

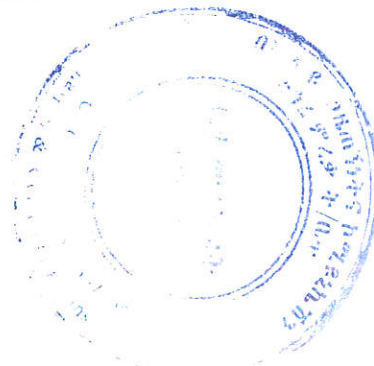
**ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES**



**THE PORTRAYAL OF CULTURAL SETTING: A CASE OF
AFAN OROMO ADVERTISEMENTS TRANSMITTED ON ETV**

Netsanet Hailu

July, 2009



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AFAN OROMO ADVERTISEMENTS TRANSMITTED ON ETV**

**A THESIS SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
ADDIS ABABA UNIVERSITY, IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER
OF ARTS IN JOURNALISM AND
COMMUNICATION**

**By
Netsanet Hailu**

**ADDIS ABABA, ETHIOPIA
JULY, 2009**

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ACKNOWLEDGEMENTS

Above all, I would like to thank God for his irreplaceable and innumerable providence through out the course of my study. With out Him, this would have been impossible. I would like to acknowledge the contribution of those individuals who made this thesis possible. First and for most, I would like to take this opportunity to thank my advisor Dr. Gebremedhin Simon for his guidance and constructive comments that finally helped me to realize this research. I highly appreciate his concern and devotion through out the study. I am indebted to all my family and close friends for their encouragement and assistance. Especially, I own great gratitude to my sister Tilaye Eshete for her commitment and contribution all the way through the work of this study. I extend my thanks to Sileshi Demissew, Banti Ejeta, Mulugeta Kusa and Gubae Gundarta for their countless efforts and by being there for me when I need their help. I can always count on them as true friends.

ABSTRACT

Advertisements encapsulate subtle power that eventually entices and persuades the target audience into buying commercial products or subscribing to services. People might experience an embarrassment of riches when exposed to an avalanche of similar items flood the market. Here, therefore, adverts might play a monumental role in swaying the heart of the customers to product while distancing it from the other. To achieve their purposes, pretty subtle, the advertising industries seek approaches to the potential customers. The best thing in this career is to appeal to both emotion and mind. The advertiser discusses the importance of the item with the audience as if the advertiser is the only reliable friend of them. This intimacy is meant to be achieved if the advertiser employs acceptable and compelling techniques according to potential buyers' culture.

In this research, it is found that less or no attention is given to the culture of local potential buyers. Particularly when it comes to Afan Oromo advertisements, cultural entities which could perhaps be the most appealing to the Oromo society are left out apparently. In most of Afan Oromo advertisements transmitted on ETV, western music and culture, and other society's culture are delineated. The advertisements are simply the tradition of Amharic version without appropriate adaptation. Implicitly, non Oromo culture overshadows every Afan Oromo advertisement transmitted on ETV. The advisement performers complain about unfair payment while advertisement agency managers put the responsibility on organization who wants advertisement. The study investigates the intricacy of the problem which needs knowledge of every concerned body.

Chapter One

INTRODUCTION

The great capacity of communication media in influencing our daily life is becoming a globally accepted fact. Most public agenda are being set by the messages of the media. It is clearly understood that media shape the cultural values of certain society. Deacon et al consider the communication companies as the influential agents in the media world, saying:

Communication companies feature prominently among the word role in economic and political life. Not only do they provide the specialized information and communication links that enable modern enterprises to co-ordinate production on a global scale and allow financial dealings, they are also pivotal to the orchestration of consumption. In addition to an ever expanding ranging of their own goods and services, they are the main conduits for the avalanche of general advertising and promotion that oils the wheel of the consumer system as the whole (1999:1).

Hartley explains cultural study as the traditional literary and art critics for whom culture was the sphere of aesthetic and moral or creative values. "Cultural studies sought to account for cultural differences and practices not by references to intrinsic or eternal values, but by reference to overall map of social relations" (2002:49).

The standard of lifestyle of a certain society that is constructed in the fashion of evolution is presumed to be affected by the influence of the media. This paper, therefore, looks into the extent to which Afan Oromo advertisements transmitted on ETV entertain cultural values and

orientations of the society. What this study wants to reveal should be seen with regard to the nature of Afan Oromo advertisements on ETV in terms of the cultural values of their target audience.

1.1 Background of the Study

In the third millennium, people in the 'global village' grow closer than ever, and will hear and see each other as matter of course (Cateora & Ghauri, 2000). The media of social communication have enormous influence everywhere, so advertising, using media as its vehicle, is a pervasive, powerful force shaping attitudes and behavior in today's world. Deacon et al explains that advertising plays a great role in shaping the culture of the society. "The promotion of products and political platform is part of a much more diverse and broadly based cultural system in which competing views of the world are expressed through a proliferating range of cultural forms" (1999:1).

Promotional activity, advertising in this case, is a process of communication. It is the most wide spread form of public communication in late modern societies. It is also the major presence in many areas of the public space and in most news and entertainment media.

In contemporary society, advertising is part of our everyday life and has developed different role than in earlier year. Advertising is usually seen as a tool for product promotion or corporate persuasion (Schudso, 1989).

Today advertising definitely plays an important role in shaping consumer culture and is a part of the cultural discourse or in the other words represents "expressions of contemporary consumer culture" (Stern 1997: 61).

In the context of Ethiopia, there were some forms of advertisements that the society used to employ before the beginning of the modern advertisement. The case in which a can is hung on a stick in front of a house to show that there is '*Tela*', a locally brewed drink, and that of a yellow curtain on a door to note that '*Tej*' is on sale can be taken as an example for this.

However, the beginning of modern advertising in Ethiopia is related with the establishment of towns and development of social relationships. According to Daniel (2007: 22), this goes back to the time in which press was introduced to the country. Later, it continued with the introduction of electronic media, Radio and Television respectively.

According to guideline that states about ETV's advertising and other revenue systems (undated), ETV produces advertisings to maintain the quality of its programs and expand its coverage by increasing its revenue.

The editorial policy of ETV clearly states that it believes in promoting a fair trade and releases advertisements responsibly and supports the trade and general economic activity Ethiopia follows (undated document about ETV's advertising and other revenue systems).

This in fact is in line with the social responsibility theory, which recommends that media should accept and fulfill certain obligations to the society for the betterment of their life. The obligations are mainly to meet by setting professional standards of informativeness, truth, accuracy, objectivity and balance.

This is an ethical or ideological theory that an entity whether it is a government, corporation, organization or individual has a responsibility

to society. While primarily associated with business and governmental practices, activist groups and local communities can also be associated with social responsibility, not only business or governmental entities.

This theory suggests that media should be self-regulatory within the framework of law and established institutions, should avoid what ever might lead to crime, violence, civil disorder given offence to ethnic or religious minorities. The media as a whole should be pluralist and reflect the diversity of their society, giving access to various points of view and to rights of reply. Society and public following the first named principle have a right to expect high standards of performance and intervention can be justified to secure the public good.

1.2 Statement of the Problem

Media has a powerful influence in shaping the attitude of the world society at large. When it comes to the case of Ethiopia, it is more influential in creating awareness on various social, economic and political issues because of the fact that the number of the audience is increasing from day to day. Particularly, television, nowadays, is becoming a common information source in most households.

Many aspects of advertising border on and interact with both the social and legal consideration of the advertising process. O' Guinn et al define ethics as moral standards and principles against which behavior is judged. Honesty, integrity, fairness and sensitivity are all included in a broad definition of ethical behavior (1998).

In actuality, advertising in Ethiopia merely appears in the varieties of social, cultural and economic backgrounds.

ETV launched its Afan Oromo program in 1990, the time when EPRDF came to power. Afan Oromo advertisements transmitted on ETV also began during this time. Since then, the advertisements grew in terms of item though most of them are direct translations from Amharic. The purpose of this study, therefore, is to examine how Afan Oromo advertisements transmitted on ETV entertain cultural elements. To start with, majority of Afan Oromo commercial transmitted on ETV lack cultural compatibility with the society they address.

The researcher is aware of the importance of exploring and describing the way the cultural values presented in the advertisements under discussion. In view of this, the following research questions have been formulated to delve into the matter:

Research questions:

1. How should advertisements take into account the culture of the society they address?
2. To what extent are Oromo cultural values portrayed on Afan Oromo advertisements transmitted on ETV?
3. How are other cultures presented in Afan Oromo advertisements transmitted on ETV?
4. What do different groups of people think about how cultural values are portrayed in Afan Oromo advertisements transmitted on ETV?

1.3 Objectives of the Study

The major objective of the study is to examine the cultural orientation of Afan Oromo advertisements transmitted on ETV. The study, therefore, intends to look into how cultural values implemented on the advertisements and explain how culture plays an important role in communication.

Specific Objectives:

1. Provide a material that may serve as a reference for a practical application of cross-cultural advertising.
2. Suggest a possible future strategy for practitioners seeking to enhance their present advertising skills and understanding about its relation with culture.
3. The findings of the study may be applicable more broadly by calling attention to the trend of advertising practitioners who somehow overlook the need of regular interaction with the target culture.

The study, therefore, will look into the predominant cultural values that are in line with the central objectives outlined above.

1.4 Significance of the Study

It is important to mention two of the MA thesis which greatly inspired me to consider researching the portrayal of cultural values in ETV commercials. The thesis which was written by Tseday Woubishet (2006)

and entitled *Cultural and social values in advertising the case of Amharic program of Ethiopian television*; The other one is written by Yonatan Alemu (2007) entitled *Cross-Cultural Reception Analysis of Selected Commercials on Ethiopian Television Amharic Program* and analyzed cross-cultural values in the Amharic commercials of ETV.

