slot (Hillard and Keith 1996: 13).

DeFleur (315: 1998) states that as the economy expanded during the nineteenth century, advertising grew alongside. The American society provided one important precondition for advertising; abundant resources. It seems clear that advertising can thrive only in a society where abundance exists. When resources are scarce, there is little or no need for manufacturers or producers to promote their products. The United States has usually provided the relative abundance necessary for advertising to be useful.

In the 1880s a new era of advertising began, new methods of manufacturing led to greatly increased output and decreased the costs for the producers of consumer goods. The products now could be packaged at the plant. Moreover, the telegraph network was in place and the continent has been crisscrossed by a network of rail roads. All these were assumptions that now allowed nationwide distribution and nationwide advertising. This condition supported the growth of advertising agencies and dictated their activities (Rothenberg, 1999).

According to Defleur (315, 1998) the developed national advertising in the mid of the nineteenth century in the United States and the first advertising was aimed at a national audience. This was through magazines, which were really the first medium of nationwide communication. Many of the new national magazines appealed to women. Therefore, soaps, cosmetics, and patent medicines were among the products frequently advertised in their pages. These advertisements were created to market new products. This provided proof that advertising accelerate acceptance of new products and get people to change their buying habits.

However, it was not until the emergence of advertising agencies that advertising became a fully fledged institution, with its own ways of working, and with its own creative values. These agencies were a response to an increasingly crowded marketplace, where manufacturers were realising that promotion of their products was vital if they were to survive. They sold themselves as experts in

communication to their clients - who were then left to get on with the business of manufacturing (Ibid).

In the USA, the profession of advertising began when Volney B. Palmer established the first advertising agency in Philadelphia in 1841. Agencies were brokers for advertisement space in newspapers. Volney B. Palmer contracted with newspapers for large volumes of advertising space at discount rates and then resold the space to advertisers at a higher rate. The advertiser usually prepared the advertisements themselves (Arens, 1999; 27).

Ayer bought out Palmer and founded N. W. Ayer and Son, an agency that still existed at the time of writing. N.W. Ayer and Son opened in 1875, and were located in Philadelphia. It was the first full-service agency to assume responsibility for advertising content. Ayer transformed the standard agent practice by billing advertisers exactly what he paid to publishers plus an agreed upon commission based on the “net cost of space”. Soon Ayer was not only selling space but was also conducting market research and writing the advertising copy (Jackson, 1995).

The technological advances of the industrial revolution enabled the greatest changes and brand-new methods invented in advertising since the 1400s. Photography introduced in 1839, added credibility and a new world of creativity. This also meant that illustrations could be added to advertising, and colour was also an option. This time advertisements could show products, people, and places as they really were, rather than how an artist visualised them.

Advertising agencies initially focused on print. But the introduction of radio created a new opportunity and by the end of the 1920s, advertising had established itself in radio to such an extent that advertisers were producing many of their own programs. The early 1930s ushered in dozens of radio dramatic series that were known as soap operas because they were sponsored by soap companies.

Television had been introduced in 1940, but because of the high cost of TV sets and the lack of programming, it was not immediately embraced. As the American economy soared in the 1950s, so did the sale of TV sets and the advertising that paid for the popular new shows. Soon TV far surpassed radio as an advertising medium (Brett, 2008).

The tone of the advertising was also changing. No longer did advertising simply present the product benefit. Instead it began to create a product image. Bill Bernbach, founder of Doyle Dane Bernbach in New York City; Leo Burnett, founder of the Leo Burnett agency in Chicago, Illinois; and David Ogilvy, founder of Ogilvy and Mather in New York City, all came to prominence in the late 1950s and 1960s and led what has been called the 'creative revolution.' Bernbach's agency captured the spirit of the new age. Bernbach believed that advertising had to be creative and artistic or it would bore people. He also believed that good advertising began with respect for the public's intelligence. The advertisements his agency created were understated, sophisticated, and witty (Ibid).

Arens (1999; 27) contends that the period beginning around 1980 had been of cataclysmic change. For the first time, people became truly aware of the sensitive environment in which we they lived and frightened by their dependence on vital natural resources. During the acute energy shortages of the 1970s and 1980s, a new marketing term, demarketing, appeared. Producers of energy and energy-consuming goods started using advertising to slow the demand for their products. Advertisements asked people to refrain from operating washers and dryers during the day when the demand for electricity peaked. In time, demarketing became a more aggressive strategic tool for advertisers to use against competitors, political opponents, and social problems. The California Department of Health Services, for example, is one of many organisations today that actively seek to demarket tobacco.

During the same period of the 1980s, advertising was affected by two related economic factors: the aging of traditional products, with a corresponding growth in competition, and the growing affluence and sophistication of the consuming public, led by the huge baby-boomer generation.

Arens (1999) identified the most important factor was competition, intensified by lower trade barriers and growing international trade. As high profits lured imitators into the marketplace, each offering the most attractive product features at less expense, consumers became the beneficiaries of more choices, higher quality, and lower prices. This competitive struggle portrayed advertising as a war that businesses had to be prepared to wage. Companies had to come up with strategies based on their relative strengths and weaknesses on the market place.

On the demand side, newly affluent consumers concerned themselves more with the quality of their lives. With their basic commodity needs already met, the baby boomers were now interested in saving time and money to spend on more leisure time activities or on products, services and social causes that represented the kind of people they aspired to be. As the 1990s unfolded, the recession of the U.S. economy deepened, the traditional advertising industry found itself threatened. Clients demanded better results from their promotional moneys. TV viewers appeared immune to conventional commercial, and a plethora of new media options based on new technologies promised to reinvent the process of advertising. In three short years, the advertising agency business lost over 13,500 jobs. Throughout the media world, newspapers, magazines, and TV networks all lost advertising dollars. About 40 magazines went out of business during the two-year slump. At the same time, a five-year study by the Ayer agency found consumers and marketers moving in opposite directions. Corporate management felt pressure to simplify and consolidate operations, but consumer markets were becoming increasingly diverse and fragmented. Armed with remote controls, VCRs, 50-plus channels, and pockets full of competitors' coupons, consumers

had become too sophisticated, too quick, and too fickle for slow-moving, traditional marketers who were disarmed by shrinking budgets.

By the mid-1990s, U.S. marketers had begun shifting dollars back from sales promotion to advertising to build their brands. In 1994, ad budgets surged ahead by 8.1 percent to \$150 billion nationally. And throughout the rest of the 1990s, ad spending increased about 7 percent every year. By 2000, U.S. advertisers were spending at the rate of \$233 billion a year. But hardly anybody thought the problems were over.

Technology, evolving lifestyles, and the rising cost of reaching consumers had already changed the advertising business forever. “With the explosion of the Internet, we were entering a new electronic frontier,” entering what Tom Cuniff, VP/creative director at Lord, Dentsu and Partners, called “the second creative revolution.” The future would not be business as usual (Ibid, 34).

From the period it emerged to this time, with inevitable exceptions during times of war, the advertising industry has shown steady and sometimes spectacular growth.

4.3 HISTORY OF ADVERTISING IN ZAMBIA

There are several different advertising and marketing strategies that exist throughout Africa. Similar to the United States, many businesses rely on the mass media in order to promote their goods and services, such as the radio, television commercials, and newspaper advertisements. However, these forms of advertising are not very effective in some parts of Africa, which tend to be less developed. Outdoor advertising is a prevalent method of advertising throughout Africa, but especially vital in rural areas. African businesses must promote their goods or services in a manner that is most effective for that particular region. It is essential for us to recognise the economic diversity that exists in Africa, and not to assume

the same marketing strategies are used throughout the entire continent (Baker, 2001).

In Zambia, some signs of mass media advertising were first seen in the print media in 1906. According to Kasoma (1986: 19), in 1906, the *Livingstone Mail*, the second newspaper to be published in Zambia was owned by Leopold Frank Moore, a politically ambitious chemist. Page one of the paper was totally reserved for advertisement, with the publisher's own Moore Chemist taking the coveted 'ears'. Advertising was generally heavy. Issues with 90 percent advertising and only 10 percent news were not unusual. In addition to advertising of the small businesses which the town's few White settlers had set up, the newspaper also carried a number of official government advertising.

In 1935, another newspaper, the *Northern Rhodesia Advertiser* was started. Telling from the name, the newspaper had advertising as one of its main agendas. A typical issue of the Advertiser ran ten tabloid pages. For the first twelve years, page one was entirely reserved for advertising. Issues usually carried well over 60 percent advertising space (ibid, 28). Some newspapers like the *Mutende* ran at a considerable loss mainly because of lack of advertisement. Few traders were willing to advertise in it (ibid, 50). Later, the *Central African Mail*, a newspaper which was critical to most politicians and the federations became popular. The *Central African Mail* strongly opposed Roy Welensky and the Federation of Rhodesia and Nyasaland. Because of its position to support UNIP, many White businessmen did not advertise in the newspaper (Ibid, 74).

In 1964, Northern Rhodesia became the independent *Republic of Zambia*. The freedom and independence of the press still remained a struggle. This is owed to the fact that advertising had great impact, especially on the operations of the *Northern News* now the *Times of Zambia* newspaper. Advertising revenue was still coming from the Europeans. Over the question of freedom of the press,

Kenneth Kaunda's parliamentary secretary and UNIP publicity chief, Sikota Wina said:

...the so called wind of change has blown, the newspapers find themselves in a bit of a spot. How can we change overnight? We still get our advertisement revenue from the European section because the Europeans are still in charge of firms and companies... How can we commit this change-over without losing our advertisement revenue?
(Ibid, 83)

The *National Mirror*, a church newspaper was started in 1972. It was initially to be 'non-aligned' with no political affiliation but the paper became critical to government as it grew older. The paper also became controversial with the church. Once it ran a display advertisement of two astrologers and spiritual healers. The advertisement carried head-and-shoulders pictures of the two people with the following words:

Meet the most accurate amusing and amazing spiritual healers, tarot spiritual cards, fortune tellers, dream interpreters, palmist and astronumerologers.

Dr. Jiheje and Agrafa will instantly solve your incurable conditions such as: asthma, hypertension, fits, madness, lumbago, earpus, love, high blood pressure, chronic headaches, skin diseases, horoscope and life destiny forecasts, employment, impotence, lucky charms, marriage, menstrual troubles, horse racing, gambling exam, lucky plants, barrenness, cattle diseases, boxing, football and events predictions etc.

