

**COURSE  
GUIDE**

**MAC 332  
ADVERTISING COPYWRITING AND LAYOUT**

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## **INTRODUCTON**

MAC 332: Advertising Copywriting and Layout is a 2 Credit Unit course for undergraduate students in Mass Communication. The course materials have been prepared with the Nigerian context and background in focus but with global perspective. This Course Guide gives you an overview of the course content. It also provides you with information, the organisation and requirements of the course together with recommended texts.

The flock of quacks in the advertising industry and how professional misconduct is assuming the position of professional practice is alarming. Diverse advertising copies are borne out of mere creative and aesthetic prowess rather than principles and professional layout procedures. This call for concern in the advertising domain and rapid action before the standard of proper copy and layout principles are compromised.

This course is primarily aiming at teaching you the relevance, importance, principles and the processes involved in producing advertising copy and layout. This is a core communication course for students in your category. The course unveils the practice steps to producing advertising copy from a procedural approach. If you take out quality time to study this course, you would qualify to produce a standard and professional advertising copy and layout without challenges.

Advertising copy and layout is a specialised course in mass communication and reputation management activities that focuses on how best to apply relevant copy and layout principles, practices, strategies, techniques, models and tactile in an effort to properly attends to advertising issues, problems and projects and so ensure the achievement of sustainable patronages for advertisers and agencies.

The need for enlightenment and education on copy and layout start here and now, and should be pursued vigourously. Every student of this noble field should be ready to, not only acquire knowledge of the practice, but also be ready to spread, teach and impact others with the knowledge about it.

## **COURSE AIMS**

The aims are to equip you with the knowledge and understanding of copy and layout in advertising and how you can use your writing skills to achieve its role in the advertising industry. The followings would make up the broad aims that would be achieved:

- Introducing you to the concepts of copy and layout in advertising.
- Highlighting the processes involved in gathering advertising materials.
- Explaining copy and layout with diagrammatic expression for easy assimilation
- explaining layout and copy from the perspectives of print and electronic media

## **COURSE OBJECTIVES**

To achieve the aims set out above, MAC 332 has an overall objective apart from the specific objectives of the various component units. This unit's objective is spelt out at the beginning of each unit in the four modules. You are strongly advised to read them before you start working through the unit. You can as well consult it regularly as you progress with each unit. By meeting the objectives you count yourself as meeting the aim of the course as well.

## **WORKING THROUGH THIS COURSE**

To complete the course, you are required to read the study units and other related materials. You will also need to undertake practical exercise under the supervision of your facilitator. The exercises are to aid you bridge the gap between what obtains in the classroom with what obtains in the public relations houses. At the end of the course, you will be required to write and pass the final examination.

## **COURSE MATERIALS**

The major materials you will need for this course are:

Course guide  
Study units  
Assignment file  
Relevant textbooks.

As a beginner, you need to socialise with practitioners by visiting public relations agencies on your own.

## **STUDY UNITS**

There are 14 Units of four modules in this course as shown below:

**MODULE 1 PRINCIPLES OF ADVERTISING**

Unit1	Advertising: Meaning and Definitions
Unit2	Types and Classification of Advertising
Unit3	Process of Advertising
Unit4	Research in Advertising

**MODULE 2 PREPARING AND PRODUCING ADVERTISING MATERIALS**

Unit1	Concept of Advertising Copy
Unit2	Concept of Advertising Layout
Unit3	Stages of Preparing Advertising Materials
Unit4	Advertising Campaign Planning
Unit5	Developing and Executing the Advertising Plan

**MODULE 3 PRACTICAL PRODUCTION OF ADVERTISING COPY**

Unit 1	Design and Illustration of copy in Advertising
Unit 2	Creative and production Tactics in Print Advertising
Unit 3	Preparation and Production of Television commercials
Unit 4	Guidelines for Evaluating copy outputs

**MODULE 4 ADVERTISING MEDIA PLANNING AND STRATEGY**

Unit 1	An Overview of Media Planning
Unit 2	Advertising Media Objectives
Unit 3	Media Planning in Advertising Agency

**ASSESSMENT**

An assessment file and a marking scheme will be made available to you. In the assessment file, you will find details of the work you must submit to your tutor for marking. There are two aspects of the assessment of this course: the tutor marked and the written examination. The marks you obtain in these two areas will make up your final marks, with the Tutor Marked assignment acting as your Continuous Assessment (CA). The assignment must be submitted to your tutor for final assessment in accordance with the deadline stated in the presentation schedule and the assignment file. The work you submit to your tutor for assessment will count for 30% of your total score.

## TUTOR-MARKED ASSIGNMENT

You will have to submit a specific number of the (TMAs). Every unit in this course has a Tutor-Marked Assignment. You will be assessed on four (4) of them but the best three performances from the (TMAs) will be used for your 30% grading. When you have completed each assignment, send it together with the Tutor-Marked Assignment form to your Tutor. Make sure each assignment reaches your tutor on or before the deadline for submission. If for any reason you cannot complete your work on time, contact your tutor for a discussion on the possibility of an extension. Extension will not be granted after the due date, unless under exceptional circumstances.

## FINAL EXAMINATION AND GRADING

The final examination will be a test of three hours. All areas of the course will be examined. Find time to read the units all over before your examination. The final examination will attract 70% of the total course grade. The examination will consist of questions which reflect the kinds of self assessment exercises and tutor marked assignment you have previously encountered. And all aspects of the course will be assessed. You should use your time between completing the last unit and taking the examination to revise the entire course.

## COURSE MARKING SCHEME

The following table lays out how the actual course mark allocation is broken down:

Assessment	Marks
Assignment: Best Three Out of Four Marked	30%
Final Examination	70%
Total	100%

## PROFESSIONAL SCHEDULE

The dates for submission of all assignments will be communicated to you. You will also be told the day of completing the study units and the dates for examinations.

## COURSE OVERVIEW

Unit	Title of Work	Weeks Activity	Assignments
<b>Module 1 PRINCIPLES OF ADVERTISING</b>			
Unit 1	Advertising: Meaning and Definitions	Week 1	Assignment 1
Unit 2	Types and Classification of Advertising	Week 2	Assignment 2
Unit 3	Process of Advertising	Week 3	Assignment 3
Unit 4	Research in Advertising	Week 4	Assignment 4
<b>Module 2 PREPARING AND PRODUCING ADVERTISING MATERIALS</b>			
Unit 1	Concept of Advertising Copy	Week 1	Assignment 1
Unit 2	Concept of Advertising Layout	Week 2	Assignment 2
Unit 3	Stages of Preparing Advertising Materials	Week 3	Assignment 3
Unit 4	Advertising Campaign Planning	Week 4	Assignment 4
Unit 5	Developing and Executing the Advertising Plan	Week 5	Assignment 5
<b>Module 3 PRACTICAL PRODUCTION OF ADVERTISING COPY</b>			
Unit1	Design and Illustration of copy in Advertising	Week 1	Assignment 1
Unit 2	Creative and production Tactics in Print Advertising	Week 2	Assignment 2
Unit 3	Preparation and Production of Television Commercial	Week 3	Assignment 3
Unit 4	Guidelines for Evaluating copy outputs	Week 4	Assignment 4
<b>Module 4 ADVERTISING MEDIA PLANNING AND STRATEGY</b>			
Unit 1	An Overview of Media Planning	Week 1	Assignment 1
Unit 2	Advertising Media Objective	Week 2	Assignment 2
Unit 3	Media Planning in Advertising Agency	Week 3	Assignment 3

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**MAIN  
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## **MODULE 1      PRINCIPLES OF ADVERTISING**

Unit1	Advertising: Meaning and Definitions
Unit2	Types and Classification of Advertising
Unit3	Process of Advertising
Unit4	Research in Advertising

### **UNIT 1      ADVERTISING: MEANING AND DEFINITIONS**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	The Concept of Advertising
3.1.1	Definition of Advertising
3.1.2	Components of advertising
3.1.3	Advertising and the Communication Process
4.0	Summary
5.0	Conclusion
6.0	Tutor-Marked Assignment
7.0	References/further reading

#### **1.0      INTRODUCTION**

This unit introduces you to the concept of advertising. It will give you understanding of what advertisements are, and basically the components of advertisements. This will serve as baseline information necessary in further studies of advertising and advertisements.

#### **2.0      OBJECTIVES**

At the end of this unit, you should be able to:

- summarise the different views in the definitions of advertising
- give a clear cut definition of advertising
- describe the components of advertising
- describe the relationship between the human communication process and advertising.

### **3.0 MAIN CONTENT**

#### **3.1 The Concept of Advertising**

Manufacturers use a wide variety of communication tools to initiate and maintain contacts with the prospects and customers. These tools include solicitation letters, newspaper/radio/television advertisements and commercials, event sponsorship, publicity, tele-marketing sale calls and statement stuffers. All of these are marketing communication tools and so is advertising. Advertising is a marketing communication tool aimed at causing sales of any product, idea or service.

##### **3.1.1 Definition of Advertising**

The nature of advertising has attracted different definitions to it as a concept. Journalists may define it as a communication, public relations or a persuasive process; sociologists and economists may view its social significance or its economic importance; philosophers and moralists may want to view it from its ethical perspective and impact on behaviour. These perspectives are very important, but a clear cut definition of advertising must be given for direction in this study.