Both works are similar in that, they deal with social and cultural values of advertising which are produced by Amharic language. They have tried to close a gap between the local social and cultural values and the western cultural orientations. However, the issue of advertising as a means of communications requires detailed investigation especially when it is raised with case of culture.

Focusing on those huge potential of culture benefit not only individuals who own it but also other who need to look at the dimensions of culture at a global level. To this end, this research has a paramount importance to show how culture plays an important role in commercial advertisements.

The main question I would like to answer with this research, therefore, is “How cultural values portrayed in advertising, focusing on Afan Oromo advertisements transmitted on ETV.

In order to attain this objective and to substantiate the concept of cultural influence in determining the effectiveness of advertisements, looking at commercial copies of ETV Afan Oromo advertisements has an immense value.

As to the researcher, this study contributes a lot to Afan Oromo advertisings in producing original and independent ones. The study, therefore, has a paramount significance to reveal the way cultural values

portrayed in Afan Oromo advertisings transmitted on ETV. Advertising organizations and practitioners can use it so as to help them produce advertisements that appeal to the social norms and cultural values of the society.

On the other hand, as it is the first study in its kind as far as Afan Oromo advertising is concerned, the significance of the study is hinged to its contribution to the advancement of Afan Oromo advertising.

1.5 Methodology

The various designs differ in the quality of evidence they provide for cause and effect. This helps to guarantee the “representativeness” of the sample.

Most interesting questions facing communication research are best tackled by appropriate research method (Deacon et al, 1999: 3). Griffin (2006) touches up on the purpose of using qualitative research approach: “Interpretive scholars are convinced that statistical averaging lops off difference between people. They embrace qualitative research methods that study how humans use signs and symbols to create and infer meaning (2006: 15)”.

The qualitative research methods study how humans use signs and symbols to create and infer meaning. Griffin (2006) spells out that there are various approaches such as text analysis and interpretive scholars search for meaning. “Qualitative inquiry is an umbrella term for various philosophical orientations to interpret research. It is also known for a qualitative researcher that there would be the possibility of making adjustments in the process”.

Thomas (2003) says that the quantitative research design is an inquiry into an identified problem, based on testing a theory composed of variables, measured with number, and analyses using statistical techniques; the goal is to determine whether the predictive generalizations of theory hold true.

Qualitative inquiry is an umbrella term for various philosophical orientations to interpret research. It is also known for a qualitative researcher that there would be the possibility of making adjustments in the process. In most cases, qualitative research studies use small samples-respondents or informants that are not necessarily representative of the population from which they are drawn.

Thomas spells out that the simplest way to distinguish between qualitative and quantitative research may be to say that qualitative research methods involve a researcher describing kinds of characteristics of people and events without comparing events in terms of measurements and amounts. Quantitative method, on the other hand focuses on measurements and amounts of the characteristics displayed by the people and events that the researcher studies (2003).

The qualitative research design is an inquiry into an identified problem, based on testing a theory composed of variables, measured with number, and analyses using statistical techniques; the goal is to determine whether the predictive generalizations of theory and hold true (Thomas 2003).

This study is primarily aimed at exploring some cultural value portrayed on Afan Oromo commercials transmitted on ETV. Hence, qualitative research methodological approaches such as qualitative content analysis, focus group discussions and individual in-depth interviews have been used to collect a qualitative data.

In order to select commercials that are going to be analysed, purposive sampling is used. For the Focus Group Discussion in the study the researcher engages people who can best represent the population of interest by using snow-ball sampling technique. According to Denzin et al, qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world into a series of representations. At this level, qualitative research involves an interpretive, naturalistic approach to the world (2005).

There are inquiries of the natural setting sensitive to the people and places under study while using qualitative research. In this study, it is substantiated that qualitative research begins with assumptions, worldview, and the possible use of the theoretical lens and the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem. Because qualitative research is exploratory in nature, using various methods to select data is advisable to make sense of the themes that cut across all of the data sources. The researcher, therefore, comes to a decision to collect qualitative data by implementing the above mentioned data collection methods.

1.6 The Scope of the Study

The population of the study is Afan Oromo advertisements transmitted on ETV, which have components of language usage and dress code. Advertisements made in other languages are not included in the study. This is because of the fact that dealing with all cultural components of the society is the same with swimming in the ocean without knowing where to go. For this reason, among cultural values which frequently

appear on advertisements, the researcher focuses on the language usage and cultural outfits.

The study covers Afan Oromo advertisements transmitted on ETV during the year 2008. In addition to commercials transmitted every weekday, commercials transmitted on prime time on '*Dhangaa*', a weekly entertainment program, were also included. The selection of the commercial advertisements is primarily based on core cultural values that help to address the objectives of the study. For this purpose, twenty commercials are randomly picked.

In order to make the study more comprehensive, the researcher also involved four focus group discussions with a total of 24 respondents from two disciplines; media practitioners and culture experts.

1.7 Limitation of the Study

Despite the fact that this research is the first as far as Afan Oromo ETV advertisement is concerned, there are limitations on it. Because of time and resource constraints, I had to limit the sampling. Only core cultural values were given due attention because of the above mentioned reasons.

As the result of the absence of adequate local researches and well-documented and organized information, I faced difficulty in obtaining wide-range data. This limited me to some extent to see the case deeply in a comprehend manner.

1.8 Thesis Organization

The thesis consists of five chapters. The introductory chapter is devoted to show the form that the paper takes and has subtitles such as the background of the study, methodology and significance of the study.

Chapter two deals with some of the literature available on the implementation of cultural values in the production of commercial advertisements as well as theoretical perspectives of media. It also focuses on the social responsibility theory and its critique, which represents the theoretical framework of the study.

Chapter three presents the methodology of the study. It has sub-topics such as the epistemological foundation of qualitative research and data collection method: focus group discussion, individual in-depth interview, sampling procedure and data analysis procedures.

Chapter four, deals with data presentation and interpretation. It analyses the cultural orientation of the advertisements in focus. It also interprets the points raise by the focus group discussants. The way cultural values implemented on the advertisements also considered in this part of the thesis.

Finally, chapter five incorporates the conclusion and recommendation of the thesis.

Chapter Two

REVIEW OF LITERATURE

The interest in the cultural dimensions of journalism was the part of journalistic inquiry since its inception. The starting of the cultural studies' prospective primarily in the US and in the Great Britain were concepts derived from such diverse approaches as Marxism, critical theory, semiotics, linguistics and theories of action (Zelizer, 2004).

The broad concept of culture could not be explained in particular study like this one. However, it is appropriate to deal with some of them based on the significance they encompass for certain context in an attempt to reveal a given cultural *modus operandi*.

Cultural studies focus on contextual research in and modification of the relationship between culture, media and power.

Undoubtedly, cultural approaches to journalism offer a multitude of theoretical ideas. The concept of culture is gaining further significance because, in globalized world, what separates people also connects them: the possibility of perceiving oneself as culturally distinct. In the course of globalization, transnational cultures are developing, which increasingly shape the production of media content (Martin Loffelholz and David Weaver 2008).

2.1 Introduction

The major aim of this study is to investigate the nature of Afan Oromo advertisements transmitted on ETV in the context of the cultural values that are portrayed on the medium. Focusing on the broad notion of culture and media products, Afan Oromo commercials transmitted on ETV are in focus to deduce this global concept in order to make it more concrete for understanding. Therefore, the big question is how and to what extent are cultural values portrayed in the commercials on target? This chapter also presents the relationship of advertising and culture representation.

In this chapter, the researcher first reviews some of the literature dealing with the role of culture in the process of media productions. He then looks into the advertisements and the theoretical backgrounds, which conceptualize the local global view influencing the indigenous culture of the society.

Furthermore, concepts such as global advertising view, social responsibility theory and its critique, cultural approach to Journalism, cultural values and advertising, advertising as a means of communication and semiotics approach to culture and media products are briefly covered in section of the study.

2.2 Global Advertising View

Pillay, on *Critical Arts- Journal of South-north cultural and media studies*, views globalization not as only about the changing nature of capitalist production processes, but also seeks to explore the ways in which people

construct meaning in their worlds and looks to the role of cultural symbols within the processes of globalization (2002).

Eric Hobsbawm, cited in Pillay (2002), claims that everyone now has a global identity because "local particularities are irrelevant to these matters, the capacity of power to inhibit the transmission and development of ideas has diminished dramatically, because communications technology is now almost impossible to keep under anyone's control. Here, the 'nation', or any other identity group, is virtually eliminated".

Globalization, in this view, displaces localism or particularity, promised to tear asunder and dissolve into thin air all that existed before. The most general and essential attribute of culture is communication (McQuail, 2005), since cultures could not develop, survive, extend and generally succeed without communication.

Mooij de, states quoting anthropologist McCracken as saying that advertising works as a method of meaning transfer by bringing about the consumer good and a representation of the culturally constituted world together within the framework of a particular advertisement (2005).

Ideally, effective advertising means the values in the message match the values of the receiver. It is the culture of the consumer not the company, the sponsor and the advertiser that should be reflected in advertising (Mooij de. 2005).

It is paradoxical that the global advertisers prefer to develop what is universal instead of what should appeal to specific people in particular. In an age of increasing communication overload, people's selective perception mechanism will work harder (2005).

On the one hand, advertisers know that advertising must be understood quickly, that instant recognition is necessary because there is little time to convey the message. On the other hand, global advertisers think they can export messages made for their own home culture to others, very different cultures:

In different countries or different cultural areas, they have to choose different content or style for advertising, which is the key to open a new market. Respect the local culture, try to merge your spiritual in it and find a solution to form a new cross-cultural to be accepted by the local customers. Meanwhile, the international advertising has to avoid some sensitive topics like politics and religions, because it faces to different places and people with different minds in this world (Mooij de. 2005).