First and the best always.

The advertisement was not in accordance with Christian principles, and this led to protests by the church. The advertisement was never published again.

Other eye-raising advertisements in the *Mirror* were those of a girl exposing her breast and thigh. The quarter page advertisement bordered on indecency for a Christian newspaper (Ibid).

The *National Mirror's* position as a Christian newspaper coupled with its critical role against the state made its advertising drive difficult. Because Zambia's economy was largely controlled by the state, the parastatal companies increasingly threatened to cut off advertising support from the newspaper (Ibid, 131). However, the *Mirror* later established itself as a popular and respected national newspaper. This was due to its fearless criticism of the state on issues on which the official press shuddered to speak out. This popularity also led to doubling of the paper's advertising revenue from K42, 928.04 in 1981 to K88, 289 in 1982.

Most newspapers that were for Africans or supported Africans like the *African Life*, *African Eagle*, *African mail*, *African Times*, and church newspapers like *The Leader* and *The Northern Star* died because they ran bankrupt for lack of advertising revenue. They failed to raise enough advertising revenue to break-even since the Whites and Asians who controlled the economy did not want to place advertisement in them (Ibid, 184). Advertising should make up at least 75 percent of a newspaper's income. However, the Whites and Asians preferred to advertise in the White press, not only because this meant supporting their own newspapers, but also because the White community, although small, had greater buying power than Africans since they were better paid (Ibid, 193).

There has been no indication of how advertising was organised apart from one instance where Sikota Wina was planning to start the *Sunday Drum* newspaper in 1983. He recruited two advertising agents. However, the *Sunday Drum* did not commence operations and closed down (ibid, 179).

4.4.0. Contemporary Advertising

Advertising has always responded to its environment by evolving. It has responded to the proliferation of the media and has now also emerged as a distinct profession. The explosion of new technologies in the last two decades has affected advertising considerably. With cable TV and satellite receivers, viewers can watch channels devoted to single types of programming. This shift transformed television from the most widespread of mass media to a more specialised, ‘narrowcasting’ medium. Now small companies and product marketers that appeal to a limited clientele can use TV to reach audiences with select interests (Arens, 1999; 27). This is also true of the Zambian situation.

According to DeFleur (1998: 315), advertising is present in the American society and in most of the rest of the world, too. It is seen on TV and on the pages of magazines and newspapers, billboards and in specialty items such as matchbooks and pencils as well as in cyberspace. It is a process, a commercial activity, an industry, a career, a source of media content, and a social institution. It is also an influence on people, organisations, culture, and society.

Advertising is so omnipresent that sometimes people pay little attention, thinking of it as a part of the media landscape. At one time there were some predictably advertising free zones such as public schools, movie theatres, cable television, and text-only magazines such as Reader’s Digest. In recent years, however, all of those venues have opened themselves up to advertising so that there are fewer and fewer places where advertising is not highly visible. Similarly, the internet and the World Wide Web began to transmit interactive advertising in the late 1990s (Ibid).

Advertising has matured into big business and continues to affect media operations today. The English historian, Thomas B. Macaulay wrote, “Advertising is to business what steam is to industry – the sole propelling power. Nothing except the mint can make money without advertising.” Almost without

exception, Macaulay's principle holds true for businesses today, and it is especially true for the mass media. Their solvency as businesses depends to a great extent on advertising, and advertising, in turn depends on the mass media as its vehicle. Today it is impossible to imagine a society without advertising, for they have grown up together and each depends on the other (Ibid). Christians et al (1991: 167) say that advertising continues to be a controversial third party in the traditional publisher or reader and broadcaster or audience relationship. The ensuing trade-offs are the on-going stuff of pride (advertising makes the media more available less expensively without dependence on government subsidy) as well as controversy.

In fact, advertising spending has increased dramatically in recent years. In the United States alone in 2006, spending on advertising reached \$155 billion, reported TNS Media Intelligence. That same year, according to a report titled Global Entertainment and Media Outlook: 2006-2010 issued by global accounting firm PricewaterhouseCoopers, worldwide advertising spending was \$385 billion. The accounting firm's report projected worldwide advertisement spending to exceed half-a-trillion dollars by 2010.

In the 1990s the internet technologies started and are still emerging fast. Everyday new software and innovative knowledge is being created. This has had an impact on advertising (Narula, 2003: 14). Another change is the growing presence of VCRs and remote controls, which allow viewers to avoid commercials altogether by channel surfing during breaks or simply zipping through them when watching a previously recorded show. Advertisers have tried placing commercials on rented videos, but the trend has yet to take hold, perhaps because viewers can still zip through them.

Computer technology has also had a huge impact. Electronic commerce has put business on the internet and selling on-line. Personal computers, e-mail and electronic bulletin boards give advertisers new media for reaching potential

customers. The internet has given small businesses a reach that once only they dreamed of (Ibid, 2003: 48). Now even the smallest companies can maintain computer databases of customers' names to integrate their marketing campaigns. But what's in store is even more dynamic - the global information highway, and with it an interactive revolution. Advertising is evolving into a two-way medium where consumers with PCs, Internet connections, CD-ROMs, and cable TV can choose the information they access and then spend time researching the product information they desire. With interactivity, rather than zipping or zapping commercials, people actually seek them out. This is a revolutionary way for advertisers to reach consumers.

Today, mobile phones are the new frontier in advertising. With the next iteration of the Internet, the mobile Web, spreading around the world, publishers and other content providers are trying to keep up, lest they get in late on another advertising bonanza. Mobile advertising has grown rapidly in markets like U.S.A., Japan and other parts of the world; activity is still dominated by "text and response" campaigns that ask users to send text messages for more information on a product, or to enter a contest, for example (Pfanner, 2007). In Zambia mobile network providers like Celtel (now Zain) use cell phones to send advertising messages for some TV programmes.

Advertising is being shaped by the very technology used to convey its message. In the past it was always a monologue. But today it's evolving into a dialogue. This is because the medium and the message have become virtually inseparable and feedback is almost immediate. The endless search for competitive advantage and efficiency has made advertising's journey in the last 100 plus years fascinating. Now companies are realising that their most important asset is not capital equipment, or research capability, or their line of products. In the heated competition of the global marketplace, their most important asset is their customer and the relationship they have with that person or organisation (Arens, 1999; 41). Protecting that asset has become the new marketing imperative for the twenty-

first century. In an effort to do a better job of relationship marketing, companies are now learning that they must be consistent in both what they say and what they do. It's not enough to produce outstanding advertising anymore. They must integrate all their marketing communications with everything else they do, too. That's what integrated marketing communications really means. And that will present exciting new challenges to marketing and advertising professionals in the years ahead (Ibid).

The advertising industry today is a kind of facilitator of communication between advertisers and the public. The industry has evolved to include many other players like advertisers; these are companies that sponsor advertising for themselves and their products. Advertisers range in size from small independent businesses to huge multinational firms, and in type from service organisations to industrial manufacturers to local charities and political action committees; advertising agencies, these assist the advertisers to plan, create, and prepare ad campaigns and other promotional materials; media service organisations, suppliers of supporting services ranging from public opinion research to commercial art, advertising department of retail businesses and the advertising media including print and electronic media, outdoor advertising, specialty advertising, direct-mail advertising, and business advertising (also the various departments of these organisation that deal with advertising) (DeFleur, 315; 1998).

The various elements of the advertising industry are interrelated parts of a dynamic system in which competition is intense, and the advertising field is marked by stress and competitiveness as agencies and other firms do battle for accounts.

Advertising agencies have come a long way since the nineteenth century, when they were essentially space brokers. Their role has gradually changed. The agency purchases advertising space and time in various media on behalf of different advertisers, or sellers (its clients) to find customers for their goods and services.

An advertising agency is independent. It is not owned by the advertiser, the media, or the suppliers, so it can bring an outside, objective viewpoint to the advertiser's business, a state the advertiser can never attain. It employs a combination of businesspeople and creative people, including administrators, accountants, marketing executives, researchers, market and media analysts, writers, and artists. They have day-to-day contact with outside professional suppliers who create illustrations, take photos, retouch art, shoot commercials, record sound, and print brochures.

An agency provides yet another service by researching, negotiating, arranging, and contracting for commercial space and time with the various print, electronic, and digital media. Because of its media expertise, it saves its clients time and money. Agencies don't work for the media or the suppliers. Their moral, ethical, financial, and legal obligation is to their clients.

Just as a well-run business seeks professional help from attorneys, accountants, bankers, or management specialists, advertisers use agencies out of self-interest, because the agencies can create more effective advertising and select more effective media than the advertisers can themselves. Today, almost all sizable advertisers rely on an ad agency for expert, objective counsel and unique creative skills – to be the “guardian of their brands.”

Finally, a good agency serves its clients' needs because of its daily exposure to a broad spectrum of marketing situations and problems both here and abroad. As technology has enabled companies to work across borders with relative ease, the advertising business has boomed worldwide (Arens, 1999: 100).

Advertising agencies come in all sizes and include everything from one or two-person shops (which rely mostly on freelance talent to perform most functions), small to medium sized agencies, large independents, and multi-national, multi-agency conglomerates (Ibid).

The modern full-service advertising agency supplies both advertising and non-advertising services in all areas of communications and promotion. Advertising services include planning, creating, and producing advertisements; performing research; and selecting media. Non-advertising functions run the range from packaging to public relations to producing sales promotion materials, annual reports, and trade-show exhibits (Ibid: 104).

Many agencies assist their clients with a variety of limited services. In the early 1990s the trend toward specialisation blossomed, giving impetus to many of the small agency-type groups called creative boutiques and other specialty businesses such as media-buying services and interactive agencies.

Interactive Agencies differentiate themselves by offering a mix of Web Design or Development, Search Engine Marketing, Internet Advertising or Marketing, or E-Business or E-Commerce consulting. Interactive agencies rose to prominence before the traditional advertising agencies fully embraced the Internet. They provide specialised advertising and marketing services for the digital space. The digital space is defined as any multi-media enabled electronic channel that an advertiser's message can be seen or heard from. The 'digital space' translates to the; Internet, Kiosks, CD-ROMs, DVDs, and Lifestyle Devices (iPod, PSP, and Mobile) (Ibid).