W. Arens, M. Weigold and C. Arens, (2008) define advertising as ‘a structured and composed non-personal communication of information, usually paid for and persuasive in nature, about products (goods, services and ideas) by identified sponsors through various media’.

##### **3.1.2 Components of advertising**

- (a) Advertising is actually made up of a message to be communicated in a structured and composed manner. It puts to use both verbal and non-verbal elements composed to fill specific space and time formats usually pre-determined by the sponsor.
  - (i) A print advertisement is composed of pictures and words usually put on a specific page and space in the newspaper or printed material usually paid for by an identified sponsor.
  - (ii) A television commercial is usually made up of pictures, spoken and written words with songs transmitted at a given broadcast time for a specific duration, usually paid for by the advertiser or sponsor as the case may be.
- (b) Advertisements are usually directed to a group of people which may not necessarily be large and heterogeneous. It is not usually directed at individuals, therefore, It is a non-personal or mass communication. The audience can be consumers who already

know of the product or prospective who already know of the product or who are to be brought to the knowledge of the product.

#### Example

MTN's slogan 'Your best connection' refers to the over 3 million customers of theirs even when the 'your' seeming to be talking of an individual.

- (c) Advertisements are usually paid for by identified sponsors. You must note that some advertisements, like public notices are not paid for. They are structured, non-personal, and persuasive communication.

#### Example

A commercial or advert for 7-up, MTN, Joy soap, etc. are usually paid for by the manufacturers or producers of such products but public information on '...Good People, Great Nation....' For instance, is not usually paid for.

- (d) The intention of most advertisements is to persuade their customers or prospects to patronise their product. However, depending on the type of advertisement, it may just intend to inform otherwise against persuasion.

#### Example

MTN is persuading its consumers to migrate to its 'family and friends' product with its advertisement, but NAFDAC is informing it's audience to buy drugs from the right places to prevent usage of fake drugs.

- (e) In advertising, there must be products to be advertised. The product may be goods, services or ideas. Consumers or prospects are exposed to products through advertising.

#### Example

Products can be tangible; goods like soap, food, clothes, phones, etc intangible services; bank services, access to calls, courier services, etc; ideas like knowledge gained from trainings etc are products.

- (f) Advertisement messages are definitely sent through a medium. Since it is a non-personal communication, the mass media is the most likely channel.

#### Examples

Radio, newspapers, televisions, magazines, the internet etc.

### **3.1.3 Advertising and the Communication Process**

Communication is no longer new to us; we have been studying it for some time now. We also know now that advertisement is communication. It, therefore, requires the communication process. It is important that an advertiser gets really familiar with the human communication process because it is needed to creatively and truthfully present their product in the best ways to achieve its advertising aim. We shall, therefore, remind ourselves that the communication process, according to J. Pearson, P. Nelson, S. Titsworth and L. Harter (2003), involves a source, who is the message initiator; the receiver, who is the message target; the message, which is the idea; thought or feeling, which the sender wants to communicate; the channel, which is the means by which the message moves from source to the receiver, and feedback, which is the receiver's response to the message. While we relate this advertising, we will see that the source is the sponsor made up of the person who pays for the advert copy as well as the team who created the advert. The receivers are the target audience which is said to be a wide range of people. The message is the advert copy itself projected through a channel, broadcast or print, or even the new media. Feedback is measured usually by sales, phone enquiries, visiting the product's website and so on.

#### **SELF-ASSESSMENT EXERCISE**

Define advertisement and state its components.

### **4.0 CONCLUSION**

Advertising is seen differently by different professionals as the case may be. The angle from which an economist sees advertising differs from how a communicator sees it. More so, a marketer sees advertising as a tool to help him sell his product or service very quickly. Adverts can appear in different forms, sometimes as publicity; which is a non-paid awareness of a brand. Advertising sometime may be viewed as marketing, public relations and so on. The general consensus about advertising is the fact that it is a communication tool used to create sales messages to a target audience.

## 5.0 SUMMARY

In summary, the major points treated in This unit are:

- Advertising definition is in line with its components which are
  - a. structured and composed of non-personal communication process
  - b. persuasive message paid for by an identified sponsor
  - c. about a product (good, service or an idea)
  - d. through a specified mass media.
- Advertising uses the communication process of sender, message, receiver, channel and feedback.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. What is advertising?
2. Describe the human communication in advertising.

## 7.0 REFERENCES /FURTHER READING

Arens, W. (1999). *Contemporary Advertising*. USA: R. Irwin. Inc.

Arens, W. (2002). *Contemporary Advertising*. USA: R. Irwin. Inc.

Arens, W. (2008). *Contemporary Advertising*. USA: R. Irwin. Inc.

Anyacho, R. (2007). *Advertising: Principles and Practice- The Nigerian Perspective*. Lagos: Tee Jay Enterprises.

Bovee, C. & Arens W. (1992). *Contemporary Advertising*. USA: R. Irwin Inc.

Ibrahim, G. (2000). *Advertising: A Definitive Approach*. Ibadan: Stirling-Horden Publishers.

Okunna, S. (2002). *Teaching Mass Communication: A Multi-Dimensional Approach*. Enugu: New Generation Books.

## **UNIT 2    TYPES AND CLASSIFICATION OF ADVERTISING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main content
  - 3.1 Functions of Advertising
  - 3.2 Types and Classes of Advertising
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 6.0 References and further reading

### **1.0 INTRODUCTION**

This unit brings you to the knowledge of the functions, various categories and classes of advertising. This is a follow-up to the concept of advertising. It will help in the knowledge of relating the nature of the product to the advertisement audience.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- identify the functions of advertising
  - identify the classes which different kinds of advertisements fall
- Note the types of advertisements at his disposal as a copy designer.

### **3.0 MAIN CONTENT**

#### **3.1 Functions of Advertising**

The functions of advertising vary and are relative to the advertiser. Advertising can render the following functions: marketing, information, persuasion, education and reminding.

##### ***Marketing***

Advertising is used to create awareness for a product to be marketed. It is a link between the advertiser and the target market. Anyacho, (2007) notes that advertising supports marketing and also helps a company reach its marketing objectives.

***Information***

Information as a function of advertising gives relevant details about the product to the consumer or its product. It highlights the existence of the product, benefits, location, price, etc. It is useful in building a positive brand image for the product.

***Education***

This establishes the basic knowledge about the availability, usage and other alternative to the product. It can offer the right choice and open the consumers' mind to the quality of products available to improve their standards of living.

***Persuasion***

Persuasion in advertising is used to ensure a change of attitude in a consumer or prospect in favour of the product. It motivates the consumer to try the product or keep using it as the case may be.

***Reminding***

Advertisements helps to keep the product in the mind of the consumer. A continuous display of advertisements on the media helps to keep consumer in constant reminder that the brand is available and can be purchased at sales spots.

***Cultural transmission/entertainment***

Above these, advertising serves to transmit culture as well as entertain its audience. Parts of the primary roles of advertising are to entertain its target audience. Where advertising fails to achieve this, it may lose its sales message, thereby turning off the target consumer from purchasing the products. Advert that mixes work with play gets the votes of the audience. Also, culturally, advertising should reflect the culture of the target audience.

**SELF-ASSESSMENT EXERCISE**

- i. List seven function of advertising.
- ii. What function of advertising provides details of the product to the consumer?

**3.2 Types and Classes of Advertisements**

The types and classes of advertisements will be treated as one here, because in discussing the classes of advertising, the types of advertisements will be considered. Arens, (1999) and Anyacho, (2002) have classified advert into four (4) groups. They are:

- (a) Target audience
- (b) Types of media
- (c) Geographical area covered
- (d) Purpose of the advertisement.

### **Classification by Target Audience/Purpose**

Classification of adverts by target audience is strongly tied to the purpose of the advert. This is so because the purpose of the advert determines its target audience. The manufacturer of any product usually determines the purpose of the products. The position of the product in the product life circle and also determines the purpose of the advert. Different forms of advertisements suits the different stages of the product life circle. They include:

- i. Information advertising
- ii. Consumer advertising
- iii. Trade advertising
- iv. Public relations advertising.

### **Classification by Types of Media**

This classifies adverts according to their channels of exposure.

They are:

- (a) Newspaper adverts
- (b) Magazine adverts
- (c) Television commercials
- (d) Radio commercials
- (e) Direct mail
- (f) Out-door advertising.

These and more can further be divided into the theme (above-the-line) media and the scheme (below-the-line media). Examples of the above the line-media include: radio, television, newspaper and magazine adverts while below-the-line media include stickers, posters, calendars, pamphlets and so on.

### **Classification by Geographical Area**

This class identifies the advert by the location of the target audience.

They are:

- (a) International adverts
- (b) National adverts
- (c) Regional adverts
- (d) Local adverts

### **SELF-ASSESSMENT EXERCISE**

List at least 10 types of advertisements you know.

## **4.0 CONCLUSION**

The classification of advertising has helped to streamline or narrow advertising to a simple and comprehensive discipline. With this breakdown, any advertiser could choose what kind of advertising he wishes to disseminate his sales messages through. This division can also help an advertiser to choose from various available media in order to reach out to prospective consumers.