2.3 Social Responsibility Theory and its Critique

Just as the libertarian theory was a composite of idea, so the social responsibility theory has grown out of the ideas of many persons. Peterson et al (1973) clarify that one of the tasks ascribed to the media under social responsibility theory is bridging together the buyers and sellers of goods and services through the medium of advertising. The moral duties become explicit in this theory so as to make the practice to be responsible to the social values.

On top of this, industrialization was accompanied by a growing volume of advertising, which became the major support of the media. The realization of this theory came about the time when people began to measure and access the “communication revolution” through which they were passing (Tumber, 2008).

This case was the basis for the potency of social responsibility theory: that the power and near monopoly position of the media impose on them an obligation to be socially responsible, to see that all sides are fairly presented and that the public has enough information to decide; and that if the media don't take on themselves such responsibility it may be necessary for some other agency for the public to enforce it (2008:6).

McQuail, in his book, *Communication Theory*, spells out that the social responsibility theory, at its conception step, was critical of the press for its frequent failings and for being so limited in the access it gave to voices outside the circle of a privilege and powerful minority. It is a responsibilities and standards that the press should 'provide a full, truthful, comprehensive and intelligent account of the day's events in a context which gives them meaning' (2005:171).

According to McQuail, what stretched the importance of social responsibility theory is its widespread interconnection with socio-cultural activities across the world (2005).

The media, therefore, have the following responsibilities:

- Obligation to society, and media ownership is a public trust
- News media should be truthful, accurate, fair, objective and relevant
- The media should be free , but self-regulated
- The media should follow agreed codes of ethics and professional conducts
- Under some circumstances, government may need to intervene to safeguard the public interest

Robin and Reidenbal stress the responsibility of certain business organization should do more on customer handling as they strive to achieve the maximum quality of the products and services. "Treat customers with respect, concern and honesty, the way you yourself would want to be treated or the way you would want your family to be treated" (1987:55). Core values guide marketing plans and inform day-to-day practice.

2.4 Cultural Approach to Journalism

Scholars around the world have tried to look into and investigate the concept of culture from different perspectives. Clifford Geertz, an anthropologist, defines culture as a shared sense making. After various definitions and ideas had been forwarded on culture, it had begun to be studied as an independent discipline.

Walter J. Ong says culture is the way the social relations of a group are structured and shaped: but it is also the way those shapes are experienced, understood and interpreted; "Culture is a kind of collective consciousness that characterizes a people at a particular time" (1981:20).

Cultural studies emerged in the 1990s as a critical, intellectual and educational enterprise. Its purpose was critical, not professional. It was found on teaching, not research. As an oppositional discourse, it was not devoted to improving the expertise of practitioners; it sought to empower readers and audiences, not journalists. Therefore, journalism research performed on behalf of the profession, or for news organizations, or as part of the public relation industry, was not its main priority (Tumber, 2008: 39).

Journalism was incorporated into cultural studies not as a *professional* but as an *ideological* practice. News texts were analyzed for their semiotic, narrative and other communicational practices, in order to identify what causes the political or social impact that critics believe they have observed; and what recourses ordinary people may have or build to resist the same, or to pose and create alternatives (2008: 41).

Research in Journalism as a human sight, a general for communicative action, has not yet been established. However, it too has been rehearsed in a branch of inquiry that focuses on the media consumer and the context within which the commodity form of news is taken up into people's everyday lives to become culture. This is the very place where cultural studies first came in (Hoggart, 1957; Hall et al., 1978). Cultural approaches to journalism start when the later becomes meaningful.

John Hartley describes the relationships of journalism and cultural studies in various respects:

They are both interested in the mediation of meanings through technology in complex societies. Both investigate ordinary everyday life: journalism from the point of view of reportable events; cultural studies from that of ordinary life experience. They both display emancipationist tendencies: journalism as part of the modern tradition of liberal freedoms; cultural studies as part of a critical discourse development around struggles over identity, power and representation (2008:39).

McQuail defines that the cultural approach has its roots in humanity, anthropology and linguistics. While it is very broad in potential, culture has been mainly applied to questions of meaning and language, to the minutiae of particular social contexts and cultural experiences. The study of media is part of a wider field of cultural studies (2005:20).

Gannon describes that studying culture has a paramount importance. An even more fundamental reason for studying culture is that our world demands cross-cultural expertise if we are to survive (2004).

Countless social scientists, particularly cross-cultural anthropologists, have devoted their lives to the study of culture. Our cultural metaphors are based partially on the work of cross-cultural psychologists and cultural anthropologists, who emphasize a small number of factors are dimensions such as time and space when comparing one society to another (Gannon M. 2004: 3).

Pymond and Christopher spell out that culture is a fundamental element within the discipline of anthropology. E.B. Tylor, the first professional anthropologist, proposed a definition of culture that includes all human experiences. (2004: 225).

William Catton defines cultural values as “conceptions of the desirable”, and in acquiring these cultural values, the media can play an important role. Values are acquired in the socializing process. To the extent that the mass media are involved in socializing human personalities, there is an inherent possibility that these media can affect the way people acquire values and the kinds of values they acquire (1994:335).

Culture consists of shared practices and understandings within the society. To some degree, culture is based on shared meanings that are to some extent "public" and thus beyond the mind of any individual (Pymond and Deccorse, 2004).

People have recognized differences in values, norms, beliefs and practice everywhere. Whenever different groups have come into contact with one another, people have compared and contrasted their respective cultural traditions. Such rational results in the concept of ethnocentrism-the practice

of judging another society by the values and standards of one's own society (2004:231).

They state that one important aspect of culture is the recognition of one's own group as distinctive from another based on different values, beliefs, norms and other characteristics. When referring to these differences, anthropologists use the term ethnic group and ethnicity (2004).

Fred E Jandet spells out that communication and culture involve each other to create effective understanding:

Because communication is an element of culture, it has often been said that communication and culture are inseparable. As Alfred G. Smith (1966) wrote in his preface to a communication and culture, culture is a code we learn and share, and learning and sharing requires communication. Communication requires coding symbols that must be learned and shared. Godwin C. Chu (1977) observed that every cultural pattern and every single act of social behavior involve communication (2004).

Jandet elaborates that the two must be studied together. Culture cannot be known without a study of communication, and communication can only be understood with the understanding of the culture it supports

Marieke de Mooij (2005) explains that in advertising and marketing, literature, culture and consumer behavior are one of the centers of attention:

They focus on the expressions of culture and little on the difference in the values that are the causes of behavior and communication style...Even when products are accepted in more than one culture, advertising will have to be culture-relevant, and that means more than translating a central message (2005).

She stresses that taking in to account cultural differences does not mean that all advertising must be local to be effective; it is to mean that adaptations are often necessary.

2.5 Cultural Values and Advertising

The social and cultural environments are related to the broad-based values evident in the society. O' Guinn et al say "Social and cultural trends may slowly but have an enormous effect on goods and services (advertising) prevalent in the society" (1998).

The relationship between society and language or, more broadly, symbolic structures, has long been an important element of social anthropological research, but the new emphasis is one which seeks to obtain a precision of socio-cultural analysis in keeping both with the 'scientific' levels of systematic investigation achieved by modern linguistics and, quite often, the 'scientific' ambitions of much radical social theory (Richard Collins et al, 1986:49).

Meyer and Hinchman make clear cultural studies and culture-critical analyses have investigated basic changes in communicative behavior and orientation occasioned by modern mass media (2002).

Media rules on capturing audience attention and thus eventually market shares dominate the business almost to the exclusion of all other principles, and are put into effect without any thought being given to democratic or cultural standards of communication (Meyer and Hinchman 2002).

McQuail asserts that media theorists have seen its influence on culture both in negative and positive ways. "The media have been blamed for declining cultural standards (and reducing contact to the lowest common

dominator) and also praised for disseminating traditional and contemporary culture more widely" (2005:499).

Central to the process by which the media contribute to social and cultural change is their capacity to define situation, provide frames of references and disseminate images of social groups (2005).

2.6 Advertising as a Means of Communication

Advertising is the most visible activity of business. What a company may have been doing privately for many years suddenly becomes public the moment it starts to advertise.

Advertising is basically a communication process to create message and deliver it to the target customers, so it is important to have a solid communication message in advertising campaign. In a communication process, there are elements involved for propagation of the message and they can affect the accuracy of advertising process. (Cateora and Ghauri, 2006:406).

According to Dyer, in its simplest sense the word advertising means drawing attention to something, or notifying, or informing somebody of something (Dyer, 1999).

All forms of advertising communicate some message to a group of people. As a communication process, advertising had its beginning in ancient civilization. Most historians believe the outdoor signs carved in clay, wood, or stone and used by ancient Greek and Roma merchants were the first form of advertising. At that time, the persuasive aspect of advertising was absent; it was pure communication.

Though advertising has a paramount importance to boost the profitability of certain business organizations, it is also widely criticized not only in the role it plays in selling products but also for the way it influences the society.

Lasker (1989) states some of the manipulations advertisement has on social values of community. According to him, defenders of traditional English use feel advertising copy is too breezy, too informal, too causal and therefore improper.

In addition, advertising has often been criticized for portraying members of racial and ethnic groups in stereotypical roles. However, advertisers have become increasingly sensitive to their treatment of different social groups, not only because they want to avoid the bad publicity that results when watchdog groups protest their advertisements but also because they don't want to alienate entire segments of their market (Lasker, 1989:51).