A boutique agency has more limited goals and offers fewer services. It is essentially a creative department and may hire other agencies and independent groups to provide other kinds of advertising services for particular clients and products. Most boutiques are small agencies established by people who once worked for full service agencies (DeFleur, 331; 1998).

Not all advertising is created by agencies. Companies that create and plan their own advertising are said to do their work in house. The organisation of the in term of staff and responsibilities and what happens from the initial contact between and

agency and a client to the finished advertising campaign varies considerably, depending on the size of the agency and the nature of the account. There are different departments in this regard.

Creative department: The people who create the actual advertisements form the core of an advertising agency. Modern advertising agencies usually form their copywriters and art directors into creative teams. Creative teams may be permanent partnerships or formed on a project-by-project basis. The art director and copywriter report to a creative director, usually a creative employee with several years of experience. Although copywriters have the word "write" in their job title, and art directors have the word "art", one does not necessarily write the words and the other draw the pictures; they both generate creative ideas to represent the proposition (the advertisement or campaign's key message). Creative departments frequently work with outside design or production studios to develop and implement their ideas. Creative departments may employ production artists as entry-level positions, as well as for operations and maintenance.

Account Service: The other major department in ad agencies is account services or account management. Account Services or account management is somewhat the sales arm of the advertising agency. An account executive (one who works within the account services department) meets with the client to determine sales goals and creative strategy. They are then responsible for coordinating the creative, media, and production staff behind the campaign. Throughout the creative process, they keep in touch with the client to update them on the advertisement's progress and gain feedback. Upon completion of the creative work, it is their job to ensure the ad's production and placement (Arens, 1999; 105).

Creative Services: The creative services department may not be so well known, but its employees are the people who have contacts with the suppliers of various creative media. For example, they will be able to advise upon and negotiate with

printers if an agency is producing flyers for a client. However, when dealing with the major media (broadcast media, outdoor, and the press), this work is usually outsourced to a media agency which can advise on media planning and is normally large enough to negotiate prices down further than a single agency or client can (Ibid).

Other departments and personnel: In small agencies, employees may do both creative and account service work. Larger agencies attract people who specialise in one or the other, and indeed include a number of people in specialised positions: production work, Internet advertising, or research, for example (Ibid).

According to Arens (1999: 113 - 114), in order to survive, agencies must make a profit. There are really only three ways for agencies to make money: media commissions, markups, and fees or retainers.

Media Commissions: Agencies serve the media therefore allow the agencies to retain a 15 percent media commission on the space or time they purchased on behalf of their clients.

Markups: In the process of creating an ad, the agency normally buys a variety of services or materials from outside suppliers, for example, photos and illustrations. The agency pays the supplier's charge and then adds a markup to the client's bill, typically 17.65 percent of the invoice (which becomes 15 percent of the new total).

Fees: Clients today expect agencies to solve problems rather than just place advertisements, so fees are becoming more common. In fact, one study shows that only about one-third of national advertisers still rely on the 15 percent commission system. An equal number now use some fee-based system. The rest use some reduced commission or incentive system. There are two pricing methods in the fee system. With the fee-commission combination, the agency charges a

basic monthly fee for all its services to the client and retains any media commissions earned. In the straight-fee or retainer method, agencies charge for all their services, either by the hour or by the month, and credit any media commissions earned to the client.

The organisation and structure of advertising agencies as described above is very similar to the Zambian case. However, the agencies vary in sizes and structures. They range from full-service to 'brief case' or a la carte agencies.

4.5 The Impact of Advertising on the Media

It is not really in doubt that advertising has a general influence on media content, especially by shaping the structure of markets, the relations between media and their audiences and the balance of types of content. As Altschull's (1984) 'second law of journalism' states: 'the content of mass media always reflects the interests of those who finance the press' McQuail (1992: 108). There are two main sources of revenue for the media: direct product sales and advertising. In respect to advertising, it is usually believed that the higher dependence on advertising as source of revenue, the less independent the content from the interests of the advertisers and business generally. This according to McQuail (2000: 195) implies less credibility as an information source and less creative autonomy. In the extreme case of totally advertising-financed media, the ostensible content is hard to distinguish from advertising, propaganda or public relations.

According to McQuail (2000: 33), today it is obvious that the structure of much of the mass media industry in most capitalist countries reflect the interests of advertisers. This is something that has developed historically along with social and economic changes. Most media organisations in a free market economy are finely tuned to jointly maximising the needs of advertisers and their own interests as a normal condition of operation. The 'normal' influence extends to the matching of media content patterns according to the consumption patterns of targeted audiences. What is less easy to demonstrate is that particular advertisers

can directly intervene to influence significant publication decisions in their own interests, beyond what is already provided for in the system.

Baker (1994: 99) cites evidence of advertiser using their market power to attempt to block particular communications that damage their interests and also of advertiser pressure that influences personnel as well as editorial decisions in the media.

In Meyer's (1987) survey evidence showed that newspaper people reported that 'pressure from advertisers' was quite frequently discussed as an ethical issue (only 21 percent said it was never discussed and 46 percent it was discussed several times a year or more often) (McQuail 1992: 133).

However, influence comes in diverse forms that are often hard to detect and not necessarily illegitimate (for instance, providing information that has a promotional value, product placement, sponsoring, etc.). Bogart (1995: 93 – 4) summarises the influences of advertising on media content in terms of five key points, as follows:

- i. Advertisers rarely try to buy journalists to slant news in their favour; more often they try to suppress news they don't like,
- ii. They are sensitive about the environment for their messages and edgy about controversy,
- iii. When advertisers yield to vigilante pressure, media producers veer towards self-censorship,
- iv. Advertisers shape content when they sponsor broadcast programmes,
- v. The virtual end of local press competition shows how advertisers determine the life and death of media.

Influences from advertisers is generally ethically disapproved, especially when it affects news, and in general it may not even be in the interests either of media or of advertisers to be seen to be too close to each other. This interference by

advertising is described by Christian (1991: 167), as a controversial third party in the tradition of publisher or reader and broadcaster or audience relationship. Christian highlights some common ethical charges ensuing from the described relationship as follows:

- i. Advertising can change the subject of media coverage itself.
- ii. Advertising can alter the content of the media coverage.
- iii. Advertising can affect the type of available media.

According to McQuail (2000: 262), media organisations are most likely to be influenced by advertiser pressure especially where competition is heavy. A lot of TV shows are based on advertisements, and if the ratings are not good enough the show will be stopped. Only those shows which attract a lot of viewers will be shown, which is not very differentiated and put minorities like older people at a disadvantage.

Much dispute surrounds the potential influence on media content of the commercial advertiser or sponsor. Shoemaker and Mayfield (1987), for example, argue that sources of finance (including, of course, advertisers) are generally strongly influential on all aspects of news production and that a funder's ideology is likely to have an ultimate effect on editorial decisions relevant to this ideology (McQuail, 1992: 133).

The logic of commercial media works towards maximizing revenue by way of various 'marketing strategies'. One of these will involve the shaping of content. Where advertising revenue is being sought, the strategy may be to offer content which is 'friendly' to the goods and services likely to be advertised. McQuail (1992: 134) further states the following important variables conditions relating to advertising finance, on the one hand, and media freedom, on the other. Advertising tends to limit freedom:

- i. the more there is strong competition among media for a limited pool of advertising revenue;
- ii. the more uniform the main sources of advertising revenue are in a given market;
- iii. the closer the correspondence between specific advertising content and specific media content;
- iv. the more dominant the share of advertising in the revenue of a single medium.

Gans (1979) studied elite media in the U.S.A. which were powerful enough to resist advertising pressure on specific issues. He observed evidence which suggested that potential offence to important advertisers could be an editorial consideration on certain product-sensitive issues. News outlets in general are constrained not to offend the hand that feeds them, especially large corporations. It should be borne in mind that governments are also often the single source of advertising (Ibid). There, however, hasn't been any documented literature indicating such a situation in Zambia.

4.6 Other Effects

The advertising business has become such an important factor in the economy in many countries, that it also changes the economy itself, society and culture.

The stimulation for the demand of products and services helps the economy grow stronger and stronger. New inventions become known much faster and can establish their spot in the sales figures of the economy. If there are more people buying these products the overall costs will drop and the product will become cheaper for the customer which raises his willingness to buy even more. On the other hand advertisements are very expensive and some economists believe that these costs are put on top of the actual price paid by the customer (Graydon, 2003).

While advertising can be seen as necessary for economic growth, it is not without social costs. Unsolicited Commercial Email and other forms of spam have become so prevalent as to have become a major nuisance to users of these services, as well as being a financial burden on internet service providers. *Advertising is increasingly invading public spaces, such as schools, which some critics argue is a form of child exploitation (Ibid).*

Critics argue that advertising can also have a huge influence on society. It tells the consumers that only purchasing products makes you happy and therefore people compare each other on their belongings. This sometimes results in disorders and a low self-esteem of those who can't afford what is in advertisements. Another bad effect is that minority groups are portrayed in a subordinate position, which settles in the minds of people (Johnson, Douglas, 1978).

There is, finally, the impact advertising can have on the culture of a country. The globalised economy uses the same commercials in a lot of different countries, which leads to a break down in the differences of these societies. Children will grow up not knowing how their culture has been before in their country. It can also lead to a lot of discussion about moral values if we just think about the very controversial advertisements of Benetton we have discussed (Ibid).

No one can predict what new forms advertising may take in the future. But the rapidly increasing cost of acquiring new customers makes one thing certain. Advertisers will seek to hold onto current customers by forming closer relationships with them and by tailoring products, services, and advertising messages to meet their individual needs. So while advertising will continue to encourage people to consume, it will also help provide them with products and services more likely to satisfy their needs.

CHAPTER FIVE

5.0 CONCEPTUAL AND THEORETICAL FRAMEWORK

5.1 Introduction

This chapter focuses on the conceptual and theoretical framework which is being used in this research study of the trends in advertising and how it affects media operations.

The impact of advertising on the media can be examined from two perspectives: that of being the media source of revenue and that of its influence on media content. Media organisations depend on advertising as a source of revenue.

Advertising is the lifeblood of commercial media because it is their main source of income. Both in broadcast and print media, advertisers or sponsors pay for entire programs or segments of a program or any other ratings approach available in a particular media organisation. Media organisations buy programs or produce them in-house, and then sell commercial spots during breaks in the program. The cost to advertisers to buy a commercial spot depends on the size and type of audience for that program. The audience is measured by the ‘rating’, which is an estimate of the geographic (location and coverage) and demographics of the audience (their age, gender and socio-economic status).