## **5.0 SUMMARY**

This unit has identified the functions of advertising from the view point of allied disciplines and concepts like:

- Marketing
- Information
- Persuasion
- Reminding
- Education as well as cultural diffusion and entertainment.

The classes and types of adverts have also been identified to include classification by:

- (a) target audience and purpose.
- (b) media used
- (c) geographical location

The types of adverts derived from these classes include:

- (a) Information adverts
- (b) Consumer adverts
- (c) Trade advert
- (d) Local advert
- (e) International adverts, etc.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. State the difference between a commercial and an advertisement.
2. Discuss above-the-line and below-the-line media of advertising.

## 7.0 REFERENCES/FURTHER READING

Arens, W. (1999). *Contemporary Advertising*. USA, R. Irwin. Inc.

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Okunna, S. (2002). *Teaching Mass Communication: A Multi-Dimensional Approach*. Enugu, New Generation Books.

## **UNIT 3      PROCESS OF ADVERTISING**

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- 3.0 Main Content
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  - 3.2 The Advertising Agency
    - 3.2.1 Types of Advertising Agencies
  - 3.3 The Media of Advertising
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked assignment
- 7.0 References/Further reading.

### **1.0 INTRODUCTION**

This unit is poised to examine the process of advertising which goes from the advertiser to the advertising agency through the suppliers, then to the media before it reaches the target audience. This unit would show the various processes an advertisement would go through before reaching the stage of completion. Advertising is not done haphazardly; hence, a team of experienced professionals is required to produce an effective one, such that can drive the sales message to audience.

### **2.0 OBJECTIVES**

At the end of this unit you should be able to:

- explain the players in the advertising process
- identify the role of each player in the advertising process.

### **3.0 MAIN CONTENT**

#### **3.1 The Advertising Process**

Just like most other endeavours, advertising is a process that involves different players. Different units contribute their quotas to achieve advertisements. These units or players as we may call them play individual but vital roles which are linked in such a way that the absence of one affects the entire process or output. These players are the advertisers, the advertising agencies, the suppliers and the media.

**The Advertiser**

We can also call them clients; advertisers according to Arens, *et al* (2008) are companies, manufacturers, patenters, developers, producers, firms or any outfit that has a product to advertise. They sponsor advertising for themselves and their products. Their sizes differ and range from small independent businesses to huge international multinational companies. So also do they differ in types. Companies can offer services, goods, or ideas like banks; a social manufacturing company or a consultancy firm.

Advertisers have been classified into four: local, regional, national and international advertisers.

***Local Advertisers***

Also known as retail advertisers, local advertisers are advertisers who advertise directly to consumers. Usually they employ personal selling, publicity sales promotion and other marketing strategies to get sales for their product. Four types of local advertisers have been identified to include: dealers or major distributors of big national or international firms; stores that sell a variety of products e.g. a provision store; specialty businesses and services like banks, insurance brokers etc and; governmental and non-profit organisations. Three other types of local advertising are product advertising, institutional advertising and classified advertising.

***Regional Advertisers***

Regional advertisers are companies who operate within a certain region usually made up of some states put together. Example is 'Baby Rising Powder' produced in south-south Nigeria and common in south-south states and adjunct states to the south-south region. Another example is Aqua Rapha table water produce in Enugu by Aqua Rapha Investment Nigeria Limited and marketed in the whole of the South-East Nigeria. Usually, regional advertising are extended only to areas where their market reaches.

***National Advertisers***

These are larger than the regional advertisers because usually they cover many more states or at least more than one or two regions. Ideally, their markets cover an entire nation.

***International Advertisers***

Also called trans-national advertisers, international advertisers are companies or firms who extend their product market to foreign countries. Examples are: Toyota, Honda, Google, Microsoft, MTN, KLM, Cocoa Cola, etc.

## 3.2 The Advertising Agency

These are organisations that help advertisers produce their advert copy. You may be curious and want to know why companies will not just create their own advertising copies by themselves and save costs or why an advertiser will rather use an agency over another despite the exorbitant bills of the former. The role of advert agencies will give an insight to this.

Arens (2008) quoting the American Association of Advertising Agencies has defined an advertising agency as ‘an independent organisation of creative people and business people who specialize in developing and preparing marketing and advertising plans, advertisements and other promotional tools’. Nwawenne (2003) adds that an advertising agency also purchases advertising space and time in various media on behalf of different advertisers or sellers to help them find customers for their products.

These definitions give an insight to the role of advertising agencies. Because advertising agencies are independent, that is they are not owned by the advertisers or their managements, they stand to view the product objectively and can bring in objective view points to advertisers’ businesses.

Secondly, they harness different business people and creative people to carry out production jobs for advert copies. They also carry out research for advertisers (their clients) to determine a most suitable media for advertising their products. Usually, they negotiate, contract and arrange for commercial space and time with various media including digital media for their clients.

Advertising agencies are loyal only to their clients (the advertisers). Their obligation morally, financially and otherwise is to their clients. Advertisers in turn rely on them to create more effective advertising and select more effective media than they can themselves. They employ the services of advertising agencies in their own interests.

### 3.2.1 Types of Advertising Agencies

Advertising agencies are usually classified by their geographic range, the types of services they offer and the types of businesses they do. Hence, they include:

*Geographically*, advert agencies are grouped into local; regional and national agencies; and international agencies. By what services they

offer, advert agencies are grouped into full service agencies and specialized service agencies.

*Full service* advert agencies offer both advertising and non-advertising services to their clients. Advertising services offered include planning, creating and producing adverts; carrying out research and selecting media while non-advertising services include packaging, public relations, producing sales promotion materials, annual reports and so on. This kind of advert agency is either a General consumer agency or Business to Business agencies.

*Specialized* service agencies offer specific services to their clients such as creative boutiques, media buying services and interactive agencies.

### ***In-house Agencies***

These are advert agencies fully owned by advertisers. Usually, they carry out the same function as an independent advert agency would but they are under the directives of the management of the company.

### ***Advertising Suppliers***

Suppliers are organisations or people who produce specialized services to the advertising business. These services may not be peculiar to advertising only; advertising certainly cannot do without them. They are a very wide range depending on the nature and type of advert copy to be produced. They include: art studios, web design houses, artists, film and video production, production houses, and research companies.

## **3.3 The Media of Advertising**

The media in advertising refers to vehicles through which advertising messages reach its target audience, the customer. They are an important link between the manufacturer or organisation and their customer or prospective consumers bringing them the advert messages intended to create or maintain sales.

The media in advertising are also a very broad range from prints, electronics, and digital interactive media to out-of-home, direct mail and other media. Sometimes, advertisers or advert agencies use foreign media which are actually the local media peculiar to different countries or cultures. This is because advertisements must be carried in a way the audience will understand and identify with.

## **SELF-ASSESSMENT EXERCISE**

- i. Explain the advertising processing and mention the key players.
- ii. Briefly explain the differences between an in-house and independent advertising agency.
- iii. Explain if an advertising copy can be disseminated on more than one media?

## **4.0 CONCLUSION**

Advertising process involves an army of creative professionals. These professionals are specialist in a particular aspect of the advertising process; making the job, however, interesting. The input of an individual is never enough to get the copy to a desired destination. Just like manuscript needs to be proofed and edited back and forth until it is free of errors, so is advertising copy. The advertising process involves professionals like: graphic artist, public relations expert, marketing executive, illustrator, engineer, writer, artist, etc.

The peculiarity of an advertising copy has great impact on whether to engage independent or in-house advertisers; also, the geographical location of the advertisement would as well affect the appropriation that would be allocated to the campaign. A locally made advertisement would cost less than a regional and national advertising respectively. The media of advertising vary and are broad, hence, various means of advertising abound, and all an advertiser needs to do is engage professionals who would identify the right media for the campaign he is sponsoring.

## **5.0 SUMMARY**

The advertising copy begins from the minds of the advertisers through the office of the advertising agency either in-house or independent, with the help of the suppliers through the media, print, electronic, or interactive media to the customers or consumers. This unit x-rayed the process of advertising, pointing at the key players, types of advertising based on geographical disparities; advertising agency was quickly examined with emphasizes on the independent and in-house varieties. The Unit was concluded with brief explanation of what advertising media is.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. With a diagram, present the advertising process.
2. Discuss the role supplier's play in producing an advert copy.

## 7.0 REFERENCES/FURTHER READING

Arens, W. (1999). *Contemporary Advertising*. USA: R. Irwin. Inc.

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## **UNIT 4 RESEARCH IN ADVERTISING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What is Advertising Research?
  - 3.2 Applying Research to Advertising Decision making
  - 3.3 Steps in the Research Process
  - 3.4 Important Issues in Advertising Research
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 References/ Further Reading

### **1.0 INTRODUCTION**

Research is expedient in most endeavours. In advertising, why do we need to carry out a research? How is this research applied to advertising decision? What process must be followed in carrying out the research and what important issues exist in advertising research? These are the areas to be discussed in this unit.