2.7 Semiotics Approach to Culture and Media Products

Semiotics is the study how meaning occurs in language, pictures, performance and other forms of expression (Tomaselli 1996:29).

According to Tomaselli, the method incorporates not only how things come to mean, but also how prevailing meanings are the outcomes of encounters between individuals, groups, and classes and their respective cosmologies and conditions of existence.

Overlaid on all of these cultures—how specific groups of people encounter, make sense of, and ascribe meaning to, the respective social, mental and

physical worlds into which they are born, in which they live, and where they usually die (Tomaselli, 1996: 29).

Tomaselli (1996) spells out that semiotics is the domain of how people make sense of information. "Semiotics examines how signs, words, pictures, gestures and body languages, sounds, shapes, colours, smells, things, artifacts and so on – come to mean have meaning (1996: 30).

According to Tomaselli, the method incorporates not only how things come to mean, but also how prevailing meanings are the outcomes of encounters between individuals, groups, and classes and their respective cosmologies and conditions of existence (1996:29).

Deacon et al spell out that the basic utility of semiotics for media studies students is in advancing certain concepts which can be applied to the analysis of media text (1999). In other words, it is a particular approach to show how such texts work and have implications for the broader culture in which they are produced and disseminated (Deacon et al, 1999).

Dress Code and Symbolism

Although some cultural differences may relate to the environmental adaptations of societies emphasized by anthropologists such as (Harris, 1985), much more of our cultural diversity is a consequence of symbolic creations. Symbols provide the basis of meaningful shared beliefs and worldviews within the society.

The importance of symbols as a source of cultural diversity can be seen in the dress codes and hairstyles of different societies. In most situations, the symbolism of clothing and hairstyles communicates

different messages, ranging from political beliefs to identification with specific ethnic or religious groups (Pymond and Deccorse, 2004).

Language and Symbolism

According to Deacon et al, semiotics is centered on the linguistics paradigm. Among other things, it entails that media texts are treated as if they are basically the same as, or similar to, natural language.

In the study of media texts, or cultural practices as text-analogues, what counts is 'the rule of the game' rather than how this determines the functioning of the text, which are the scrutiny. For semiotics the fundamental component is sign. Linguistic form of discourse analysis have subsequently become more influential, at least partly because certain linguists themselves have shown a growing interest in media research (Deacon et al 1999).

As semiotics applied to the study of various performances and cultural phenomena, it also treats the way they are structured to language.

Chapter Three

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

In this thesis, I attempt to explore the extent to which cultural values portrayed in Afan Oromo advertisements transmitted on ETV. In order to attain this objective, I have decided to employ a qualitative research methodology to help me discover the status of the issue under discussion.

Consequently, this chapter describes the research design and procedure which lead to generate empirical data. There are sub-topics that deal with the underlying design and conceptual framework including the philosophical underpinnings of qualitative research, the data collection methods, namely qualitative content analysis, focus group interviews and individual in-depth interviews, sampling procedure, and data analysis procedures.

3.2 Research Design and Procedure

3.2.1 Qualitative Research: Philosophical Underpinnings

The motive of adopting qualitative methodological approach bases itself purely on the fact that it, more often than not, proves to be utterly becoming and more suitable than quantitative methodological perspectives when one intends to study human behavior and its interpretation. Quantitative methods are, rather said to fall short of

effectiveness in such studies as those pertaining to culture, interpretation and power.

Christians and Carey spell out that qualitative studies start from the assumption that in studying humans, we are examining a creative process whereby people produce and maintain forms of life and society and systems of meaning and value. This creative activity is grounded in the ability to build cultural forms from symbols that express this will to live and assert meaning (1989:356).

Scholars, such as Bryman state the drawbacks happen in using quantitative methods. One of these is the issue of objectivity. He argued that in order to have a reliable outcome in any study, the paradigm factors such as objectivity are important (1988:274). He says that, in any research, objectivity and validity should be understood as counterfactual, regulative principles.

The various designs differ in the quality of evidence they provide for cause and effect. This helps guarantee the representativeness of the sample.

It is generally held that questions that sprout in the area of communication research, could sometimes be poorly addressed as the result of failure to select the opposite research tools with which they could be properly tackled. As such, when quantitative methods are wrongly applied in researching human cultural phenomena, it might all end up in equivocal communication.

Thomas clarifies that both research designs have their own qualities in investigating the research problem from different perspectives:

The simplest way to distinguish between qualitative and quantitative research may be to say that qualitative research methods involve a researcher describing kinds of characteristics of people and events without comparing events in terms of measurements and amounts. Quantitative method, on the other hand focuses on measurements and amounts of the characteristics displayed by the people and events that the researcher studies (2003).

The qualitative research methods study how humans use signs and symbols to create and infer meaning. Griffin spells out that there are various approaches such as text analysis and interpretive scholars search for meaning (2006).

According to Thomas the qualitative research design is an inquiry into an identified problem, based on testing a theory composed of variables, measured with number, and analyses using statistical techniques; the goal is to determine whether the predictive generalizations of theory and hold true (2003).

Qualitative inquiry is an umbrella term for various philosophical orientations to interpret research. It is also known for a qualitative researcher that there would be the possibility of making adjustments in the process.

Wimmer and Dominick state some advantages of qualitative research. "The method allows a researcher to view behavior in a natural setting without the artificiality that sometimes surrounds experimental or survey research. In addition, qualitative techniques can increase a researcher's depth of understanding of the phenomenon under investigation. It is flexible and allows the researcher to pursue new areas of interest" (2006:49)

They explicate that in most cases, qualitative research studies use small samples-respondents or informants that are not necessarily the representatives of the population from which they are drawn.

This study is primarily aimed at exploring some cultural value portrayed in Afan Oromo commercials on ETV. Qualitative research methodological approaches such as qualitative content analysis, focus group discussions and individual in-depth interviews have been used to collect a qualitative data.

In order to select commercials that are going to be analysed, purposive sampling is used. For the Focus Group Discussion in the study the researcher engage people who can best represent the population of interest by using snow-ball sampling technique.

Denzin and Lincoln (2005) say that Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world into a series of representations, including field notes, interviews, conversations, photographs and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world (2005:3).

Creswell states that there are inquiries of the natural setting sensitive to the people and places under study while using qualitative research.

Qualitative research begins with assumptions, worldview, and the possible use of the theoretical lens and the study of research problems inquiring into the meaning individuals or groups ascribe to a social of human problem (2007:37).

Creswell added that because qualitative research is exploratory in nature, using various methods to select data is advisable to make sense of the themes that cut across all of the data sources. Qualitative researchers typically gather multiple forms of data such as interviews, observation, and documents, rather than relying on a single data sources (2007).

3.3. Research Procedure and Sampling Technique

Creswell (2007) clarifies that the concept of purposeful sampling is used in qualitative research. This means that the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study (2007:125).

Snowball or chain sampling identifies cases of interest from people who know people who know what cases are information-rich (Miles & Huberman 1994). Deacon et al (1999) clarify that snowball sampling grows through momentum. Initial contacts suggest further people for the researcher to approach, who in turn may provide further contacts. Since interpretive studies are interested in drawing wider conclusions, within the qualitative tradition, sample tends to be seen as illustrative of broader social and cultural process, rather than strictly and generally representativeness (1999).

The methods of data collection for this study are based on selecting Afan Oromo advertisements using purposive sampling, focus group discussion and in-depth interview with the different groups of people.

The sampling framework was based in order to investigate the portrayal of cultural values entertained in the Afan Oromo advertisements transmitted on ETV. The researcher, therefore, used the sampling method to show how the cultural values were depicted in the advertisements through the performers and language usage.

3.3.1 Qualitative Content (text) Analysis

Because the analysis of texts is concerned with their meanings, the selected Afan Oromo advertisements transmitted on ETV were analysed in terms of their representations and contextualization of the cultural values. When analyzing texts or programs, we also have to look at the assumptions that lie behind the content. There will be assumptions made about the audience and these assumptions need to be made visible if we are to understand the implicit messages, which a program or text may transmit over and above what is explicitly said in it (Morley, 1992:84).

Content analysis is a technique used for gathering and analyzing the content of texts and how they are combined. Content refers to words, meanings, pictures, symbols, ideas, themes or any message that can be communicated (Deacon et al,1999). Qualitative content analysis, in this research study, is adopted as an interpretative approach that seeks to explore the ways in which cultural values are presented in the advertisements.

Semiotics approach is also used in order to look at the commercials. Tomaselli (1996) identifies it as the study how meaning occurs in language, pictures, performance and other forms of expression.

Based on the above mentioned rationale, twenty ETV Afan Oromo advertisements were analyzed in terms of their relation with the cultural values of the target society. In order to strengthening the finding driven from the data, focus group interview and individual in-depth interview were implemented.

3.3.2 Focus Group Interviewing

Focus group methodology is one of the several tools that educators can use to generate valid information important to the advancement of programs, communities, and organizations. It is a type of group interview. If there is no group, there is no focus group. The social, semi-public nature of the methodology shapes the data and the purposes that it serves. In a focus group session, conversation among participants results in data that is “talk.” In this way, focus groups elicit information that paints a portrait of combined local perspectives. The researcher can see how it “all fits together” (Duncan and Marotz-Baden, 1999).

Creswell states that determining what type of interview is practical & will net the most useful information to answer research questions (2007:137).

Focus group interview is advantageous when the interaction among interviewee will likely yield the best information, when interviewees are similar and cooperative with each other, when time to collect information is limited one-on-one may be hesitant to provide information (Krueger, 1994; Morgan, 1998; Stewart& Shamdasani, 1990).