For commercial broadcasters, the bigger their audience, the more they can charge advertisers for airtime or space. For advertisers, a big audience means more people reading and hearing their advertisement, although ‘it is not just a question of reaching the largest number of people, but the appropriate kind of people for the advertiser.

With regard to the influence of advertising on content, the media faces challenges because the Zambian advertising market is small. As a result, the fight for any advertising revenue is fierce and media ethics surrounding the selection and

presentation of content suffer severely. This arises from the pressure exerted on the media by advertisers. Corruption is one of the rules of the game. Advertising is used as a tool for bargain or even blackmail and the adjustment of media content in terms of news and programming to suit the needs of the advertisers is given a ‘token of gratitude’ for advertising in a particular media organisation. The reverse of this situation is where business in terms of advertisements is given to media organisations that provide ‘friendly coverage’ to companies.

Both perspectives portray a situation which makes it very conducive for big and financially powerful corporate organisations to dominate the media industry. This in turn influences media operations and affects press freedom.

Based on the above prevailing situations, a theoretical framework will be structured. A proposition has been constructed based on these situations.

5.2.0 CONCEPTUAL AND OPERATIONAL DEFINITIONS OF CONCEPTS

A conceptual framework is the definition of a concept by a set of other concepts. A conceptual definition simply states the distinctive characteristics of that which is being defined. What distinguishes an operational definition from the other is that it is easily testable and what is testable is easily observable.

In order to facilitate understanding, the definitions significant to the study should be considered.

5.2.1. Advertising

The term advertising may have many meanings to different people such that to the question ‘what is advertising?’ one may say, ‘I can’t define it, but I know it when I see it!’ The American Marketing Association defines advertising as a paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor through various media (DeFleur, 1998: 310).

DeFleur (1998: 311) provides a more comprehensive definition: “Advertising is a form of controlled communication that attempts to persuade an appropriate audience, through the use of a variety of appeals and strategies, to make a decision to buy or use a particular product or service.” Advertising is a form of communication. It gets attention, provides information and a little bit of entertainment, and tries to create some kind of response.

Mass communication messages are public and the mass media are strongly bound by normative and legal constraints. “Media messages are also repetitive in nature. Repetition and accumulation of media messages can be a powerful tool in the hands of the skilled media practitioner (Beer, 1998; 6).” This study it will be use the definition given by DeFleur (1998).

5.2.2. Advertising agency

The American Association of Advertising Agencies (AAAA) defines an advertising agency as an independent organisation of creative people and business people who specialise in developing and preparing marketing and advertising plans, advertisements, and other promotional tools. The agency purchases advertising space and time in various media on behalf of different advertisers, or sellers (its clients) to find customers for their goods and services. Apparently, neither APAZ nor ZIM have attempted to define an advertising agency.

5.2.3. Communication

Communication refers to “the transmission of information, ideas, emotions, skills, etc., by these of symbols – words, pictures, figures, graphs, etc. (Infante, Rancer and Womack 1997: 8). It is a sharing process where a source shares messages with a receiver via a certain channel in order to influence the receiver’s thoughts and actions (Ibid.). Carey (1988) as quoted by McQuail (1994; 82) defines communication as “a symbolic process whereby reality is produced, maintained, repaired and transformed.

The communication that occurs between two persons or among a homogenous and physically small group is called interpersonal, person-to-person, face-to-face, personal, or direct communication. Communication in this study will be used to refer to transmission of information.

5.2.4. Mass communication

This refers to communication to large audiences which is mediated by electronic or print media. This means that the sender distributes to many people simultaneously. There are two types of mass communication: electronic or broadcast and print media. Broadcast media includes television, radio and theatre. Print media takes the form of newspapers, magazines, posters and brochures.

Mass communication is characterised by the fact that it cannot be separated from the individual or society. As a pervasive social force it is part of everyday life – from the moment breakfast television or the morning newspaper greets us, through thousands of advertising and other mass communication messages during the day, until we watch the late-night movie on television. Mass communication is constantly supplying us with information, and influencing, educating or entertaining us. Mass media communication is very important in changing cognition aspects like increasing knowledge of ideas.

Mass communication is as much a part of the modern society as are schools, churches and businesses. Therefore, mass communication always operates in a social context – it influences society and society influences the media (Beer, 1998; 6). Mass Communication in this study will be used to refer to transmission of information to large and heterogeneous audiences.

5.2.5. Media Content

Media content in this study will be used to refer to messages, news and programmes which are produced by media organisations to be delivered to large audiences simultaneously.

5.2.6. Commercial media

This is used to refer to media organisations operated for profit under free market conditions.

5.2.7. Press Freedom

Press freedom or freedom of the press is the guarantee by a government of free public press for its citizens and their associations, extended to members of news gathering organisations, and their published reporting. It also extends to news gathering and processes involved in obtaining information for public distribution. Zambia is protected by the bill of rights and Article 20 of the Constitution provides for the freedom of the press.

With respect to governmental information, the government distinguishes which materials are public or protected from disclosure to the public based on classification of information as sensitive, classified or secret and being otherwise protected from disclosure due to relevance of the information to protecting the national interest. Zambia is yet to enact the freedom of information legislation that will be used to define the scope of national interest.

5.2.8 Politics

The art and science of governance; the means by which the will of the community is arrived at and implemented; the activities of the government, politicians and political party (Shafritz, 1988 in Ford, 2002). In this study it is used to refer to the activities and affairs involved in managing a state or a government.

5.2.9 Economy

An economy is the realised system of human activities related to the production, distribution, exchange, and consumption of goods and services of a country or other area. In this study, economy is used to refer to the system of production and distribution and consumption.

5.2.10 Political Economy

This is the interaction between the worlds of politics and economics, especially the effect that political events have on economic systems. In this study, political economy is used to refer to the relationship between government and the economy.

5.3.0 THEORETICAL FRAMEWORK

The research study does not have a proven theory to explain the impact of advertising pressure on the operations of the media, but borrows from the foundations of the political-economic theory of the media. The theoretical framework, therefore, conceptualises advertising within the process of the political-economic theory. The framework provides rigorous theoretical apparatus based on the literature review and the substantial results this research has brought out.

5.3.1. Critical Political-Economic Theory

According to McQuail (1994; 82), the political-economic theory identifies a socially critical approach which principally focuses on the relation between the economic structure and dynamics of media industries and the ideological content of the media. It directs research attention to the empirical analysis of the structure of ownership and control of media and the way market forces operate. From this standpoint, the media institution is considered as part of the economic system with close links to the political system.

Garnham (1979) as quoted in McQuail (1994; 82), argues that the predominant character of what the media produce can be largely accounted for by the exchange value of different kinds of content, under conditions of pressure to expand markets, and by the underlying economic interests of owners and decision makers. These interests relate to the need for profit from media operations and to the relative profitability of other branches of commerce as a result of monopolistic tendencies and processes.

McQuail (1994; 82) further points out that the consequences can be observed in the neglect of smaller and poorer sectors of the potential audience and often a politically unbalanced range of news media.

The effects of economic forces are not random, but (according to Murdock and Golding) work consistently to exclude

Those voices lacking economic power or resources... the underlying logic of cost operates systematically, consolidating the position of groups already established in the main mass media markets and excluding those groups who lack the capital base required for successful entry. Thus the voices which survive will largely belong to those least likely to criticise the prevailing distribution of wealth and power. Conversely, those most likely to challenge these arrangements are unable to publicise their dissent or opposition because they cannot command resources needed for effective communication to a broad audience (1977, 37).

The main strength of the approach lies in its ability for making empirically testable propositions about market determinations, although the later are so numerous and complex that empirical demonstration is not easy. However, advertising has demonstrated a great command among the determinants. This is where the political-economic theory of the media fails to categorically address the impact of advertising in the economic process of the media.

While the approach centres on media activity as an economic process leading to the commodity (the media product or content), there is a variant of the political-economic approach which suggests that media really produce audiences, in the sense that they deliver audience attention to advertisers and shape the behaviour of media publics in certain distinctive ways (McQuail; 1994, 82).

The rise of capitalism and prominent trends in media business and technology increased the relevance of the political-economic theory. According to McQuail (1994; 82), these include:

1. Growth in media concentration world, with more and more power of ownership being concentrated in fewer hands.
2. An increased convergence between telecommunication and broadcasting.
3. A decline in the public sector of mass media and in direct public control of telecommunication under the banner of 'deregulation', 'privatisation' or 'liberalisation'.

McQuail (1994) quotes Golding and Murdock (1991) indicating several tasks for the application of theory of political economy. The first one relates to the impact of forms of ownership and commercial strategies on cultural production. Their argument is that "the increasing share of large corporations in cultural production leads to a further reduction of the public sphere' (the open space for rational political discourse between economy and state – Gramhan, 1986) and more pressure on the autonomy of those who work within the media industries". The second task is to explain the "the political economy of cultural consumption, with particular reference to material and cultural barriers to benefits from the communication 'abundance'".

5.3.2 The Political-Economic Theory of Advertising and the Media

The study provides a proposition of the variation of the political-economic theory of the media which argues that advertising is the main market determinant in the economic process media activity leading to commoditising content and audiences. It claims that a political-economic theory of advertising should be developed within the framework of the political-economic theory of the media.

This proposal for the extension of theory arises out of the intention to provide a deeper understanding of the market forces that influence operations of the media, and most prominently that advertising clearly stands out decisively. The political-economic theory largely applies to the western developed countries with big capitalist economies as opposed to less developed countries like Zambia.

The Political-Economic theory of Advertising and the media is based on the assumption that business and non-business organisations use the media to advertise to large audiences and the media heavily depend on advertising for revenue. As corporate competition intensifies, so too does the need for returns on massive expenditures on advertising. However, the sophistication of advertising methods and techniques used by these organisations has advanced to exert considerable influence on the media. This raises some issues and concerns regarding the operations of the media and their editorial independence. The large corporate advertisers have close links to political structures in society.

This proposition locates advertising and the media within the structure of contemporary capitalism and examines how they are affected by the political-economic structure. It attempts to articulate the linkage between the political economic structure of society and the mass media so as to reveal the economic effects of advertising and the ways in which it actually shapes and influences editorial autonomy.