### **2.0 OBJECTIVES**

At the end of this study, you should be able to:

- explain what advertising research entails
- discuss how to apply research to advert decision making
- identify and follow the important steps in the research process
- point out important issues in advertising research and ways to combat them.

### **3.0 MAIN CONTENT**

#### **3.1 What is Advertising Research?**

Advertising research provides the needed information for advertising decisions. It helps manufacturers or advertisers know how people perceive their products, how competition is viewed, what image or brand of the company is most credible and what advertisements offer the greatest appeal. This information will help to develop an effective advertising campaign.

Arens (2005) defines advertising research thus, ‘... it is the systematic gathering and analysis of information to help develop or evaluate advertising strategies, individual advertisements and whole campaigns.’

### **3.2 Applying research to advertising decision making**

The purpose of advertising is enormous depending on the advertising objectives and strategies. Generally, Arens has grouped this purpose into four categories; they are:

- a. Advertising strategy research
- b. Creative concept research
- c. Pre-testing and
- d. Post-testing.

#### **(a) *Advert Strategy Research***

Advertising strategy research is used to seek information about the creative mix, which elements are usually blended to achieve advertising strategy. The elements of the creative mix are; product concept, target audience, communication message and creative message. In other words, advert strategies are created by a blend of all or some of these elements. We shall consider them briefly:

##### **(i) *Product Concept***

Studying the product concept helps the advertiser know how consumers perceive their brands, what qualities lead to initial purchases of their products and eventually to brand loyalty. Also, research will help the advertiser objectively build a unique product concept which aim at highlighting the values of the product to the customer at every level-distributor/wholesaler and retailer.

In advertising, each brand and product categories responds differently. Therefore, each advert created must be based on a specific template formed from an understanding of it consumers’ wants, needs and motivation. Effective research will aid effective positioning strategy for any brand or product then leave advertising to shape and inanity the specific brand’s position and image over time.

##### **(ii) *Target Audience Selection***

There is definitely an audience for any product. No product is ever targeted to ‘everybody’. Research is, therefore needed to identify who exactly the advert should go to and to develop a rich profile of the brand’s target audience. Research will also help differentiate customers

who are primary users from the secondary users and also study them properly to understand their demographics, geographic, psychographics and purchase behaviours, especially to identify specific factors that affect the purchasing behaviour.

In most cases however, the dominant concept of research is employed because of limitations like finance, manpower, and so on. The dominant concept describes the situation where researchers are carried out among pre-determined markets (geographic, demographic and others) that are identified as the most important to product sales and targeting those where it can focus its resources to achieve advertising dominance.

(iii) *Media Selection*

In this area of advertising research, media research is the most patronised. Media research is the systematic gathering and analysis of information on the reach and effectiveness of media vehicles. Here, other research agencies is expedient especially those that deal specifically with the mass media vehicles, their effectiveness among their diversified audiences.

(iv) *Message to Selection*

Findings from research help to determine the direction an advert copy will take. By studying consumers, advert messages are actually developed. Their likes and dislikes about the product is identified, components that determine preference for a particular product, especially about another brand is identified and advert messages are designed to highlight product components that will suit the target audience.

(b) *Creative Concept Research*

Having designed the advertising strategy in research, the creative concept for the advert is the next phase. The creative concepts actually describe the presentation or appearance of the advert copy. It answers the question, how can the advert copy be presented to appeal or attract to the audience? The make-up of the copy must be able to attract the audience attention.

At every stage of developing the copy, research is relevant. Once a concept is developed, research helps to identify flaws in the concept e.g. a focus group discussion can be organised to discuss the pros and cons of the concept. When a conclusion is reached, the copy is produced and tested. This leads us to the next purpose of advertising research.

### **(c) *Pre-Testing and Post Testing***

Since advertising cost is huge, advertisers always want value for their money. One way to identify the presence of this value they seek is by testing the copy among a small group of the advert audience. Where copies are tested and desired values are not achieved, a re-strategising or review of the copy is done. Testing is categorised into two-testing before and after the target audiences are exposed to the copy.

Testing helps the advertiser make decisions especially as it refers to the product concept, product market, the consumer motives (by ensuring that the product are presented to suit consumer motive for consumption), message performance and media decisions. Also, testing helps the advertising assess overall performance of the advert copy.

## **3.3 Steps in the Research Process**

There are five basic steps in advertising research. They include the followings among others:

1. Analysing the situation and defining the problem.
2. Conducting explanatory research (usually informally).
3. Establishing research objectives.
4. Conducting formal research.
5. Interpreting and reporting the findings.

### **(1) *Situation Analysis and Problem Definition***

This is the first and most important step in research because it is upon the identified problem that the research itself is based. In other words, the research is solving the problem you have identified. Therefore, this step requires that every stage of the product be evaluated and results be properly analysed to recognise a challenge or problem.

Big companies or advertisers achieve this using the marketing information system (MIS), a procedure designed to generate continuous, orderly flow of information for use in making decisions.

### **(2) *Conducting Exploratory Research***

At this stage, informal research is used to learn more about the market, the competition, and the business environment with the aim to better defining the problem. Here primary and secondary data can be used. Primary data are information collected from the target market about a specific problem, while secondary data are information previously collected or published usually by the firm or other organisation and are

meant for some purposes other than the current research aim. Many a times, these secondary data exposes the researcher to a possible problem not previously identified.

### **(3) *Establishing Research Objectives***

More often than not identify the problem calls for primary research to be able to solve the identified problem. To carry out this primary research, specific research objectives must be set. In establishing your objectives, you must be specific, i.e. straight to the point, the objectives set must be one that can be achieved (i.e. they must be achievable), they must be measurable. These objectives form the basis for research questions that answers must provide the needed information to meet their advert aim or research objectives.

### **(4) *Conducting Formal Research***

This is the process of executing the primary research, where data are gathered primarily. Two ways of conducting a formal research are; qualitative and quantitative methods.

#### **(i) *Qualitative methods***

Using the qualitative methods, the researcher wants to know value of advertising to the product. This is usually determined by consumers' response to the advertisement. Consumer responses usually are determined by their thoughts and feelings about the product. Therefore, where consumer impression is sought, qualitative research is very useful. It helps elicit in-depth open-ended responses rather than yes or no answers. Methods used in qualitative research are usually either the projective or intensive techniques.

The projective techniques help the advertiser to understand audience subconscious feelings, attitudes, interests, opinions, needs and motives. Usually direct questions are asked using a sentence like "what kind of biscuits are common around here" to get information.

The intensive technique helps researcher identify respondent's deeper feelings. The most common used are interviews and interviewing techniques like focus-group discussions.

#### **(ii) *Quantitative methods***

Quantitative methods of research helps gain hard statistics about market conditions and situations which are reliable, and dependable. The observation, experiments and survey are useful here.

### **(5) *Interpreting and Reporting Findings***

Here findings are presented usually using tables and graphs and worded explanations for easy understanding.

## **3.4 Important Issues in Advertising Research**

Some issues common in advertising research is centered on the accuracy of the findings. This is usually determined in quantitative research by the validity. We mean that the research must be objective and reflect the true status of the product market. Reliability of findings on the other hand is determined by the repeatability of the finding. This is to say that the findings must be similar if research is conducted among a lower number of respondents over and over again. Reliability and validity is measured by the sampling methods used, the way questionnaires are designed, and the tabulation and analysis of the data.

### **SELF-ASSESSMENT EXERCISE**

- i. Define and explain the term “Advertising Research”.
- ii. Mention and explain the ways of applying research to advertising decision making.
- iii. Explain the five steps of advertising research.

## **4.0 CONCLUSION**

Research is one crucial element in advertising. Any advertising campaign embarked upon without adequate research would result in a futile mission. Advertising agencies, after receiving brief meeting spring into actions as to probing and investigating the problems of the advertisers. When this is thoroughly done, the agency starts to suggest possible solutions to them. Though, it is not spelt out during advertising contact meeting that the agency would have to research on the brief given to it, however, it is inevitable to do such, less, the agency would be shooting aimlessly and hitting nothing thereafter. Hence, it is called “a trial and error syndrome”.

Research is incorporated in the advertising process; it is a necessity for every agency to perform its rituals in-order to get the best out of its creative efforts.

## **5.0 SUMMARY**

We saw in this unit that advertising research is a systematic way of gathering and analyzing information that will help develop or evaluate advertising strategies, individual advertisements and the whole advert campaign. We saw also that research is relevant designing your advert

strategy which elements are made the product concept, the target audience selection, the media selection and the message selection. Research as we saw is also applicable to the creative concept where the most appealing presentation of the advert copy to the audience is determined. Finally, research is then used to carry out either a pre-test or post-test of the advert copy to determine its effectiveness.

The steps in the research process were then identified to include analysing the situation to determine the problem, conducting exploratory research to define the specific problem, establishing the research objectives from the problem identified, conducting formal research with the view of getting the problem solved and then interpreting and reporting findings.

Accuracy, validity and reliability have been a recurring challenge in every research endeavour. This is not different in advertising research.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Present a research proposal for advertising 'Lota Beauty Soap'.
2. How would you use research to advertise 'Pillar Insurance Company'?