Focus groups arguably provide researchers with more surprises than other types of research methods. Individuals who participate in focus

group sessions are not restricted by the choices provided by the typical survey researcher. Participants generally are allowed to say anything they would like in focus group sessions. Focus groups, therefore, are considered to be naturalistic (Krueger and Casey, 2000).

The focus on language earns focus group methodology the label, qualitative. A report based on focus groups will feature patterns formed by words, called themes or perspectives. Researchers must use specific methods to analyze patterns in spoken language (Creswell, 1998).

The research listens not only to the content of the focus group discussion, but for emotions, ironies, contradictions and tensions. This enables the researcher to learn or confirm not just the facts, but the meaning behind the facts. This is simplistic, but conveys a major advantage of focus group methods: the production of insight.

The hallmark of a focus group is the explicit use of the group interaction to produce data and insights that would be less accessible without the interaction found in a group (Morgan, 1993:12).

Wimmer and Dominick (2006) say that Focus Group, group interviewing, is a research strategy for understanding audience attitudes and behavior. The Focus Group technique has the following defining characteristics:

- Focus Groups involve people (participants)
- The people possess certain characteristics and are recruited to share a common quality or characteristics of interest to the researcher.
- Focus Groups provide qualitative data. Data from Focus Groups are used to enhance understanding and to reveal a wide range of

opinions, some of which the researcher might not expect. In most cases, they are not used to test hypothesis or to generalize to a population.

As the name implies, Focus Groups have a focused discussion. Most of the questions to be asked are predetermined, the sequence of questions are structured to further what the goal of the research (Krueger & Casey, 2000).

Fontana and Frey recapitulate the benefit of focus group interview over individual interview saying that “they are relatively inexpensive to conduct and often produce rich data that are cumulative and elaborative; they can be stimulating for respondents, aiding recall; and the format is flexible” (2000: 652).

However, as every research method has its own drawbacks, group interview also has its weak point. The results of group interview cannot be generalized; the emerging group culture may interfere with individual expression, and the group may be dominated by one person; and “groupthink” is a possible outcome. The requirements for interviewer skills are greater than those for individual interviewing because of the group dynamics that are present (Fontana and Frey, 2000: 652).

Hence, as the aim of this study is to look at the portrayal of cultural values in Afan Oromo advertisements transmitted on ETV, focus group discussants from different disciplines were included in to the research process based on their significance to the issue at hand. As a result, four groups of discussants were created and discussed on the research inquiries.

3.3.3 Individual In-depth Interviews

The interview conducted with the performers and advertising agency was unstructured. Unstructured interviewing provides a greater breadth than the other types; given its qualitative nature. It is used in an attempt to understand the complex behavior of members of the society without imposing any prior categorization that may limit the field of inquiry (Fontana and Frey, 1994:365).

The interview conducted with the performers and advertising agency owners mainly focuses on what are the professional and social grounds in the production of advertisements and whether cultural values are considered.

All the interviews have been conducted in Afan Oromo, the language spoken by the target audience whereas the researcher and other two journalists carried out the transcribing and translating process. Great care has been taken while transcribing the audio data in to the English language, and it is included in the analysis chapter.

3.4 Data Analysis Procedure

After having transcribed all the interviews and focus group discussions, I translated them all from Afan Oromo into English. All the interviews were conducted in Afan Oromo.

I have made every effort to be responsive while translating the messages of the respondents in order to get the contextual meaning of them. I did the same while interpreting and analyzing the materials.

My task, therefore, is to categorize and report those extracts from the transcripts, which I thought would illuminate the research questions put forward in the introductory chapter.

The presentation of the data was then structured in a narrative form with relevant quotations used to illustrate and serve as supporting evidence for the major findings of the study.

Chapter Four

PRESENTATION AND INTERPETATION OF THE FINDINGS

Introduction

The chapter starts with the analysis of the contents and texts of the commercials. An attempt also has been made to assess the awareness of the discussion participants about advertisement and culture. It discusses the presentation and interpretation of findings of the study by analyzing cultural values in advertisements transmitted on ETV.

The ideas and thoughts generated from the Focus Group Discussion and in-depth interview are interpreted under different features such as influence of language in producing advertisements, impact of dress code on advertisements, the problem of direct translation of advertisements across the languages, advertisement influence on culture and others.

The Focus Group Discussions participants who are selected from different social and academic backgrounds have actively participated and shared their ideas about the issues at hand.

The focus group discussants (FGD) are:

FGD 1 Senior Journalists working on Afan Oromo programs in ETV

FGD 2 Students from Addis Ababa University, Afan Oromo department

FGD 3 Elders who are interested in culture of the society

FGD 4 Journalism students of Addis Ababa University from Oromo society.

The ideas and thought generated by Focus Group Discussants and in-depth interview participants are analyzed. Taking into account the dynamics of culture, the researcher tried to narrow down the concept to values applicable to the issue on target.

4.1 Qualitative Content Analysis of Selected Commercials

4.1.1 The Influence of Language in Producing Advertisements

Since advertising is largely based on language and image, it is influenced by culture. Moreover, language, be it through words or images, is the strongest link between advertisers and their potential audiences in marketing communications (Jean-Claude Usunier 2000).

Sometimes things go unnoticed until they come to light by someone. Based on the later knowledge, it is customary to make correction with appropriate timing or at least show concern about the things that might have been overlooked even though the thing has been there for a long time. But in case of '*Meta Beer*' advertisement, which runs frequently on ETV Afan Oromo programs, without an apparent slip-up being touched up.

'*Meta Beer*' advertisement comes to the screen with a gentleman clad in a suit who makes appearance in a bar. The man seats himself and orders '*Meta Beer*'. Apparently the dance in the bar seems to have taken him away back to his previous youth times. It is a flashback advertisement. Television footage which is in Amharic "*ከ 1970ዎቹ በፊት*" (Before the 1970th) shows a boy (now a man) dancing while drinking '*Meta beer*'. Then the man comes to himself and drinks his beer and gets back to his thought. Again comes footage (caption) "*ከ 1980ዎቹ በፊት*" (Before the 1970th) which is believed to lead the target audience to the full

understanding of what is going on there. Here, a boy makes some hasty and Caribbean dance which appears to be an art of emulation.

The sound tracks used in almost in this advertisement is completely and fully of a Western style. The performances too belong to a foreign culture. There is no any language spoken except the music that accompanies the motions. This would be difficult for the target audience to fully understand. In addition, if the audience that this advertisement is meant to reach is unable to read and understand Amharic alphabet, what benefit the advertisement has gained?

The audience are likely to opt for them when there is music or places which the institutions repeatedly use to bridge the gaps with. To do away with, it would be enough only to replace Amharic alphabets with 'Qube'; simple like this.

In another beer commercial of one of the beers in Ethiopia branded '*Bedele*', a man who seems to be somewhere in the backwoods gets tired after going on foot for a long time. Suddenly, he settles down and starts to flashback to the days where he had enjoyed this brand of beer. It is a kind of flashback. He was awakened from it all by a car honking at him. Finally, he hops in and the whole drama took place with John Denver's popular song -'Country Roads'. Here is an excerpt of the chorus:

Country Roads, take me home,
To the place, I belong,
West Virginia, mountain mamma,
Take me home, Country roads

A close look at this would give one the impression that the man who is in the commercial is an American because the song is unquestionably so. It would not be quite understood by the target audience who would expect

something that they would easily make out. This, therefore, lacks the inclusion of a local color in the whole advertisement.

According to Mooij de, adaptation should be prudent in producing commercial advertisements by considering the cultural differences. It is a means to compromise the local global cultural paradox in advertisement. "Differences among languages go far beyond mere translation problems. Some concepts are not translatable; also, between cultures that speak similar languages, culture differences are found" (2005).

4.1.2 The Impact of Dress Code on Advertisements

Dress code is the major concern in producing advertisement especially when it comes to promoting a business for specific target audience. 'Zihon' Lottery advertisement, which was transmitted on ETV for a number of times, was analyzed focusing on the dress code and language usage as follows.

'Zihon' Lottery had run in Ethiopia Television Afan Oromo program as many times as some of regular weekly programs. The major aim is to motivate and make the audience drool for the prizes awarded to the lottery winner. However, no one is sure and verify the impact and result of this advertisement for there is no clue to say other way. However, it is not irreproachable when it comes to culture and language realms of the target society.

The advertisement commences with a lottery man veiled his head by towel which lashes down to his left chest from his back shoulder. A shirt with no sleeve buttoned from up to down and a short tight short patched all over, the man comes to the scene. He shoed the sandal traditionally called 'barabaso'. This man appeared in a way difficult to say leaping or

limping and shouts-“*Zihon gahee, Zihon gahee...!* Which literally means ‘Zihon lottery is approaching’.

Actually, the man is heralding about the reward of *Zihon* lottery to passersby from whom a woman happens to catch and listen to this news. The woman, dressed in long ‘*shama*’ covering her hair and head with ‘*Netela*’. Her wearing style may be understood as suggesting tradition attire from Ethiopia nations and nationalities but simple to concluded not Oromo society.

Her conversation is completely in agreement with the speaker which is strong in convincing those who not only interested ones but also indifferent.

In this advertisement, the Oromo culture, norms, values and socio-economic index are hardly there. Primarily, it is voiceover. The movement of lips and jaws is not in line with words spoken. Visibly enough the performers do not speak Afan Oromo or at least not speaking it for a moment. It is sometimes observed that the translator’s failure to fill gaps, which naturally happen due to semantic translation and the original speaker, left moving its lips. It is as if the person were muted because of some inconvenience.

Presumably, the most overlook part of it happens when the lottery man shouts ‘*Zihon gahee, Zihon gahee ...with* expression which gives no or less concern for the authentic and vivid cultural and linguistic aspect. Watching *Zihon* Lottery advertisement would help any one to understand how far the advertisers concerned about the language and cultural values of the target audience.