The media are under pressure not to publish or broadcast anything that the advertiser does not like for fear of losing much needed revenue to continue running. As a result, the media are largely driven by market forces. As such, the media have a product; the audience and the customers are the corporate advertisers.

Media organisations, therefore, feel compelled to change and shape content based on the demographics of the audiences. In due course, the content of media is not considered as important as the type of audience being targeted by the advertisements. Targeting the audience that can afford the products that are advertised is like giving the advertisers what they want. Media content is selected to attract audiences who are good prospects to buy products advertised in the media.

The influence of advertising on media content has reached an extent where editors and programme managers have begun selecting news and programmes not only on the basis of their expected interest for audiences, but for their influence on advertisements.

Most often, news stories, editorials, TV or radio programmes are often subtle product advertising. Advertising influence on the media may also be seen in entertaining and exciting films that also promote a product behind the main theme.

It is also common for TV programmes to be interrupted by advertisements. In some cases, a 30 minutes programme may only run for 20 minutes or less while the rest of the air time is taken up by advertisements.

Mass advertising is no longer only a means of introducing and distributing consumer goods, though it does that. It is a major mechanism in the ability of a relatively few giant corporations to hold disproportionate power over the economy. These corporations need the media not just to sell their goods but also to maintain their economic and political influence. The media are no longer neutral agents and are owned by those who want to influence society.

This thus leads to more corporate and advertising control of mass media and content. On the surface, it appears as though media content is produced for consumers when in fact it is designed to attract consumers that are then sold to advertisers as audiences. Therefore, commercial media tend to produce programmes that appeal to advertisers. Advertisers are interested and concerned that the mass media attract consumers and communicate content that is amenable to consumption. The interests of advertisers in relation to consumers are thus apparent in the overall structure of the mass media where the imperatives of advertising eclipse consumer interests in non-advertising media content. In

addition, advertisers also control the form of the commercial mass media with advertisements interrupting the programming every five or ten minutes.

The following are the objectives that the proposition seeks to address:

1. To provide linkages between economic market forces and media
2. To help understand how advertising influences media autonomy
3. To identify consequences of the influence of advertising on media operations

The main assumptions of the proposition are based on the following grounds:

1. Advertising is the main source of revenue
2. Advertising is the main economic market force that affects media operations
3. Editorial autonomy is hampered by the media's quest for advertising revenue.
4. Media contents and audiences are commoditised
5. Dominance of advertisements placement the media is rapidly increasing suppressing non-advertising or news and programmes content. The interests of advertisers dominate those of audiences when it comes to issues of media content.

The characteristics of modern media advertising are intrusion and repetition. These reveal the power of advertisers as opposed to audiences. The commercial media are structured so that advertising intrude and/or interrupt the news or programmes in the media. Commercial broadcasting is interrupted every few minutes for commercial messages, while newspapers and magazines engage in 'stripping' which breaks up stories over a number of pages and intrudes advertisements in a distracting way into the written text.

In other words, the mass media are structured so that audiences are more or less forced to see or hear advertisements. Moreover, many advertisements are endlessly repeated because consumers are not interested and do not pay sufficient attention to particular advertisements. The emergence of 'zapping' is indicative of consumer's negative relationship to advertising. That the media are structured to facilitate intrusion and repetition reveals the distorted relationship between audiences and advertisers and the ways that the interests of advertisers shapes the form and content of print and broadcast material.

Furthermore, the current structural location of advertising in the political-economic structure of the Zambian society is such that advertising is subsidised by the audiences in the ways that costs of advertising are passed on to them in the form of higher newspaper prices and TV license fees.

CHAPTER SIX

6.0 DATA ANALYSIS, INTERPRETATION AND DISCUSSION

This chapter analyses, interprets and discusses the findings of this study. This is based on what the study set out to do: conduct an examination of advertising and its impact on the media in Zambia. It has been clearly stated in chapter three that the study was conducted using both qualitative and quantitative data analysis methods.

Quantitative analysis involves using the Statistical Package for Social Sciences (SPSS), a computer software programme. Among the statistical methods used were frequencies and cross tabulations. SPSS frequencies and cross tabulations of the different independent and dependent variables were run. The results are presented in detail in various tables in this chapter. The details are also reflected in the descriptive discussion.

Qualitative analysis involves sorting out qualitative data in categories of responses collected from the field through in-depth interviews. It is also based on the materials from archival sources. From archival sources, published and unpublished data are put into categories so as to draw interpretations. This is followed by a discussion.

6.1 Data Analysis and Interpretation of the Findings

Forty percent of the media organisations in the quantitative survey were print whereas 60 percent were broadcast media. Thirty percent were public and 70 percent were private media organisations. Consequently, 30 respondents were staff from the public media and 70 respondents were from the private media.

Table 3

MEDIA

Type of Media				
	Frequency	Percent	Valid Percent	Cumulative Percent
Print Media	40	40.0	40.0	40.0
Broadcast Media	60	60.0	60.0	100.0
Total	100	100.0	100.0	

Table 4

Media Ownership				
	Frequency	Percent	Valid Percent	Cumulative Percent
Public Media	30	30.0	30.0	30.0
Private Media	70	70.0	70.0	100.0
Total	100	100.0	100.0	

6.2 Dependence on advertising revenue

According to the data obtained, 96 percent of the total respondents in the quantitative study indicated that the media depend on advertising revenue for operations and profit. Only three percent indicated that the media does not depend on advertising and one percent did not respond to the particular question. Out of 96 percent indicating the dependence of the media on advertising, 66 percent were from the private media and 30 percent from the public media. These findings show that a high percentage of the sample agree on the media being dependent on advertising revenue. This corresponds with the theoretical

proposition of the ‘Political-Economic Theory of Advertising and the Media’. The proposition asserts that advertising is the main source of revenue.

Table 5

		Dependence		Total
		Yes	No	
Ownership	Public Media	30	0	30
	Private Media	66	3	69
Total		96	3	99

Table 6

		Dependence		Total
		Yes	No	
Name	ZNBC	10	0	10
	Muvi TV	10	0	10
	Mobi TV	10	0	10
	Radio Phoenix	10	0	10
	Hot FM	10	0	10
	Radio Icengelo	9	0	9
	Other	10	0	10
	Zambia Daily	10	0	10
	Mail			
	The Post	7	3	10
	The Monitor and	10	0	10
	Digest			
Total		96	3	99

6.3 Advertisers dictating media content and withdrawals

From the data obtained, 63 percent of the respondents indicated that advertisers have not dictated the type of content for media organisations and 31 percent indicated that advertisers dictate media content. Nine out of the 31 percent were

from the public media whereas 22 percent were from the private media. This shows how susceptible the private media are to advertiser control. Further, 32 percent of the respondents affirmed to having experienced advertiser withdrawals because the latter were not happy with media content. Of the 32 percent 21 percent were from the private media and 11 percent from the public media. However, 63 percent declined ever having experienced advertiser withdrawals and the other percentage was a non response.

Table 7

		Dictated			Total
		Yes	No	3	
Ownership	Public Media	9	19	0	28
	Private Media	22	44	1	67
Total		31	63	1	95

Table 8

		Withdrawal		Total
		Yes	No	
Ownership	Public Media	11	16	27
	Private Media	21	47	68
Total		32	63	95

6.4 Fear of loss of advertising revenue

The research findings also show that 80 percent of the respondents indicated that they had discussed issues of advertising influence on the content carried by their various media organisations and 39 percent indicated that the fear of loss of

advertising revenue affected the outcome of the discussions and the decisions made thereafter. A relatively bigger proportion (28 percent) of these came from the private media and the rest of the respondents (11 percent) from the public media. However, 47 percent indicated that the fear of loss of advertising revenue did not affect the outcome of the discussions.

Table 9

		Discussed		Total
		Yes	No	
Ownership	Public Media	22	6	28
	Private Media	58	8	66
Total		80	14	94

Table 10

		Fear		Total
		Yes	No	
Ownership	Public Media	11	13	24
	Private Media	28	34	62
Total		39	47	86

6.5 Advertiser influence on media content

The research further shows that 83 percent of the respondents indicated that advertisers have the power and were very influential on the media content and only nine percent indicated that they are weak. In addition, 68 percent indicated that advertiser influence on editorial autonomy has a negative effect on the freedom of the press and 29 percent said this influence has no effect on press freedom.

Ownership and Influence

Table 11

		Influence			Total
		They are very influential	They are weak	Do not Know	
Ownership	Public Media	22	2	6	30
	Private Media	61	7	0	68
Total		83	9	6	98

Ownership and Effect

Table 12

		Effect		Total
		Yes	No	
Ownership	Public Media	18	11	29
	Private Media	50	18	68
Total		68	29	97

Findings of this research are of great importance to the understanding of advertising and its impact on the media in Zambia. The findings provide a picture of the interplay between advertising and the media.

Generally the findings show a heavy dependence of the media on advertising revenue. This is an indication that advertising is the lifeblood of both private and public media because it is their main source of income. Both in broadcast and print media, advertisers or sponsors pay for entire programs or segments of a

program or any other ratings approach available in a particular media organisation. Media organisations buy programs or produce them in-house, and then sell commercial spots during breaks in the program. The cost to advertisers to buy a commercial spot depends on the size and type of audience for that programme. The audience is measured by the 'rating', which is an estimate of the geography (location and coverage) and demographics of the audience (their age, gender and socio-economic status). Muvi TV, for example, has been insistent on local series drama programmes like 'Banja' (Chi Chewa word meaning family), 'Survivors', and other TV shows on which the station sells advertising spots. The TV station has had its advertising rates revised on a quarterly basis every or during the year. This is because it had excess companies requesting to advertise on its programmes especially the news. The rates were increased in order to discourage or lay off some advertisers and remain with a manageable number for respective programmes. In such a case the ratings segment prospective advertisers so that they may choose spots or time which they can afford.

According to Sinclair (2001), for commercial broadcasters, the bigger their audience for any programme, the more they can charge advertisers for an advertising spot. For advertisers, a big audience means more people seeing and hearing their advertisement, although it is not just a question of reaching the largest number of people, but of choosing a medium which communicates with the appropriate kind of people for the advertiser. There, however, are some media channels with very wide coverage and diverse audiences. In such cases high-budget advertisers of mass consumption goods and services will choose expensive prime-time television slots.