## **7.0 REFERENCES/ FURTHER READING**

Arens, W. (1999). *Contemporary Advertising*. USA: R. Irwin. Inc.

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## **MODULE 2      PREPARING AND PRODUCING ADVERTISING MATERIALS**

Unit 1	Concept of Advertising Copy
Unit 2	Concept of Advertising Layout
Unit 3	Stages of Preparing Advertising Materials
Unit 4	Advertising Campaign Planning
Unit 5	Developing and Executing the Advertising Plan

### **UNIT1      CONCEPT OF ADVERTISING COPY**

#### **CONTENTS**

1.0	Introduction
2.0	Objectives
3.0	Main Content
3.1	Advertising Copy
3.1.1	Elements of an Advertising Copy
3.1.2	Vital Question to Ask Before Displaying a Copy
4.0	Conclusion
5.0	Summary
6.0	Tutor-Marked Assignment
7.0	References/Further Reading.

#### **1.0      INTRODUCTION**

Copy is an integral aspect of advertising campaign, without it no advertising agent is acknowledged; besides, without a creative and persuasive copy, an advertising campaign becomes futile. Copy makes up the sum of the business of advertising. It is why advertising business is evolving and succeeding. A copy gives a good return to the advertiser. Where an advertising agency care less about creativity in the preparation of a copy, such would pack up from business. The creative department is responsible for writing and development of a copy in any advertising agency. In this unit, we shall examine the totality of copy concept, afterward we shall look into other areas that would enable us fully appreciate this concept.

#### **2.0      OBJECTIVES**

At the end of this unit, you should be able to:

- explain what a copy is in the light of advertising
- recognise advertising as a professional discipline.

### 3.0 MAIN CONCEPT

#### 3.1 Advertising Copy

Advertising copy is the sum of all the elements of a creative work. These are elements annex to produce a ready-to-disseminate advertising message. The elements that make up a copy include: headlines, sub-headlines, texts, pictures, sounds, and every other thing that would make the success of the advertising campaign; be it electronics, print or social media.

Ucheanya, (2013: 60) opines that “advertising copy is to perform the function of development of familiarity with the brand name, shapes, motive and desire to build believability and to provide a reason for selecting a particular brand over all other competing brands.” The existence of a copy is the reason for why most advertising agency craves for excellent copy writers. Copy writing is a painstaking and herculean task which requires critical thinking and application of ideas to the briefs received from the advertiser in order to produce a salesmanship content that can provoke purchases from the target audience. Many products are competing earnestly for large market shares and as a result, advertisers invest heavily on advertising to enable them enough publicity that would drive traffic to them as much as possible.

According to Ucheanya (2013), it is the function of a copy to heighten the Unique Selling Point (USP) so that the target audience would begin to get attracted to the brand, patronise it and maintain patronage for as long as it existed in the market. The person who writes the copy is known as a copywriter.

The copy writer concerns himself with every element that will appear in the complete advertising message. He ensures that all the copy elements are correctly and creatively interplayed to ensure successful sales return after the campaign is launched. A copywriter is an individual who is professionally trained in advertising methods, techniques and tactics and who has good years of experience during which he acquired skills, expertise and creative endowments in an advertising agency.

There are no rules that state how copy elements should be applied; this is why advertising is regarded as a highly creative job. Ucheanya (2013) supports this by saying “it does not matter if advertisement begins with an illustration”. The expression of copy elements is the sole responsibility of the creativity of a copy writer.

Copy writing is also a variety in advertising copy. It is the process or art of annexing those elements that will project a brand to its audience in

order to get patronage in return. John-Kamen (2006) posits that “Since advertising space is very valuable, the copy writer must convey his message without waste of words. He must condense a bridge and revise what his reader thinks in a thousand ways.

## SELF- ASSESSMENT EXERCISE

Explain what you understand by advertising copy.

### 3.1.1 Elements of an Advertising Copy

There are some basic elements of an advertising copy. Some advertisements may contain almost all, while some may contain two or three elements, the most important to the copy is its ability to deliver and get desired result. As mentioned earlier, no rules guide the application or usage of copy elements; it is solely the creative responsibility of the copy writer to determine that. The following are the basic elements of an advertising copy:

1. The headline
2. The sub-head
3. The body copy/texts
4. The caption
5. The blurb of balloon
6. The box and panels
7. Slogans, logotype and signature
8. Illustrations
9. Colours
10. Background.

1. **Headline:** This is the first copy interface which anyone would come in contact with, it is usually written in large type face. Also referred to as caption, the headline is designed alongside a catchy illustration to capture and attract attention to the advertisement. It drives prospective buyers to further investigate the brand.
2. **Sub-Head:** This goes after the headlines often, sometimes some copy writers display the sub-head first before the headlines. This is also called upper-head and is basically for a purpose which they deemed would drive in the audience to the entire copy. The sub-head is written in a smaller type face than the headlines, but larger than the body text.
3. **Body Copy/Texts:** This is the illustration text, always in the smallest type face in the copy than the headline and the sub-head. The body copy or texts explain a brand in a few and concise but creative words that stick faster in the mind of the audience. It explains a brand in the best possible ways.

4. **Captions:** These are written in a smaller type face than the body copy to represent sales points by illustrating and explaining them at the same time. Captions are less important to the main selling points in the advertisement than the body copy
5. **Blurb or Balloon:** This is term used in advertising to represent the illustration of an advertising copy as if it is coming out from mouth of one of the characters used in the advertising campaign. At times they are used as headlines and displayed in large size.
6. **Boxes and Panels:** These are elements in a copy which display unique and special information other than those already displayed by the advertisement. They are use in such features as coupons, special offers and contest rules.
7. **Slogan, Logotypes, Trade-Marks and Signatures:** These elements often shown in every advertisement. They are companies identifying tags; they differentiate one organisation from another especially when they offer competitive brands. For instance: MTN, GLOBACOM, ETISALAT, and AIRTEL, all these organisations offer telecommunication services, if they have none of these elements, they might just confuse customers in a bid to identify with their preferred brand.
8. **Illustrations:** These could be photographs, graphs, maps, tables or any other matter which form part of the copy and aim at further amplifying the advertisements.
9. **Colours:** For purpose of embellishment, various colours are used to increase the attractiveness of the copy among other purposes.
10. **Background:** This is the predominant element occupying the back of the copy. Its nature, form and colour adds to the attractiveness of the copy.

### SELF-ASSESSMENT EXERCISE

Mention and explain the elements of an advertising copy.

#### 3.1.2 Vital Question to Ask Before Displaying a Copy

Copy writing is not done haphazardly; it requires critical thinking, conceptualisation, meditation and experimentation of creativity. It does not matter the media variety you are writing for, the common consensus is that a copy writer must be skillful in words, and have good understanding of his target audience to which the communication is directed. John-Kamen (2006:163) says “copy writers often do more than writing headlines and text. They are frequently called upon to help plan the layout and illustration for the print advertisement or to develop the idea on which it is based”.

For an advertising copy to appeal to its audience it must stimulate the five sense organs of man, hence, our actions and reactions are predetermined by these organs. These are the vital questions that must be answered by a copy writer before displaying his creative work or copy. These include:

- a. Can this copy attract attention?
  - b. Can it arouse desire
  - c. Is it capable of creating interest?
  - d. Can it provoke purchases action?
- a. ***Can this copy attract attention?*** The first purpose of a copy is to catch attention. If it fails here, it would fail in other stages of the campaign process. Attracting consumer's attention is the best bet of a copywriter. So every creative measure to enable this should not be compromised.
  - b. ***Can it arouse desire?*** If a copy succeed to attract attention, the next is to determine whether it stirs interest in the audience. To arouse desire is to make one long for something or someone. This stage of the copy is crucial and should not be jeopardised by non-availability of the brand as promised in the advertisement. The desire of consumers to purchase a product is the key to achieving an advertising objective.
  - c. ***Is it capable of creating interest?*** Desire gives birth to interest. If the desire to have a product or service is there, automatically, the interest to purchase would follow. If a copy moved to create an interest in the brand, it is almost successful. It is a different scenario, if interest persists and the will to purchase the brand is not there, hence that does not mean the goal of the copy is defeated. This leads us to the last question that needs to be self-asked by a copy writer before showing or displaying his creative work.
  - d. ***Can it provoke purchasing action?*** The bottom line of an advertising copy is to encourage the sales of a brand. A copy should above all other vital questions be able to provoke buying attitude of consumers toward the brand displayed to them. By so doing, the advertiser would do more to advertise his brands in the agency.

### **SELF-ASSESSMENT EXERCISE**

Mention and explain the first four vital questions needed to be asked by a copywriter before displaying his copy.

## 4.0 CONCLUSION

Understanding advertising copy and its function in the total advertising process is vital to a successful advertising campaign. Copy as a critical element of the advertising process should be given enough time to be produced, tested and disseminated to the right audience in order to achieve the basic objective of salesmanship. So many quacks parade the advertising industry, claiming what they are not; manage copy jobs and mess them up. We often see some substandard advertisements on the media and wonder why such are displayed in the first place. Sometimes, it is because advertisers want cheap publicity and as a result, they mess up their brands and so de-market themselves ignorantly. It is better not to advertise a brand than projecting a killer-advertisement that can disrepute an organisation.