4.1.3 The Problem of Direct Translation of Advertisements across the Languages

A group of five individuals, two men and three women appear to advertise 'star 2000 soap'. Those guys are all in shining white clothes presumably to show as if the soap cleans clothes as the ones they are wearing. Like all other advertisements, it is also made originally in Amharic and translated to Afan Oromo word for word. The advertisers sing with an Amharic beat and rhythm saying 'Yaahoo..., yaahoo ...that goes on with the performers divided up into two groups: one leading the song the other responding to it.

If an Afan Oromo counterpart begins with the same tone, beat and rhythm, all the words of the song and conversation are made by a single man.

What is appears to be a bit of slip-up in this advertisement is that all five persons which divide up into two are represented by one person in Afan Oromo. This person represents all men and women performers of the original advertisement. This person once leads the song and again responds to it by himself. Of course, this person should be hailed to have accomplished these entire tasks alone while the others did it for five.

One of the Focus Group Discussion participants who asked about his opinion on this advertisement responded it has no a glimpse culture of target society. The song beat, rhythm and all pictures are directly taken from the original advertisements which was produced in Amharic. All discussants say that target audience has every reason to take no notice of this advertisement. They are in agreement with the idea Afan Oromo advertisement transmitted on ETV use no cultural values of targeted

audience in production of the messages. According to the discussants, the advertisement agencies care more about money making than treating the values and norms of the target audience.

4.2 Commercials Promoting Oromo Cultural Values

So far, the researcher has selected Afan Oromo advertisements transmitted on ETV those which overlook Oromo culture while running targeting the society. In addition, it is worth to see if there is any which can be taken as a role model looking and searching all targeted advertisement files in ETV audio-visual library is tedious which mostly results in finding non-professional advertisement concerning Afan Oromo. As time passes and things change, understanding also improved towards advertisements. Advertising agencies and business promotions are enormously multiplied which realize dealing with inventive Afan Oromo advertisements.

In '*Subi*' promotion advertisement, a girl is waked up by her cell phone ring. She is in her night cloth with no taboo show scene and answered the phone speaking in Afan Oromo with acceptable words and pronunciations. Then day broke with its twinkling sunlight which the meaning of Afan Oromo word '*Subi*'. Here is the beauty of the advertisement. Everybody or at least interested once are lured by the advertisement. Apparently, it is an advertisement to learn from in that it complements the cultural value of the target audience.

As to the discussants, '*Subi promotion*' advertisement uses Afan Oromo and Oromo culture in its authentic and vivid nature. Those audiences felt better friendly and in harmony with this advertisement. Though '*Subi*' is not popular just like other advertisement agency which produced

other types of adverts, it did a promising job as far as advertisements in Afan Oromo are concerned.

In addition, it is also good to commend model advertisings which have good quality because they give attention to the overall social and cultural values of the society.

For example, the public advertising made by the Oromia Ethics and Anti-Corruption Bureau really represents the norm of the society because the performers act in a way that reflects the standard of the community. In the advertising, there is one saying entitled: '*Iyyaa iyya dabarsaa*' that is a potential expression which motivates the society to campaign against corruption. This is to mean that one should pass the message to other so that every member of the society escapes from the trouble that might happen.

The setting of this advertisement is purely original to the society. The way in which elders stand on the side of the river and bless the student graduated from the university in order to be responsible in his future career is part of the culture of the society.

4.3 Data Analysis and Development of Themes

During the process of collecting and organizing data, the researcher has employed Focus Group Discussion as one and critical methodology and therefore an attempt has been made to assess the understanding and awareness of the focused customers about advertising.

The following are some of the extracts adapted from respondents as far as defining advertising is concerned:

FGD 1 (A) "Advertising is the means of introducing a new product or service to potential customers. It helps an organization expand its market so as to be competent in the market."

FGD 2 (C) "Advertising is a bridge between an organization and potential customers.

FGD 3 (B) "Advertising already exists in Oromo culture in different ways. We can say that it is part of the culture. Oromo people usually ask each other about new happenings, what went right and wrong and the like in their daily lives, being trustful. Hence, the modern form of advertising has had its root in this culture."

FGD 4 (B) "Advertising is the way to remind the usefulness of a given product or service. It has its own objective and target group. The elderly say: "*Biyyi maal jedhaa?*" which literally means "*what people say?*" to get each other informed about opportunities and changes that may happen."

The various points of views reflected by the participants of FGD entail that different audiences have got their own awareness and understanding so far as advertising is in focus. The very interesting point that can be extracted out of the views of the respondents is the fact that advertising and culture are two sides of a coin. This in turn indicates that the two ought to go parallel and advertising at large should take into account the ins and outs of a given culture. To this end, advertising emanates out from culture but not culture from advertising.

One of the focus group discussion participants said that advertising centralizes certain groups of customers and it must be produced based on the cultural backgrounds of the target group.

"It should also be culturally and economically fitting to them. Moreover, it is supposed to build interest and morale among the

potential customers. Identifying potential customers is also another point advertising should take into consideration.”

Based on the above extract, it is pretty easy to deduce the actuality that advertising should fit with the interest of the target group by taking into account their cultural backgrounds. It should also have the power to inspire customers so that they could be attracted towards the advertising. Taking into account the economic potential of the target groups is also one of the critical points advertising should consider.

Furthermore, if advertising considers the cultural scenario and the target group, builds interest on them and analysis their economic potential, it might come up with successful results.

Effective Advertisements Resonate Cultural Experience

FGD (B) “Advertising had got primary and secondary target groups. For instance, biscuit is targeted to children, whereas fertilizer to farmers. Therefore, someone who advertises fertilizer should think of the life styles of farmers. In this case, fertilizer distributors might be secondary target groups.”

What may possibly be deduced from the above elaboration is the reality that advertising should fit to its primary target groups. Unless and otherwise, it might fail to reach out the required information for the respective addressees in focus.

One of the discussants shares this fact by expressing his reaction to such advertisements. “Watching these commercials does not reinforce me to give attention to the message transferred because it is not in line with the way I receive my indigenous culture and lived reality”.

According to the respondents, most advertisements produced in our country are subject to criticism. The way they are copied from one language to another lessens their effectiveness. This approach misrepresents the cultural values of the given society. While translating advertisements, the dress code, performances, gestures and other important cultural values are overlooked. Surprisingly, there is a situation in which somebody who doesn't know Afan Oromo advertises using the language. This is elaborated by one of the discussion participants as follows:

FGD (A) "Most Afan Oromo advertisements are direct copies of Amharic advertisements. They are not produced based on the cultural realm and lifestyle of the society. Hence, advertisements presented in such a way do not make any sense to the target group. Because almost all of them are direct copies of other language, they don't make me be interested in the products."

Ideally, effective advertising means the values in the message match the values of the receiver. It is the culture of the consumer that should be reflected in advertising (Mooij de.2005).

With regard to the problems observed in Afan Oromo advertisements, the discussants have capitulated important points. The following are some of the points extracted from the discussion:

FGD 2 (A) "Afan Oromo advertisements fail to identify the target group. In addition to cultural conflict, the language spoken and the content of the advertisements are contradicting. It would rather be effective if the advertisement represents the target society. Afan Oromo advertisements should bear the power to persuade the society. There is a problem of lip sink when an Amharic advertisement is presented by Afan Oromo using voiceover."

FGD 2 (B) "Both ads of Amharic and Afan Oromo are of the same type. They are produced in the form of drama. This cannot fit to

all products and services that are advertised. There should also be a situation to use music and different performances considering the cultural values of the society. Sometimes, the performers joke in a manner they are not supposed to do so, Most Afan Oromo advertisements transmitted on ETV share this problem.”

According to the above respondents from the Addis Ababa University Afan Oromo department, most Afan Oromo advertisements fail to hit the target group with regard to culture, language use and content. The weakness of the advertisements to persuade customers is also another point the respondents identified.

Moreover, the similar pattern of production of Amharic and Afan Oromo advertisements is a case in point which is not fit to all products and services. Different ways of advertising should be employed to publicize different products and services so that they might be appealing to the concerned group.

Culture is something we learn throughout lives and can be changed with varying times and situations. In accordance with Hofstede every person carries within him patterns of thinking, feeling, and potential acting which were learned throughout their lifetime. Culture is the “software of mind” Geert Hofstede (1991).

One of the focus group participants from the elder group reflects Hofstede’s rational as follows:

FGD (C) “We have lots of ways to confirm whether there are advertisements in Oromo culture or not. If we use advertisement in the right way, it brings together sellers and buyers. Eventually, the buyers may feel as their own business...With regard to advertisement, there is a grand saying in Oromo society: *“Ofii himata wallaaltee, hayyicha*

abaarte; ofii bitata wallaaltee gabaa maqaa belleesite” which has a direct implication to advertisers and customers.

This can clearly be put as follows:

Provided that the advertiser didn't advertise its products and services in the right way to the right customer, he criticizes the buyers for not consuming what is advertised. Look, how is a customer expected to purchase a given product whilst he doesn't have the interest to do so because of the weak persuading power of the ad? The customer also wants the ad to incorporate its cultural elements and normative standards on one hand and should bear the power to inspire and persuade him to be attracted to what is aired on the other.

To be clear, for example, if the ad produced for biscuit is able to persuade children, they force their parents to buy them one. This is the way the respondent summarized the business of ETV Afan Oromo advertisements.

4.5 Advertisements Influence on Culture

FGD (A) “It is obvious that advertisement has an effect on culture. Therefore, if there is something that undermines the culture of the society in any situation, it cannot be acceptable.”

In case there is a commercial advertisement that is against the values of a certain culture, it doesn't only lack acceptance among the audience, but also may result in irreversible consequences.