The two prominent commercial television stations in the country, ZNBC and Muvi TV, show heavy dependence on advertising. According to Muvi TV Programmes Director, Augustine Lungu, 80 percent of Muvi TV revenue comes from advertising. The company has set up an SMS revenue raising initiative which accounts for 12 percent of the overall income. The other percentage (eight

percent) comes from programme sponsorship. The television company has taken the ‘casino’ direction and asks viewers to ‘gamble’ on a number of prominent issues. Viewers are persuaded to answer specific questions by sending text messages to the station and therefore stand a chance of winning prizes. This is conducted during interactive programmes or as mere greetings to family and friends. These messages are usually charged at a higher cost than an ordinary text message. The earnings are shared between the TV station and the mobile phone service network providers. These SMS competitions are advertised aggressively to ensure that a large number of viewers attempt.

Another privately owned station, Mobi TV, sources its entire revenue from advertising and programme sponsorships.

ZNBC is a public media organisation. This means that its operations are funded by public funds raised through taxes. Prior to the 1990s, ZNBC used to be heavily funded and controlled by the government. Its dependence on advertising was not substantial, especially before it became a corporation in 1988. According to the sales manager Gertrude Sapele, “before the 1990s, ZNBC had so much government support in terms of grants”. In 1991, the MMD government liberalised the economy and reduced its financial support to ZNBC. Sapele adds that every year government support was diminishing and not consistent (Personal communication, June 24, 2008).

The corporation therefore had to commercialise most programmes and direct a lot of attention to revenue generation through advertising.

According to the ZNBC 2007 financial report, the percentage of income was as follows:

- a. 70 percent from advertising
- b. 15 percent TV license fees
- c. 15 percent dividends from Multi-Choice (49 percent shares)

With the exception of ZNBC radio 1, 2 and 4, and community radio stations, the other radio stations are all privately owned. Research findings indicate that for most of the private media institutions, advertising is the main, if not sole, source of revenue. For example, 100 percent of Radio Phoenix's revenue comes from advertising and programme sponsorship; 100 percent from advertising and programme sponsorship for Radio Hot FM; 100 percent from advertising for Radio 5 FM and; 100 percent from advertising and programme sponsorship for Radio QFM.

According to Matteo Phiri, director of Radio 5 FM (personal communication, June 25, 2008), "no radio station in Zambia can survive without advertising". This, however, excludes church run and some community media that have donors. Phiri's viewpoint is very applicable to privately owned media institutions. This is mostly because, unlike public media, they do not receive government subsidies. The government does not even advertise in some private media institutions.

As for the print media, findings show that they too are dependent on advertising, but not as much as the broadcast media because they get some income from circulation. For example, according to the findings, The Times of Zambia gets 55 percent of its total revenue from advertising while 40 percent comes from circulation and five percent from courier. The Zambia Daily Mail on the other hand gets 60 percent from advertising and 40 percent from circulation. Additionally, The Post gets 40 percent from advertising, 50 percent from circulation and 10 percent from its courier service. As for the Monitor and Digest, 80 percent of revenue comes from advertising and 20 from circulation.

Lack of advertising has seen a number of media organisations in Zambia go under among them are Radio Choice FM, The People newspaper, The Chronicle, The National Star and Today newspaper.

6.6 Advertisers Dictating Media Content: Effects of Advertising on Press

Freedom

From the data obtained, 63 percent of the respondents indicated that advertisers had not dictated the type of content for media organisation and 31 percent indicated that advertisers dictate media content. Nine out of the 31 percent of the respondents were from the public media whereas 22 percent were from the private media. This shows how susceptible the private media are to advertiser control. Further, 32 percent of the respondents affirmed to having experienced advertiser withdrawals because the latter were not happy with media content. Of the 32 percent, 21 percent were from the private media and 11 percent from the public media. However, 63 percent declined to having experienced advertiser withdrawals.

The general experience among most media practitioners has been that since they depend on advertising for survival, they create and nurture friendly and financially benefiting relationships with advertisers.

Findings also show different experiences of how the media handled advertisers who have or have tried to dictate content. Phiri says that advertisers have not dictated per se, but have ‘asked’ if content could be changed, adjusted or removed in their favour. The media are sympathetic to interests. Phiri said “We are partners to the limit with advertisers... The test of friendship is to keep it while you disagree”. He argues that what is important for a commercial radio station is to keep it intact and running. “At 5 FM we are a commercial radio station... We are looking at our pockets first. We entertain for money; we read the news for money.” The director added: “I can do away with the news if I wanted”. This view is closely related to Bucher’s view (1926) that emphasises that the task of the media is to provide news content which is needed to allow publishers to sell advertising (Fengler; 2008, 668).

Most big advertisers have occasionally been caught up in situations where the public have complained about poor service delivery. Such events become very newsworthy and the media are expected to cover them. In most cases such issues have presented professional dilemmas to media practitioners.

According to Radio Phoenix Station Manager, Pamela Munyanta (Personal communication, August 21, 2008), the advertisers have little say in the news. “Actually they have to understand that for us news is not all positive, there is also a negative side to it and we have to report it all,” she added.

Muvi TV indicated that it had stood firm on media ethics and professional standards by reporting objectively about poor service delivery by some organisations. “Our primary service is to the viewers in the communities. The station has endeavoured to balance its stories by asking affected parties to comment on issues,” (Lungu, personal communication, June 3, 2008).

One such example with Muvi TV was when, according to Lungu, the station broadcast a news item critical of a water bottling company which was allegedly selling unpurified water. The water bottling company asked the station to withdraw the story but the station refused. Consequently the company withdrew advertising from Muvi TV. The name of the company could not be disclosed to the researcher because of litigation which was in process.

Another such incident is when Muvi TV reported about Zain’s (Formerly Celtel) failing network. Lungu said “we got complaints from the public about the poor Zain network and sought clarification with the company. Zain later realised that it had not given a satisfactory explanation and complained about the news item, saying Muvi TV would have gotten a comment from higher management”.

Taking a microscopic focus on Zain, the research found that the company happens to be a very big advertiser in the Zambian media. The mobile network company

sponsors news bulletins and advertises on news bulletins for almost all media institutions in the country. This is besides sponsoring many different programmes and shows in the media. In 2007, the company sent a letter to all media editorial offices in Zambia which stated:

In an effort to avoid potential conflicts, it is required that Celtel Zambia be alerted in advance of any and all editorial content that encompasses sexual, political, social issues or any editorial content that could be construed as provocative or offensive.

This clearly shows how advertisers can impose economic sanctions against media that criticise their products or services. Zain sponsored the 2008 MISA Zambia Media Awards for Best Telecommunication journalist. Apparently, more than 80 percent of the entries were stories about Zain. This clearly manifests Zain's commitment in keeping its funds flowing into the Media in order to influence coverage. However, media organisations do realise that they have to keep the balance between and among pleasing advertisers and the audiences. ZNBC, Muvi TV and Radio Phoenix indicated that the solution to such problems is balancing the news by getting the views of the advertisers to avoid potential conflict.

There is a big struggle by media institutions in Zambia to divorce advertising from content especially news content. Some organisations (advertisers) try to establish and maintain warm relations with media institutions by donating various items like paint, furniture, art works and decorations to the latter. This struggle is more pronounced with media organisations that are small and in the process of establishment. According to Lungu, Muvi TV had once been affected by such charities from advertisers. Savannah Woods Ltd, for example, donated a news desk and other furniture when the station was just starting. He added: "Our relationship with them is very warm; they were there when we were just starting. So whenever they have a request, we make sure that somehow we keep the relationship warm. We feel duty bound to provide coverage for them." An honest

answer to the question whether an advertising company can be criticised on the news desk it donated is very doubtful.

Such gestures ensure that “sweetheart contracts” are maintained between the media and advertisers. Relationships between the media and advertisers are sometimes complex. In the words of 5 FM boss, “advertisers are our partners, and the test of friendship is to keep it while you disagree”. “It’s a tight rope when it comes to the issue of press freedom” adds Muvi TV’s Lungu, “there needs to be a divorce completely between marketing and reporting”.

Furthermore, some advertisers do sponsor entire bulletins or segments of the news on some media channels. For example, the African Banking Corporation (ABC) sponsors the business segment of ZNBC main news. It has become a common trend for news bulletins on many broadcast media to be sponsored. It has become common to hear at the beginning, in the middle and the end of a news bulletin the line: “*this news bulletin is sponsored by Zain or MTN or Shoprite or Finance Bank*”. This is announced by newscasters. The big question is: ‘can the media, in a news bulletin partially or entirely sponsored by a particular company broadcast a story that is critical of that company?’ The following is an example that will help express the issue vividly:

This ZNBC business news segment is brought to you and sponsored by African Banking Corporation.

African Banking Corporation has been accused of stealing from its clients.

A group of people who save with the bank protested at the bank’s head offices for failing to withdraw their money from the bank...

ZNBC TV Controller, Chitamfya Chitamfya, (Personal communication, June 24, 2008) said there is no problem with having the news sponsored. The problem

comes when the media lose objectivity because of the need for sponsorship. “Advertising is a double edged sword: it’s good when it brings revenue to the media and bad when it affects editorial autonomy.”

Matteo Phiri argued that there is no problem broadcasting such news if it is in the public domain. He added that care has to be taken before publishing such news for fear that the company may withdraw advertising. It can be argued further that advertising contributes to the freedom of the press when it is a source of revenue. This is in the sense that it facilitates resources for newsgathering and dissemination. However, it becomes an injury to press freedom when advertisers dictate content and interfere with editorial autonomy.

“The new phenomenon in Zambia where companies are sponsoring the whole news bulletin is weird. It doesn’t make professional sense to have the entire news sponsored. Electronic media institutions can run the news without sponsorship. They can still carry different advertisements,” (Kabwe, MISA Zambia chairperson, personal communication, June 22, 2008).

Kabwe argued that because of the current economic situation, advertisers have great influence and do actually dictate content. He gave an example of when he was editor of the Monitor and Digest newspaper and could not publish a letter complaining against Zain’s poor network in order to secure business interests. He also pointed out another instance while at the Monitor and Digest in 2001 when Finance Bank withdrew advertising from the newspaper after it published a story critical of the bank.

According to McManus (1995), advertisers have a strong influence on news content. Such an influence is usually considered unethical, but nevertheless difficult to avoid. In order to attract advertisers, the media often generates a ‘buying mood’ by discussing topics of relevance to the advertised products and avoiding any criticism of commercial products or of consumerism in general.