## 5.0 SUMMARY

Advertising copy was discussed in this unit. The concept of copy, copywriting and who a copy writer is were also explained explicitly. This unit started with the definition of the advertising copy, touching contributions from advertising experts. It further considered the elements of copy writing. Afterwards, it was concluded with the vital questions that needed to be asked before the display of an advertising copy.

## 6.0 TUTOR-MARKED ASSESSMENT

1. Define advertising copy
2. List and explain the four question of copy writing
3. List the seven basic elements of an advertising copy.

## 7.0 REFERENCES/ FURTHER READING

John-Kamen, A. U. (2006). *Advertising: Genesis, Evolution, Principles, Practice*. Enugu: Snaps press Ltd.

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## **UNIT 2 THE CONCEPT OF ADVERTISING LAYOUT**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Advertising Layout
    - 3.1.1 The Importance of Layout
    - 3.1.2 Advertising Layout Formats
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Market Assessment
- 7.0 References/Further Reading.

### **1.0 INTRODUCTION**

Layout in advertising is in identical category with advertising copy. One may not be able to totally isolate both copy and layout in the production of advertising campaign. While copy is the integration of copy elements to produce a superb message, layout is the physical show or sketch of the outcome of a copy work. Layout is primarily concerned with the finished work of an advertising copy. It displays the aesthetic of a copy and presents it for assessment and acceptability. George, *et al* (1995: 306) define layout as “The physical arrangement of various parts of the advertisement, including the headline, subhead, illustrations, body copy, and any identifying marks”. The position of where each part of an advertisement would be place is shown by the layout. Layout is usually in rough format. This unit would examine and explore what advertising layout is as a concept in advertising. We shall also dwell on the definition, types of layout format, layout plan and any other matter relevant to this subject.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- explain the concept of advertising layout
- List the layout formats and plans in professional advertising.

### **3.0 MAIN CONCEPT**

#### **3.1 Advertising Layout**

Ucheanya (2013), while citing Dennis and Jenkins (1983: 37), defines layout as the “Arrangement of all the units or elements into a printed useable format”. Ucheanya further states that the combination of ideas or concepts used in planning and designing advertisement is critical to

the functions of an advertising layout. According to him, layout is a work-drawing which is usually pencil sketched to show the positions of copy elements, sizes of text, typefaces, colors of different units or items that are put together to inform a complete advertising campaign

John-Kamen, (2006) sees advertising layout as “a part of sales promotion...” He further posits that advertising layout shows how finished the advertisement will look; this look consists of drawing, product illustration or painting that can later be reproduced in the advertisement. A finished advertising layout, according to John-Kamen, (2006: 171) is compared to the blueprint of a building drawn by an architect. The following layout indicators are stated for printers to note:

- i. Shape
- ii. The size and location of the illustrations
- iii. Type style, size, space and mass to be occupied
- iv. Border style (if any)
- v. The width of the margins of white space
- vi. Any additional direction that may help the printer to execute the plane of the designer
- vii. Color combination in type, border and illustration.

The creative officer who produces advertising layout is known as layout designer. A layout designer is the visualiser of the entire copy output. He projects his concept of how the copy would appear before the target audience. He is usually experienced and a professional in the job. Often, he is a creative and aesthetic personality.

John-Kamen, (2006) opines that “Before an advertising layout designer proceeds to work on his design, he must first consider a number of principles of layout design elements, which control the finished design” The layout designer observes the following guidelines to enable him perfect a layout procedure. Hence he should note that:

- i. Layout design space allocation, size, amount of figures and copy to go into the media are well arranged.
- ii. The designer knows the brand very well enough to give it an excellent layout.
- iii. He should know the advertising policy of the company.
- iv. He should be able to adapt his layout design to fit the publication in which the advertisement is to appear.

### **3.1.1 The Importance of Layout**

Layout displays the components of an advertising campaign on the media to be used for dissemination. It lays them originally on line format to determine their respective slot in the advertisement. The work

done by the layout designer makes the job easier for printers, clients and agencies to view and understand. This leads to acceptance of the output of the advertisement. Ucheanya (2013: 58) states the following as the purpose why advertising layout is necessary and important. These are:

1. It enables the advertiser to see in advance before printing what the exact picture of the advertisement would be like
2. It gives the printer a guide on what to do
3. It provides to the printer in advance picture of the complete work and how it will look like when printed.
4. It eliminates arguments and misunderstanding between the advertiser and the printer in the areas of marginal notations.
5. It gives a concrete proposal to the agency to make a bold presentation to its clients
6. It gives the advertiser/client an opportunity to examine what the agency submitted for approval. A carefully prepared layout makes the tasks of decision making easier.

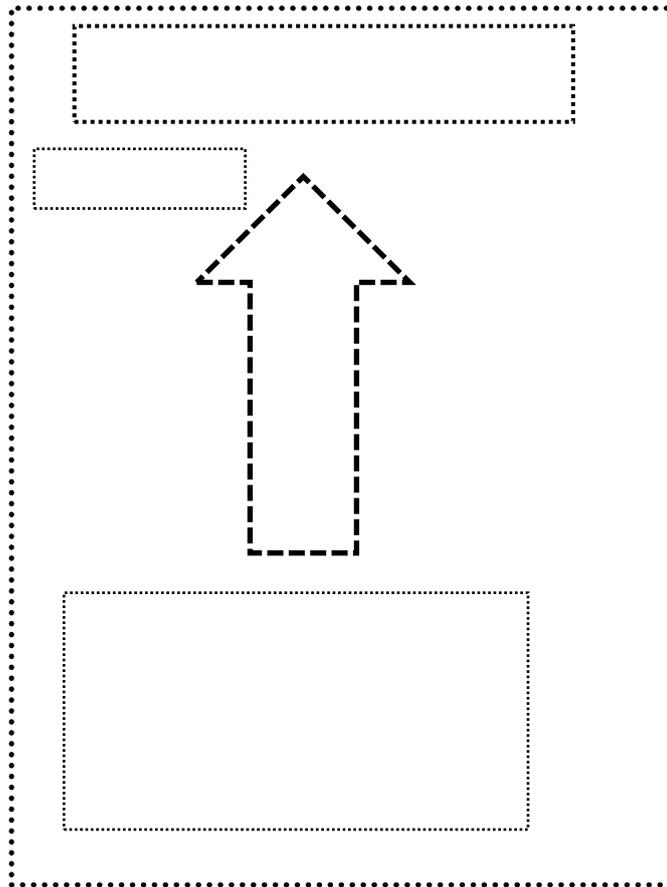
### **SELF- ASSESSEMENT EXERCISE**

Explain what you understand by advertising layout, stating the SIX importance of layout.

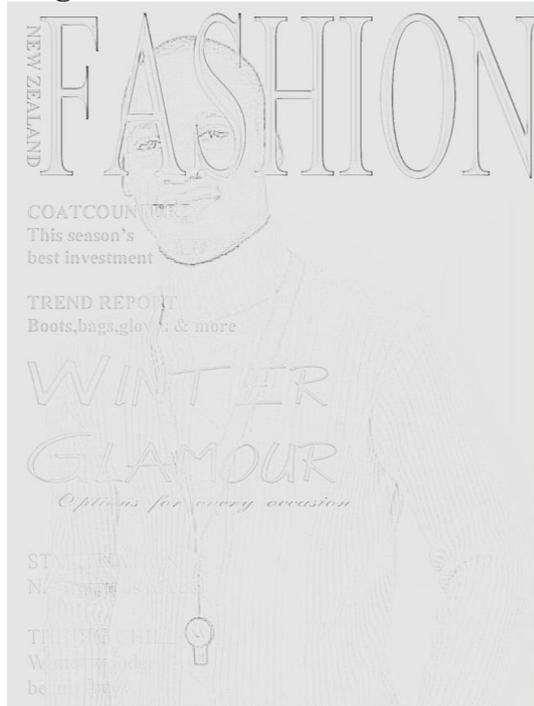
#### **3.1.2 Advertising Layout Formats**

Advertising layout format explain the look or appearance the layout designer envisage for a particular campaign. He also considers the copy sheet to determine the form which is expected to take. For instance, he asks himself if the layout would be on a single sheet, a folder, a label, a double sheet, a sticker, and so on. When this question is satisfactorily answered, then he moves to work properly. John-Kanem (2006) and Ucheanya (2013) agree that there exist three basic formats of advertising layout. These include the followings:

**Thumbnail or Miniature Layout:** Here, the designer sketches his mind's picture in a sheet to help him develop on it. This experimental stage allows the layout designer to demonstrate his intentions practically. He uses wavy lines to show and represent each copy element. It is the pictorial form of a layout designer's idea. Furthermore, thumbnail layout format presents the ideas the words will represent, the elements to be used, the relative importance of the ideas and elements and the order of presentation which can be any size.