Most advertising is designed to promote the sale of a particular product or service. Some advertisements, however, are intended to promote an idea or influence behavior (Encarta 2007). One of the senior journalists

who participated in focus group discussion elaborated this concept as follows:

FGD 1 (C) “Advertisements have great influence on the culture of a society. I see the influence in two ways: The first one is the influence on those who know the culture well. The second is the influence that it has on those who do not yet know the culture”.

The influence it has on the first group is of psychological. They may get angry at it because of the overlook of their culture. So, people do not think of buying the products or services.

If you take the second group, they may accept their culture to be what they see in the advertisements. Young people could take the mistakes that appear in advertisements as right. This is the way I see the influence of advertisements on culture.

FGD 1 (D) I see the influence advertising has on culture in terms of two things. First, since the advertisement is not in line with the culture of that society, the message could be interpreted wrongly. Secondly, it could lead to vain and be totally unacceptable.

I remember the reaction once happened on the issue of public advertisements concerning ‘Trachoma’. We were telling people of certain area to wash their faces twice a day. You know what the Muslim society in that locality said? What is it that you are telling us to wash twice a day while we are doing it at least five times a day for prayer?

Some voiceover performers were interviewed as to why Afan Oromo advertisement is not authentic. They complain about low employment. The advertisement agencies use cheap labor. They are not worried about the qualities and contents of advertisements. According to the voiceover performers, no one cares about the suggestion offered on the advertisements. There is also a situation in which business and government organizations targeting Oromo society advertise using the production of Amharic version of advertisements.

One of the voiceover performers says that they are not allowed to take part in the motion part of the advertisement. Advertisement agencies are concerned about generating money. They want only to show the item on television screen than the outcome of the advertisement. No overseer; the organizations that want promotion fail to notice the turn out after the advertisement is aired. If they do this, they would have brought some pressure on the advertisement agencies.

Advertisement agencies' managers complain that organizations might not be in agreement to pay for different ads produced for different target audiences. They do not order original ads to be produced in each language independently. As a result, the cultural and social backgrounds of the target audiences may possibly be overlooked as far as the same styles and techniques are employed to produce ads in different languages.

On the other hand, advertisement agencies may not have adequate and capable professionals who control the production of ads both content and potential customer wise. One of the interviewees from advertisement agencies says that the agencies are only dedicated to fulfill the interest of their customers so that they do not consider which culture element to go with which society.

Chapter Five

CONCLUSION

In this final chapter, I attempt to sum up some of the findings that came out of the study. There are two things that I basically attempt to accomplish in this chapter: First, summarizing what the research has been all about, how it was undertaken and the major findings that I discovered. Secondly, I will wind up the thesis with recommendations and suggestions for those who might be interested to undertake further research in this area.

5.1 Summary

Doing this research gave me the opportunity to learn many things from the process. Framing the relationship between advertisement and culture was the first thing I did in order to understand what my destination might be.

This paper investigated the portray of cultural values in Afan Oromo advertising transmitted on ETV. In this study, qualitative research design was implemented in inquiring into the meaning individuals or groups ascribed to social phenomena of human problems.

It has been propounded that culture is the identification of a society. It is by large a bridge in which one generation hands down its values, norms and rituals to the next. The nexus between advertising and culture have

been found to be utterly strong for advertising makes use of culture in almost every scene.

The study covered that most advertisements produced in Afan Oromo and transmitted on ETV are subject to criticism. It is indicated that the way they are translated from one language to another affects their effectiveness. While translating advertisements, the dress code, the language, performances and other important cultural values are overlooked. Some of the advertisements are voiceless but unequivocally transgress the Oromo culture and language. In almost all Afan Oromo advertisements there are unacceptable practices. In addition, most advertisements transmitted on ETV are of the same type in that they are produced in the form of drama.

Advertisement agency managers say that organizations seeking advertisement might not be in agreement to pay for different advertisements produced for different target audiences. As a result, the cultural and social backgrounds of the target audiences may possibly be unnoticed as far as the same styles and techniques are employed to produce ads in different languages.

Advertisement performers on their part complain about low payment they get from the advertisement agency owners. They are not allowed to take part in the motion part of the advertisement. Eventually, there have no chance to produce original scrip based on the cultural values of the target society.

5.2 Recommendation

As the findings in this research reveal out, Afan Oromo advertisements transmitted on ETV fall far from short of marks and trials Amharic advertisements. The case, in which the advertisements directly translated from one language to another, without adapting to the culture of the potential customers, benefits neither the advertisement agencies nor the organizations which seek promotion. Advertising agencies should live be up to their expectations. In view all that has surfaced, the researcher recommends the following.

Advertising agencies should understand that their duty is promoting and selling the products and services of organizations. To have this done, they ought to know the most appealing and inspiring ways to get the work done. When viewed in this light, most Afan Oromo ads have the problem of addressing the target society. For example, if the product is meant to Oromo society, it is advisable to know what makes the Oromo people get attracted towards what is being advertised.

The other point is that the performers should look a lot like the potential customers. Here, Afan Oromo audiences know those performers are unable to speak the language in reality. They usually see the performing in Amharic advertisements. So, why is the fiction preferred to the reality? It is known that advertising agencies do this to minimize their cost than coming up with appealing works. For that matter, it is strongly recommended to keep authenticity in advertisements.

Almost in all Afan Oromo advertisements transmitted on ETV, there is the problem of voiceover. As it has been noticed in the data analysis section, this method creates confusion while translating the content of

the advertisements from one language to another. This approach ought to be replaced by acceptable and fitting ways of advertising so far as the target audience is concerned. The style in which the advertisements are done should also avoid monotonous repetitions.

The principle is that the producers should see to it that the needs of the consumers are met to the possible extent. It would be much better if they were satisfied with what they had been provided with and felt comfortable to react positively toward advertisers' calls. The concern of the advertisers, then, needs to be making sure how should this be achieved. That is the question somehow needs to be answered by the advertisers. Every society feels belongingness and integrity when its culture, values, norms and languages are presented in such a way that it is interesting and appealing to them. Presumably, that would be the way the customers become kings; held in high respect. So, showing consumers their culture through a window that appears to have been predominantly laden with cultural values they do not possess would mean, at least in some ways, not living up to the expectations of the target clients.

The advertisements would be better liked by the potential customers if the producer makes them available to them through the use of language and culture indigenous to them. The media also have to play a role in controlling the standard of advertisements they air. Actually it is good to be self-disciplined than to follow some rules. But when money matters more than anything else, it might be more useful to set some guidelines for advertisement practices in general.

Advertising that fits to the life styles and norms of a particular society is an ideal one to get the potential customers motivated towards what is being advertised. In short, while producing advertisements, culture,

norm and other critical factors should be given a serious attention to achieve the objectives of advertising any product or service.

Advertisement organizations should not only focus on the income they generate from advertisements. They should develop their professional capability and discuss on professional values and codes of ethics. Professionalism is a landmark quality in every field of work. But in Ethiopian promotional and advertisement practices, professionalism is rarely visible leading to that have been pointed to by this particular study.

The groups of people involved in this line of business ought to work in collaboration in order to solve the problem. The company or the organization that advertises its product or services is the first. The second is the advertising agency and lastly the media which entertains the advertisements. If the media can control the quality and professional standards of advertisements, the other two can be obligated to produce the better advertisements. That is why they have to work in close collaboration to tackle this particular state of affairs. The intricacy of the problem needs knowledge and concern of every concerned body.

5.3 Suggestion for Further Research

Advertisements and culture have a strong bond. Studying the relationship between advertising and culture has a paramount importance. It is because good advertisement emanates from effective utilization of culture, which in turn mirrors certain social realities. It is advisable to carry out research that delves into the issue in a greater depth to widen the epistemological horizon in this area of concern.

This research can be a starting ground especially for Afan Oromo advertisements. Further researches can be done based on various social and cultural values on various specific concepts that are directly or otherwise related to the nexus between culture, language and advertising. I suggest that it is interesting to concentrate on the global local culture paradox and advertising, which yet calls for an advanced level inquiry.

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Appendix I

Thematic Questions for Focus Group Discussion

Part One: Biographical information

1. Name/ code -----
2. Age -----
3. Occupation-----
4. Place of residence-----

Check list to make sure the awareness of participants about core Oromo culture

Core cultural value of Oromo society	Yes	No
Gadaa system	√	
Irrecha	√	
Atete, blessings...	√	

Part Two: General awareness about commercials.

1. What do you understand by commercial ads?
2. Why are they made for?
3. To whom do you think the commercial ads are made for? Why?
4. Which medium are you familiar with?

Part Three: Attitudes towards commercials.

1. Which commercials appeal to you? Why?
2. Which commercials are difficult to understand? Why?

3. What do you like most from the commercials? Why?
4. In your opinion, do you think these commercials are appealing to your life experience? (If yes how? If no why?)

Part Four: commercials and culture

1. How do you understand about culture?
2. How do you identify somebody who respects your culture?
3. What are the most common and important Oromo cultural values that can go with advertising?
4. Do you think commercial ads should focus on cultural values? Why? Why not?
5. What are the most common Oromo cultural variables used in these commercials?
6. What do you say about the impact of such commercials to the society?
7. What western values have you observed from these commercials?
8. Would there be any reason to think that commercials having such values impose an influence on the advancement of local cultures?

Part Five: Cultural Identification

1. Are there any aspects of the selected commercial ads you attempt to relate to aspects of your culture?
2. Has watching of these commercials reinforced the way you receive your indigenous culture and lived reality?
3. Do the performers in the commercials ads have anything to do with your perception of your own expression of identity?
4. How do you see the way Afan Oromo is used in the commercial ads?