The findings somehow imply that the media are inhibited from carrying out investigative journalism which may uncover scandals in corporations which advertise with them. Self-censorship becomes the order of the day. This is in order to avoid potential conflicts with advertisers and end up losing on revenue. The media are not as autonomous as they purport to be, because a big percentage of their revenues come from advertisers, as mentioned above. Even state subsidised and license based news media are becoming increasingly dependent on advertising.

Furthermore, advertisers are afraid of controversial programmes unless this is exactly their niche. It is easy to observe that the more competition there is among the news media, the more entertaining and less serious the news programmes and political debates become (Erickson et al. 1991). Muniyanta gave an example of the “Let the people talk” on radio Phoenix which engages the general public into political discussions. No company is interested in advertising on the programme because of its political nature. This is mostly because advertisers do not want to be identified as political rebels by the government. In this way advertising and press freedom point to completely opposite directions.

There is another dimension to the impact of advertising on editorial content. For media institutions to be able to attract advertising their quality of production has to be high. This poses a challenge on the media to improve their quality. For the print media, there has to be quality in the presentation of news and the design and printing of publications. The electronic media are challenged on the quality of presentation and transmission of news and programmes. Advertisers do not just decide to advertise on any media channel, they choose media institutions which meet their standards of quality.

6.7 Advertising, Media Audiences and Consumers

The news media depend very much on their audience for economic reasons. For the print media they have to publish whatever makes people buy their

newspapers, and the electronic have to broadcast what makes people listen to their radio programs, or tune in to their TV shows and stay tuned through the commercial breaks. For the print media the economic link is very direct through newspaper sales.

As alluded to earlier in this chapter, the primary source of income of virtually all mainstream media comes from advertising. This has created a situation where the media's core role is not to sell news to consumers; it is to sell demographic slices of the public to advertisers. As a result of this focus, the news content of the media tends to tailor itself to the needs of advertisers. In short, the mass media make money primarily by selling time or space to advertisers, and only secondarily from charges to consumers. What this means practically is that the interests of advertisers will sometimes dominate those of consumers when it comes to issues of media content.

Research findings indicate that media channels are flooded with advertisements during news and other programmes. This is at the expense of the readers, viewers or listeners who want to follow events. For example, an edition of *The Post* newspaper contains 60 percent advertisements and only 40 percent news; for the *Zambia Daily Mail* its 60 percent advertisements and only 40 percent news; 60 percent advertisements and only 40 percent news for the *Times of Zambia* and; 50 percent advertisements and 50 percent news for the *Monitor and Digest*. It is also worth noting that the percentages fluctuate and low advertising volumes in a newspaper may not necessarily signify editorial strength against yielding to the temptation of placing too many advertisements but may mean that a newspaper does not appeal to many advertisers. According to Margaret Samulela, *Zambia Daily Mail* Sub-Editor, (Personal communication, December 9, 2008), for any particular edition of a newspaper, the amount of news stories and non-advertising content is determined by the volumes of advertisements. "In most cases, advertisements are prioritised over news content. When designing the newspaper, we firstly wait for the people in the marketing department to give us the

advertisements, then that is when we can fill up the rest of the space on the pages with news stories. There have been cases where an advertisement is submitted late, and we have had to remove a story in order to create space for an advertisement.”

For some editions of the *Zambia Daily Mail* and the *Times of Zambia*, advertisements have taken a ‘lead’ on the front page, and it’s for readers to confuse them for news stories. For example, a banner headline would read: “Man found sleeping in a Jacuzzi”. A reader may take it for news when in fact it is an advertisement for Handyman’s Paradise, a hardware business company.

In the broadcast media, this trend is even more evident. According to Kasoma (2001; 72) “the situation in the early 2000s in which news on ZNBC’s TV and radio channels was interrupted by advertisements for as long as 10 minutes, during commercial breaks, started getting out of hand. There were so many breaks for advertisements and the breaks themselves were so long that people even forgot that they were listening to the news”.

For example, the ZNBC TV main news is always preceded or announced using a Zain advertisement. The bulletin is then interrupted by about three commercial breaks which run for five minutes each on average. In the case of Muvi TV and Radio Phoenix, the news signature tunes are joined together with a Zain commercial message. The 30 minutes main news is punctuated by four or five commercial breaks which run for about five or six minutes each on average. This means that more than half the news time on these TV stations is dedicated to advertisements. This is a common trend for many other electronic media.

This also extends to other programmes like discussions, shows and soap operas. Apparently all the TV stations have drifted towards showing Mexican and Filipino soap operas. These soaps have captivated the attention of the audiences and attract so much volumes of advertising. Some local dramas also have a

similar effect. Advertising on these soaps and dramas is so concentrated that instead of viewing a programme for 30 minutes, it only shows for about 10 minutes whereas the rest of the time is taken up by advertisements.

There are two features of advertising in Zambia; intrusion and repetition. These reveal the power of advertisers as opposed to consumers. As most audiences are irritatingly aware, the commercially supported media are structured so that advertisements intrude and or interrupt non-advertising media content.

Commercial broadcasting is interrupted every few minutes for advertisements, while newspapers and magazines engage in breaks up stories over a number of pages and intrudes advertisements in a distracting way into the editorial news content.

In short, the mass media are structured so that consumers are more or less forced to see or hear advertisements. Moreover, many advertising are endlessly repeated because consumers are not interested and do not pay sufficient attention to particular advertisements. The fact that audiences zap from commercial breaks to other programmes indicates their negative relationship to advertising. The media are structured to facilitate intrusion and repetition and this reveals the distorted relationship between audiences and advertisers and the ways that the interests of advertisers shape the form and content of print and broadcast material.

6.8 Advertising Rates

The cost of advertising in the print media is relatively low as compared to the electronic media. In the print media it is subsidised by the public when they buy newspapers which mostly cost three thousand kwacha (K 3000) per copy. For many newspapers, on average, a full page advertisement cost K 1 300 000 while a half page costs K 700 000. Advertising space in newspapers varies according to prominence and so are the rates.

In the case of TV, advertising rates range from K 500 000 to K 700 000 for a 30 seconds advertisement, K 1 300 000 to K 1 500 000 for 60 second advertisement. For radio a 30 second advertisement ranges from K 300 000 to K 400 000 whereas a 60 second advertisement ranges from K 500 000 to K 600 000.

Below are advertising rates cards for selected media institutions.

Fig. 3. Advertising Rates Cards

MUVI TV LOCAL ADVERTISING RATE CARD

Spot Advertising

TIME	60 SECONDS	45 SECONDS	30 SECONDS	15 SECONDS
Prime News	1,275, 000	1,050, 000	945, 000	525, 000
Prime +	900, 000	750, 000	600, 000	450, 000
Prime	675, 000	525, 000	420, 000	180, 000
Off Prime	570, 000	375, 000	285, 000	150, 000

Note: The above rates are VAT exclusive

ZNBC TV LOCAL ADVERTISING RATE CARD

SPOT ADVERTISEMENT - TELEVISION

TIME	60 SEC	45 SEC	30 SEC	15 SEC
PRIME NEWS	3,044,770.82	2,547,034.49	2,358,603.31	1,297,827.44
PRIME ++	2,174,836.30	1,819,310.35	1,684,716.65	927,019.60
PRIME+	1,434,860.90	996,008.20	924,623.70	389,037.00
OFF PRIME	822,851	433,475	366,243	179,311

Advertising “Windows” In Programmes

PROGRAMME	60 SEC	45 SEC	30 SEC	15 SEC	10SEC
SOAP	1,359,829.00	1,156,491.00	953,152.00	453,276.00	338,898.00
MOVIES	787,987.00	640,640.00	549,348.00	262,662.00	197,340.00
CARTOONS	544,440.00	256,256.00	160,160.00	148,005.00	112,112.00

News Brief Rates

DURATION	60 SEC	45 SEC	30 SEC	15 SEC
RATE	1,053,360	609,840	480,480	245,080

Radio 1 And 2 Airtime Rates

News Adjacency

60 SEC	45 SEC	30 SEC	15 SEC	10SEC
317,717.40	232,992.50	204,246.90	169,448.50	137,677.80

Spot Advertisement Rates –Radio 1 And 2

TIME	60 SEC	45 SEC	30 SEC	15 SEC
PRIME	202,557	169,710	135,037	109,780
A	113,153	99,176	76,644	56,561

60 SEC	45 SEC	30 SEC	15 SEC	10SEC
141,480	127,512	99,176	70,840	42,504

Advertising “Windows” in Running Programmes

NOTE: News adjacency is 5 minutes before and after the network news.

The rates above are subject to VAT

An in-depth observation of prices of products on the market found that products that are advertised are relatively expensive than those that are not. This implies that the costs of advertising are indirectly passed on to consumers in the form of higher product prices. In most cases it is big manufacturers that have the capacity to advertise. They cushion the costs of advertising into the high prices for commodities. This can be interpreted as a swindle on the consumers and audiences. This also means that advertising benefits big companies more than small ones. The implication is that big companies grow still bigger whereby economic power is being concentrated in only a few hands.

With the economic power also follows political power through the sponsoring of election campaigns, opinion polls and professional lobbyists. This has caused trend of concentration of business ownership in which some media owners also own other enterprises unrelated to news production. The political bias can be traced back to the political motives of the owners to position them in order to increase their market shares. They invest into the media when the issues at stake are politically controversial; they even include their political views in their coverage. They have ethical principles about fairness, truthfulness and about

reporting everything that is relevant, although they may depart from these principles in order to gain economic and political advantage. They arrive at such positions by calculating the benefits of their other portfolios besides which they want to gain advantage from political favours.

Further, some politically minded people develop interests in media ownership or control. These news media owners may have political opinions that shape their decisions. They adopt a political stance and become biased and too critical of certain parties while they support others. Professionalism is severely affected along the way.

6.9 The Effects of Advertising on Business and Society

The ideals of a nation are reflected in the advertisements. Advertising acts as a mirror that shows the country's way of life. In Zambia, most advertisements are centred on humour, reflecting how the people value peace, friendship and entertainment. Advertising is in fact a running commentary of the way people live and behave. According to O'Guinn, Allen and Semenik in their article *Advertising and Society*, "Advertising reflects the way we think about things and the way we see ourselves" (Fengler; 2008, 672).