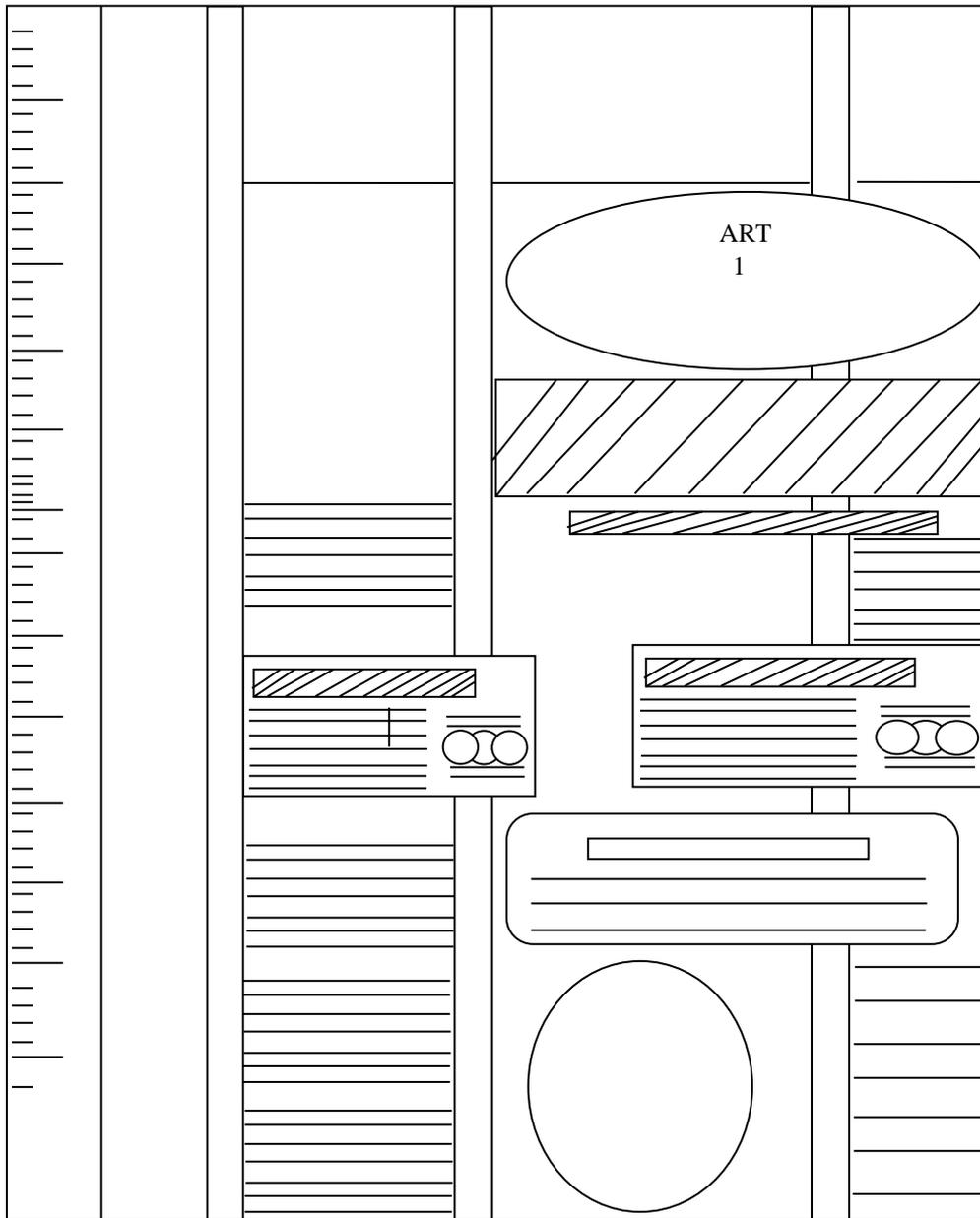
**Diagram 1**

- i.) **The Rough Layout:** This format exceeds the thumbnail. It is in a large format but carries more information than it is, in a thumbnail. Rough layout carries the resemblance of a finished work and it consists of the features of a proposed advertisement. In it several drafts may be called out for re-work, to take care of revisions and changes. The final rough bears resemblance of the finished advertisement but the elements are lettered in hastily and incompletely written. The elements positions are so precise that the printer can work with it to compose and make up the advertisement without problem.

**Diagram 2**

- ii.) **Comprehensive Layout:** This is the finished version of the rough layout. It shows the precise positions, colors, sizes, shapes etc of the layouts. The ready to launch position of this layout makes it comprehensive. Proofs of composed types are positioned for clients who may want a closer representation of advertisement than is offered by rough layout.

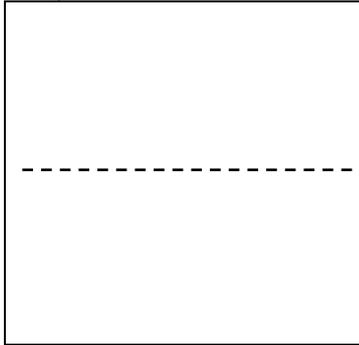
**Diagram 3**

**Figure 1:2. SAMPLE LAYOUT SHEET**

Harland E. S. and William T. P. (1992) summarise thumbnail sketch, as it is often called as simply a sketch of few lines and shapes to show the placement of the advertisement's elements. It is a miniature layout of the headline, copy, illustrations, price, and logo type is developed to try out ideas about how the advertisement might be laid out. In making a sketch, their concern is to proportion the space appropriately. According to the Harland, *et al* (1992), six basic layout plans accomplish the object of the every print layout format. These are expressed diagrammatically.

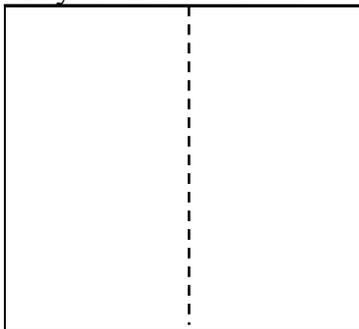
**Figure 1:3**

## Layout 1



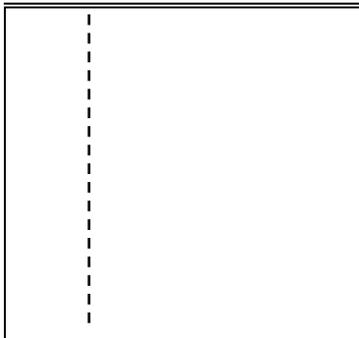
This area is divided by a horizontal line into two equal parts. The line may be created through the use of white space or drawn border.

## Layout 2



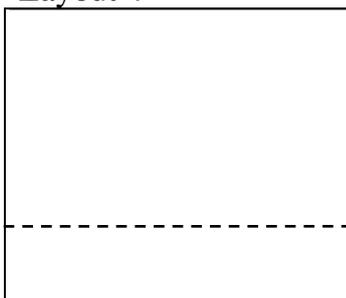
This area is divided by a vertical line two equal parts. Often, illustration is placed one side and other advertising element on the other side.

## Layout 3



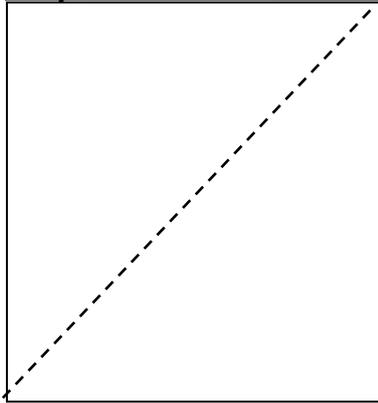
The vertical line left or right divides the space into one fifths segments. This layout is often used when several related items can go with a major item featured in the larger space.

## Layout 4



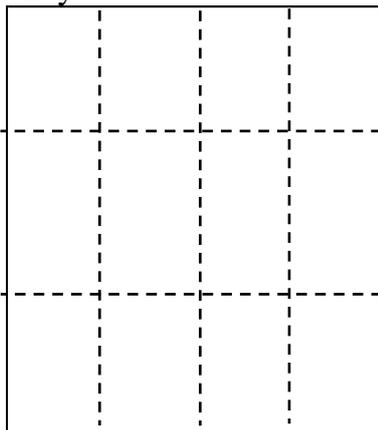
The horizontal line at either the top or bottom divides the space into one-fourths segments. Items advertised here may not be related. Usually, a bottom division is preferred.

Layout 5



A diagonal divides the space into halves. This layout plan is used when an illustration is of a shape that will not fit into layout plans 1 or 2

Layout 6



In this plan, several vertical and horizontal lines are drawn to make several (6, 9, 12, or more) areas of nearly equal size. This plan is used in omnibus advertisements that include many items which may not be related.

*Source: Harland and William (1992: 79 – 80)*

### SELF-ASSESSMENT EXERCISE

With the aid of diagram explain advertising layout format.

## 4.0 CONCLUSION

Advertising layout is crafted in design. Design points to the figure or shape the advertisement is projecting in terms of aesthetics. Layout assessment is not complete without its aesthetic appraisal. “A good advertising layout is a combination of a number of advertising design elements such as illustration white space, logo type, trademarks, borders etc. The elements are blended into a unit of comprehensive advertisement that the maximum effect is achieved” John-Kamen (2006: 177). A layout is prepared to serve the purpose of a guide to the printer and other creative team members whose duty it is to produce a complete advertisement.