5. Do the commercial ads influence the way you think about your culture?
6. Is it the dramatic nature of the commercials or the contents or performances in them that you give special attention to?

Thank you for your time!

Appendix II

In-depth Interview Guides

I. Interview guide for Advertising Agency Managers

1. How long have you been in commercial?
2. Do you think the dramatic commercials your agency produces appealing? How?
3. Do you have an advertisement policy or a guide book you follow?
4. Has there been any suggestion about Afan Oromo advertisements you have done so far?
5. Has anyone from your agency taken an intensive training on advertising?
6. What factors do you anticipate when you make commercial messages?
7. Do you think the commercial messages reach the target audience as intended? Why? Why not?
8. What is your attitude on the relationship between culture and commercials?
9. Do you use culture elements of the target audience in the commercials you produce? If yes how? If no why?
10. In your opinion which cultural value is more effective to address the target audience?

Thank you for your time!

II. Interview guide for Afan Oromo advertising performers

1. How long have you been working in Afan Oromo Advertisements?
2. To what extent you can decide on the style of production of Afan Oromo advertisements?
3. Do you think Afan Oromo advertisements you participate on is produced based on the culture of the Oromo society?
4. What do you think is the reason there is little advertising originally produced in Afan Oromo?
5. What do you think is the solution for the advancement of these advertisements?

Thank you for your time!

III. Interview guide for culture experts

1. What is culture?
2. How do you see the relationship between media and culture?
3. Do you think ETV Afan Oromo commercials give attention to cultural values of the target society?
4. Do you think disregarding cultural values affect the effectiveness of the commercials? How?
5. How do you evaluate ETV Afan Oromo commercials with regard to cultural values?

Thank you for your time!

Appendix III

Gaaffilee Gareewwan Dhimmicha irratti Mari'atan Gaafataman

Kutaa Tokko: **Odeeffannoo Dhuunfaa**

1. Maqaa/Koodii-----
2. Umurii -----
3. Hojii-----
4. Iddoo jireenyaa-----

Hirmaattonni Marii Garee Aadaa Oromoo irratti hubannoo qaban madaaluuf qabxiilee tajaajilarra oolan

Aadaalee Gurguddoo Uummata Oromoo	Eeyen	Lakki
Sirna Gadaa	√	
Irreecha	√	
Atetee, Eebba...	√	

Kutaa Lama: Waa'ee beeksisaa irratti hubannoo waliigalaa

1. Waa'ee beekisaa irratti hubannoo maalii qabdu?
2. Maaliif hojjetaman sinitti fakkaata?
3. Beeksisni eenyuuf xiyyeeffannoo kennee hojjetama jettanii yaaddu? Maaliif?
4. Sub-qunnamtii isa kam hordofuu jaalattu?

Kutaa Sadii: Ilaalacha Beeksisa irratti qaban.

1. Beeksisa isa kamtu qalbii keessan hawwata? Maaliif?
2. Beeksisa isa kamtu hubachuuf sinitti ulfaata? Maaliif?
3. Beeksisa ilaaltan keessaa maal jaalatta? Maaliif?
4. Akka yaada keessaniitti, beeksisoonni kunneen muuxannoo jireenya keessan waliin walfakkaatuu? (Yoo ta'e akkamitti? Yoo ta'uu baate hoo maaliif?)

Kutaa Afur: Beeksisaa fi Aadaa

1. Aadaa akkamittiin hubattu?
2. Nama Aadaa keessan kabaju tokko akkamiin addaan baastanii beektu?
3. Aadaa Oromoo ijoo ta'an keessaa kan beeksisa waliin deemuu danda'an kam fa'i?
4. Beeksifni tokko yemmuu hojjetamu aadaa irratti xiyyeeffachuu qaba jettanii amantuu? Maaliif?
5. Beeksisa kanneen keessaa aadaan Oromoo faayidaa irra oolan isaan kami?
6. Beeksisoonni kunneen dhiibbaan hawaasa irratti fiduu danda'an maal fa'i jettanii yaaddu?
7. Beeksisoota kanneen keessatti aadaan biyyoota alaa mul'atan kam fa'i?
8. Beeksifni aadaa biyya alaa of keessaa qabu aadaa biyyaa irratti dhiibbaa qaba jettanii yaadduu?

Kutaa Shan: Beekamtii Aadaa

1. Beeksisoota kanneen keessatti aadaa keessan waliin waan walfakkaatu agartaniittuu?

Kutaa Sadii: Ilaalacha Beeksisa irratti qaban.

1. Beeksisa isa kamtu qalbii keessan hawwata? Maaliif?
2. Beeksisa isa kamtu hubachuuf sinitti ulfaata? Maaliif?
3. Beeksisa ilaaltan keessaa maal jaalatta? Maaliif?
4. Akka yaada keessaniitti, beeksisoonni kunneen muuxannoo jireenya keessan waliin walfakkaatuu? (Yoo ta'e akkamitti? Yoo ta'uu baate hoo maaliif?)

Kutaa Afur: Beeksisaa fi Aadaa

1. Aadaa akkamittiin hubattu?
2. Nama Aadaa keessan kabaju tokko akkamiin addaan baastanii beektu?
3. Aadaa Oromoo ijoo ta'an keessaa kan beeksisa waliin deemuu danda'an kam fa'i?
4. Beeksifni tokko yemmuu hojjetamu aadaa irratti xiyyeeffachuu qaba jettanii amantuu? Maaliif?
5. Beeksisa kanneen keessaa aadaan Oromoo faayidaa irra oolan isaan kami?
6. Beeksisoonni kunneen dhiibbaan hawaasa irratti fiduu danda'an maal fa'i jettanii yaaddu?
7. Beeksisoota kanneen keessatti aadaan biyyoota alaa mul'atan kam fa'i?
8. Beeksifni aadaa biyya alaa of keessaa qabu aadaa biyyaa irratti dhiibbaa qaba jettanii yaadduu?

Kutaa Shan: Beekamtii Aadaa

1. Beeksisoota kanneen keessatti aadaa keessan waliin waan walfakkaatu agartaniittuu?

2. Beeksisoota kanneen erga daawwattanii booda jireenyi keessanii fi ilaalchi aadaa keessaniif qabdan jijjiirameeraa?
3. Namoonni beeksisa irratti hirmaatan akkaataa jireenyaa keessanii fakkaatanii hojjetuu?
4. Beeksisoota kanneen irratti Afaan Oromoo haala akkamiin faayidaa irra oole jettuu?
5. Beeksisoonni kunneen ilaalcha aadaa keessan irratti qabdan irratti dhiibbaa uumeeraa?
6. Haala beeksisni ittiin dhiyaate moo qabiyyee isaatu qalbii keessan hawwata?

Galatoomaa!

Gaaffilee gaaffii fi deebii qajeelchuuf oolan

I. Gaaffilee Hooggantoota Dhaabbilee Beeksisaatiif Dhiyaatan

1. Hojii Beeksisaa hojjechuu erga jalqabdani hagam ta'eera?
2. Beeksisoonni dhaabbanni keessan qopheessu nama hawwata jettanii yaadduu? Akkamitti?
3. Qajeelfama ykn seera beeksifni ittiin hojjetamu qabduu?
4. Beeksisoota Afaan Oromootiin armaan dura hojjetan irratti yaadni isin ga'ee beekaa?
5. Dhaabbata keessan keessaa hojjettoonni waa'ee beeksisaa irratti leenjii bal'aa fudhatan jiruu?
6. Yeroo beeksisa tokko hojjetan bu'aa maalii argamsiisaa jettanii yaadduu?
7. Ergaan beeksisa hojjetanii akka yaadametti daawwattoota bira ga'a jettanii yaadduu? Akkamitti?
8. Walitti dhufeenya Beeksisaa fi Aadaa irratti hubannoo maalii qabdu?
9. Beeksisa tokko yemmuu hojjetan aadaa hawaasa hojjetameefii xiyyeeffannoo keessa ni galchituu?
10. Akka yaada keessaniitti Aadaa Oromoo keessaa isa kamtu beeksisaaf ooluu danda'a?

Galatoomaa!

II. Gaaffilee Qopheessitootaa fi Hirmaattota Beeksisa Afaan Oromootiif Dhiyaatan

1. Beeksisa Afaan Oromoo irratti hijjechuu argii jalqabdani hagam ta'eera?
2. Qophii beeksisa Afaan Oromoo keessatti waan haammatamuu qabu murteessuuf carraa hagam qabdu?
3. Beeksisni Afaan Oromoo isin irratti hirmaattan aadaa sabichaa irratti bu'uureffamee hojjetame jettanii yaadduu?
4. Beeksifni Afaan Oromoon of danda'ee hojjetame muraasa ta'uu isaatiif sababni maali jettu?
5. Beeksisa kanneen sadarkaa isaanii guddisuuf falli maali jettu?

Galatoomaa!

III. Gaaffilee Ogeeyyota Aadaatiif Dhiyaatan

1. Aadaan maali?
2. Walitti dhufeenya Aadaa fi Dhaabbilee sab-qunnamtii gidduu jiru akkamiin ilaaltu?
3. Beeksisoonni Afaan Oromootiin qophaa'anii fi Televiziniin Itoophiyaatiin tamsa'an aadaa sabichaa irratti hundaa'uun hojjetaman jettanii yaadduu?
4. Aadaaf xiyyeeffannoo kennuu dhiisuun ga'umsa beeksisaa irratti dhiibbaa qaba jettanii yaadduu? Akkamitti?
5. Beeksisoota Televiziniin Itoophiyaa sagantaa Afaan Oromootiin tamsa'an gama Aadaatiin akkamiin madaaltu?

Galatoomaa!