As customers or consumers, many people in the world today are exposed to thousands of commercial messages aimed at enticing them into purchasing or buying a particular product or service. Several business men and women deliver these messages in many ways and one such way is through advertising.

According to Arens (1986: xii) "today, everyone living and working in the modern world is under the influence of advertising." Advertising has affected most, if not all, of the sectors of the economy worldwide. Buying trends by many people are as a result of the advertisements they are exposed to while many businesses have prospered due to their consistency in their advertising.

Advertising plays a role in society both economically and socially, and its effects on the economy can be felt immediately and over time. It serves to drive competition in the marketplace by stimulating consumer spending and ultimately increasing the amount of money that businesses make.

Advertising is also being effectively used for promotion of a number of important social issues such as family planning, healthcare and safety.

Zambia Consumers Association Executive Secretary, Muyunda Ililonga (Personal communication, July 23, 2008), says that advertising is very important because it makes consumers cognisant of products so that they consciously and freely participate, and are fully aware, and can also distinguish between facts and false claims from the marketplace. “For example, there are usually many people very early on Thursdays at the Game Store, even before it is opened. This is because of the weekly advertisements of price discounts.” He, however, argues that in Zambia most advertising produced does not match the product benefit. “There are many sub-standard products that are advertised as being of high quality. Some of the advertisements are even misleading and offensive or not in line with the values of our society.” This points to the fact that advertising is not strictly regulated in the country.

On the business side, one prominent effect of advertising which has been very evident in the country is that instead of promoting competition, it endangers it. Big advertisers monopolise the market making it extremely difficult for new entrants and small businesses to compete.

Zambia is a country in which the media freedom is growing alongside capitalist and liberal economy. However, as capitalism develops its full ideological shape in an economy which is not stable, the press freedom is bound to be retarded in its growth.

Finally, the media-advertising relationship is a twisted constraint of a free media system. Media entities are themselves profit-seeking corporations, owned by the state and wealthy business people with political ties. The media are therefore vulnerable to influences from owners. Together, these pressures, from government and business interests, combine to create the media servility that can now be easily noticed: unethical reporting, biasness, unfairness to which favour powerful business controlled politics. The political-economic strangulation of the media is quite adequate to keep it vulnerable. The media in Zambia has therefore become a lynchpin of the political-economic system.

CHAPTER SEVEN

7.0 CONCLUSION

Research work on advertising and its impact on the media in Zambia have found that advertising in Zambia has been developing over the years. The progression trend has been and still is gradual with the formats stylishly improving and the number of advertising agencies steadily increasing. It has demonstrated how advertising agencies were run, structured and organised both in the past and in the present days.

Substantial evidence seems to indicate that the mass media are heavily dependent on advertising revenue to survive. Especially for the private media, the competition for advertising continues. Media institutions that have failed to secure advertising have fallen off. It is a struggle where only the 'fittest' survive. This extends to the fact that in most instances advertising has been prioritised over news content. Overwhelming evidence has shown and also syllogistically an inference can be drawn from the premises above that advertisers usually have the power to change newsroom ethics and what characterises newsworthiness.

It has also been established conclusively that advertising has profound influence on the editorial autonomy of most media institutions. One fundamental revelation from the study and significant to the proposition of the political-economic theory of advertising pertains to the ability of big and financially powerful corporate organisations to dominate the media industry, influence media operations and consequently frustrate press freedom. This is to say that the media are no longer neutral agents playing their noble role of disseminating information in society but essential gear in the machinery of corporate gigantism and fuelling political ambition.

Furthermore, this research has demonstrated that in the pursuit for advertising revenue, media audiences and consumers come secondary to the needs of

advertisers and are subsequently given little benefit from media products. They in fact themselves become products sought by advertisers. Advertising, on the other hand, is advantageous to consumers. This is in that through the media it provides the information which assists consumers in making rational choices. Advertising saves time and energy. One does not need to move from shop to shop looking for products and comparing their value. Advertisements in the media enable consumers to let their eyes and ears do the driving as their fingers do the walking.

7.1 Areas of Future Research

Future research might seek to look into more wide ranging effects of advertising and how persuasive it is on consumers. Instead of using research questions, such studies should use hypotheses to make possible more valid and reliable generalisations. In future, research might also focus on the advertising ethics. This might look at the conduct of advertisers and regulation of the industry. The possibility of creating a Zambian advertising code of conduct might be a dimension attracting research. Another area of research that might need investigating is the value of advertising to business and the economy of a country.

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APPENDICES

APPENDIX 1: QUESTIONNAIRE SET A

QUESTIONS FOR IN-DEPTH INTERVIEWS WITH SOME MEDIA PRACTITIONERS

1. Does your organisation depend on advertising revenue for its operational costs and profit?
2. Give a description of the trends of advertising in the media.
3. How important is advertising to your organisation?
4. How do you describe the relationship between advertising and the media?
5. Have advertisers ever dictated the type content your media outlet should or should not carry?
6. How does your organisation respond to advertisers' pressure to change content?
7. Have you experienced advertiser withdrawals from your organisation because they were not happy with your content?
8. Have you discussed issues of advertising influence on content in your organisation?
9. Do you have a say on editorial decisions?
10. What kind of decisions have been made regarding the issue?
11. Have the fears of loss of advertising revenue affected the outcome of your discussions?
12. What do you think about the power of advertisers in influencing media content?
13. To what extent does advertiser influence affect your editorial autonomy?
14. Do you sometimes think that advertiser influence has a negative effect on media freedom?
15. Any general comments.

Thank you very much

APPENDIX 2: QUESTIONNAIRE SET B

QUESTIONS FOR IN-DEPTH INTERVIEWS WITH SOME ADVERTISING AGENCY STAFF

1. When did advertising start in Zambia?
2. What are the main features of the development of advertising?
3. When did advertising become a business?
4. When did the advertising business begin to be organised in agencies?
5. What was the first advertising agency in Zambia?
6. What is the difference between the way advertising agencies were organised in the past and the way they are organised today?
7. How professionally qualified are the staff in advertising agencies?
8. How is the agency-client relationship managed?
9. How do you describe the relationship between the media and the agency, and the media and clients?
10. To what extent are they independent from clients?
11. Who are the main clients in the advertising?
12. What is the estimated cost of advertising per annum?
13. How do you envisage the advertising to grow in future?

Thank you very much

APPENDIX 3: QUESTIONNAIRE SET C

QUESTIONS FOR FACE-TO-FACE INTERVIEWS WITH THE TARGET AUDIENCE OF MEDIA INSTITUTIONS

Dear respondent,

You have been randomly sampled to take part in this research study on: ‘an examination of advertising and its impact on the media in Zambia’. Your contributions in answering the questions in this paper will be highly appreciated. You are, therefore, kindly being asked to answer each question truthfully and honestly. You are not supposed to write your name anywhere on this paper and your responses will be treated confidentially.

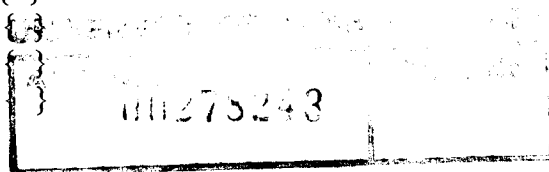
Specific instruction:

Tick {√} in the appropriate bracket(s) provided for you next to the answer of your choice, and/or write in the space dotted where your opinion or comment is required.

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ACC. No.	CALL No.

SECTION A: BACKGROUND

1. Sex 1. Male { }
- 2 Female { }
-
2. Age 1. 15 – 20 years { }
- 2 21 – 25 years { }
- 3 26 – 30 years { }
- 4 31 – 55 years { }
- 5 36 – 40 years { }
- 6 41 – 45 years { }
- 7 46 years and above { }
-
3. Marital status 1. Married { }
2. Single { }
3. Divorced { }
4. Widowed { }
5. Separated { }
-
4. Educational level 1 Basic { }
- 2 Secondary { }
- 3 College { }
- 4 University { }
- 5 None of the above { }
-
5. What type of media organisation do you work for?
1. Print Media { } 2. Broadcast Media { }
-
6. For how long have you been working in the media?
1. Less than five years { }
2. 6 – 10 years { }
3. 11 – 15 years { }
4. 16 – 20 years { }
5. 21 – 25 years { }
6. More than 26 years { }
-
7. In what capacity are you working in your media organisation?
1. Editor-In-Chief { }
2. Managing Editor { }
3. Sub-editor { }
4. Chief Reporter { }
5. Reporter { }



8. State the type of ownership for your organisation

1. Public { }
2. Private { }

☐

9. What is the name of the media organisation you work for?

Broadcast

1. ZNBC { }
2. Muvi TV { }
3. Mobi TV { }
4. Radio Phoenix { }
5. Q FM { }
6. Hot FM { }
7. Other.....

☐

Print

8. Zambia Daily Mail { }
9. Times of Zambia { }
10. The Post { }
11. The Monitor and Digest { }
12. The Weekly Angel { }
13. The Guardian Weekly { }
14. The National Mirror { }
15. Other

☐

10. Does your organisation depend on advertising revenue for its operations and profit?

1. Yes { } 2. No { }

☐

11. Have advertisers ever dictated the type content your media outlet should or should not carry?

1. Yes { } 2. No { }

☐

12. If the answer is yes, what was your organisation's response?

.....
.....
.....

☐

13. Have you experienced advertiser withdrawals from your organisation because they were not happy with your content?

1. Yes { } 2. No { }

☐

14. Have you discussed issues of advertising influence on content in your organisation?

1. Yes { } 2. No { }

☐

15. Do you have a say on editorial decisions?

☐

1. Yes { } 2. No { }

16. What kind of decisions have been made regarding the issue?

.....
.....
.....

☐

17. Have the fears of loss of advertising revenue affected the outcome of your discussions?

1. Yes { } 2. No { }

☐

18. What do you think about the power of advertisers in influencing media content?

☐

1. They are very influential { }
2. They are weak { }
3. Do not know { }

19. If the answer is influential, to what extent do you think is their power on editorial autonomy?

1. Very powerful { }
2. Powerful { }
3. Weak { }
4. Very weak { }
5. Do not know { }

☐

20. Do you sometimes think that advertiser influence has a negative effect on media freedom?

1. Yes { } 2. No { }

☐

21. Any general comments:

.....
.....
.....
.....
.....

☐

Thank you very much