## 5.0 SUMMARY

This unit x-rays the concept of advertising layouts; hence, definitions, importance and types of layout were examined to give a comprehensive understanding of the subject matter. The types of layout that were considered are: Thumbnail or miniature layout, the rough layout and the comprehensive layout. These three varieties are layers of improvement in the layout process. A diagrammatic example of a typical layout was drawn to aid quick understanding of the concept. Ultimately, six basic layout plans that help to achieve the objective of every print media, especially, newspapers and magazines were explained with the aid of diagrams.

## 6.0 TUTOR-MARKED ASSESSMENT

1. Define advertising layout
2. List and explain 3 formats of advertising layout
3. Sketch a sample of an advertising layout

## 7.0 REFERENCES/FURTHER READING

- Belch, G. E. & Michael A. B. (1995). *Introduction to Advertising and Promotion: An Integrated Marketing Communications Perspective*. USA: McGraw-Hill Publication.
- John-Kamen, A.U (2006). *Advertising: Genesis, Evolution, Principles, Practice*. Snap Press Ltd. Nigeria, Enugu.
- Samson, H. E. & William T. P. Jr. (1992). *Advertising Planning and Techniques*. South-Western Publishing Co., U.S.A, Cincinnati.
- Ucheanya, C. U. (2013). *Principles and Practice of Advertising: A New Perspective*. Bida: Jubes-Evans Book and Publications.

## **UNIT 3 STAGES IN PREPARING ADVERTISING MATERIALS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Preparing and Producing Copy Materials
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assessment
- 7.0 Reference/Further Reading

### **1.0 INTRODUCTION**

This unit shall explain the various steps taken in actualising the production of an advertising copy. Remember, a copy is crucial to every advertising campaign. So, the more time and resources invested on it, the better the quality of the output. We have examined the theoretical framework that surrounds the concept of advertising copy and layout. We'll now look into the action plan needed to keep you abreast of the guidelines that ensure proper preparation and production of a quality advertising copy.

### **2.0 OBJECTIVE**

At the end of this unit, you should be able to:

- explain the steps involved in preparing and producing a effective, durable and acceptable advertising copy.

### **3.0 MAIN CONTENT**

#### **3.1 Preparing and Producing Advertising Copy**

To prepare and produce an advertising copy is solely the decision of the advertiser. The organisation which sees a need for its brands to reach a wider audience and also desire to achieve this through advertising must take the step of visiting an advertising agency; this step is the conception of copy idea.

When a copy idea is conceived, the advertising agency contacted is thereby required to proffer solution to the needs of the brand(s) brought before it. Advertising agencies are copy producers, the kind of copy they produce for an advertiser is peculiar to the needs of the advertiser or the

problems or needs agency was briefed about. The copy produced for brand X may not solve the problems or meet the needs of brand Y. By this, every advertisement has its own peculiar solution.

Ucheanya, (2013:65) posits that “The journey of preparing a copy starts with the organisation that has articulated its advertising need for a given period. It is therefore directed to the agency requiring them to specifically propose solution”. As it stated, the journey to birth a copy start from the organisation that needs the copy to promote its brands in order to provoke buying behaviors in its favors, thereby increasing market share.

### **Procedures involved in copy preparation and production**

The first step in the preparation and production of advertising copy is a meeting between the advertiser (organisation) and the agency that would carry on the job. This meeting would provide the platform for both parties to appreciate the problem or needs of the advertiser in order to have a sense of direction for the campaign. The meeting will allow for a brief to be given by the advertiser, afterward the agency would make suggestions that both parties would deliberate upon and arrive at a conclusion by consensus. This stage is called *Advertising brief*. Advertising brief simply refers to the “advertising” problem of the organisation that requires solution”, Ucheanya (2013: 65). This brief could be in the form of statement which consist the organisation’s problems and at the same time serves as some background information that would help agency in working out a solution.

The second step after the advertising brief is the *Contact report*. The agency representative produces the contact report and distributes it to concerned officers. The contact report represents the minutes of the meeting except that it is set out rather differently. John-Kamen (2006:132) opines that “The right-hand side being ruled off as an action column with remark such as “MR J. K. to supply prices or MR. P. K. to submit layout” contact report shows the confirmation that some matters were agreed upon. It further necessitates quick action that must be taken by both parties. Preceding this, the account executive would give verbal report to the account director and agency head to emphasise his position in the copy process. Once this is done, the agency swings into action to produce the copy. Every department in the agency takes up its responsibility to ensure everything works out well as planned. When this is religiously and meticulously done, the next stage is embarked upon.

The third step of the campaign requires the advertising agency to return to the organisation with a sample copy which has solution to the organisation to the brief presented to it. This stage is called the *Agency’s response to the brief*. This response consists of what the agency is

suggesting to the advertiser or organisation to do during the campaign period in order to achieve its objectives. The suggestions provided are supported with reasons necessitating them. More so, it is the proposal of the agency that is the comprehensive document of the advertising plan for the brief given by the organisation. This proposal is called *a response to the brief*, after that, the agency presents the proposal to the organisation which goes through it to show its satisfaction or not. The agency's representative does its presentation for the purpose of attending to questions which may arise after presenting the proposed solution to the brief. The contents of the agency's presentation are the procedures of preparing an advertising copy.

When these processes are achieved, the advertising agency draws up a *copy platform*. This consists of the researched items which would necessitate quick and qualitative production of the copy. Copy platform contains figures, facts and other information necessary for preparing an advertising copy; this evolved from the research endeavours of the agency while providing solutions to the brief given to it. The copy platform has in it vital and non-vital information. This could be: facts about the organisation, the brand, and media to be used, techniques of message delivery, prospective buyers, competitors, qualities, strengths and opportunity in market. This information is listed in a paper sheet to enable whoever would produce the copy to do an excellent job. In other words, copy platform as stated by Ucheanya (2013:66) "is a list of facts that must contain comprehensive, quite useful and related materials to the visualisation. This is an actual creative writing that starts the production."

The copy platform process is responsible for the final copy that would be disseminated in the proposed medium. At this point, issues that would give the creative writer a sense of direction are raised, because his job requires deep thinking, imagination and decision making. The creative writer ensures he avoids using copy limitation and where such limitation is necessary; a high level uniqueness should be spelt out in order to give the advertiser a successful copy.

Some decisions that a creative writer might take according to Ucheanya (2013) include the following:

1. Whether to include product element or not
2. Whether to use picture of humans to promote the products or graphics. Where humans are settled for, the question of whether a celebrity or just a model comes to lime light
3. Typography varieties to be used for the copy elements like: headlines, sub-head and texts.
4. Highlighting some elements to meet the paths of the eye

5. Other elements to be included
6. The decision to use white space and the proportion required
7. The medium of dissemination.
8. Production space to be used.
9. The kind of appeal approach to be used
10. The structure of the copy which create the type of thumbnail to sketch.

Having provided reactions to these decisions, the copy writer begins to visualise the picture of the proposed copy. Hence, advertising copy is conceived. The final stage of the copy preparation is the copy sheet. This process involves the actuality of the final copy which is capable of going through the right medium to the consumers. The structure of the advertising copy is determined; what the copy write does is to unleash the big idea, this is the unique sales proposition that will project the copy for the product sake.

At this stage the copy writer does visualisation to structure the copy elements and starts to translates them into illustration in-order to communicate the big idea. Here, the agency's team is solely to consume the outcome in-order for them to criticize and make input that would further improve the purpose copy sheet. This sheet is not the final advertising copy, but how well scrutinized and done it is, would be seen in the success of the final copy.

### **SELF- ASSESSEMENT EXERCISE**

Discuss the process involved in producing an advertising copy material.

## **4.0 CONCLUSION**

In the preparation of copy materials, plan board meeting is called. This meeting involves a date which allows each member of the creative team to study the account executive report, compare notes and carry out some fundamental investigations. The minimum of five copy planning experts are expected to attend this meeting. Their role is to discuss the advertising copy and ensure the copy has solution to the brief given to it by the advertiser.

## **5.0 SUMMARY**

This unit considered the preparation steps of an advertising copy. The study explained the steps in detail and showed some advertising terminologies used at every stage of the copy preparation. The contribution of Ucheanya (2013) and John-Kamen (2006) were relied upon for clarifying issues in the Unit.

Terms like: Advertising brief, contact reports, agency's response to the brief, were among the terminologies used to explain the copy preparation stages. More so, the decision options of the creative writer were enumerated to enhance reader's knowledge of creative process requirement. The Unit was concluded with action of plans board; this board consists of five or six personnel who are experts in copy preparation process. Their job is to scrutinize the account executive's copy in order to work towards the success of the advertising campaign. Members of the plans board include the following: media planner, copy chief, studio manager, public relations manager and marketing manager.

## **6.0 TUTOR-MARKED ASSESSEMENT**

1. What do you understand by copy preparation and production?
2. Explain the steps involved in preparing/producing a copy
3. List the decision areas that a creature writer has to consider when writing a copy.

## **7.0 REFERENCES/FURTHER READING**

John-Kamen, A. U. (2006). *Advertising: Genesis, Evolution, Principles and Practice*. Enugu: Snap Press Ltd. Nigeria.

Ucheanya, C. C. (2013). *Principles and Practice of Advertising: A New Perspective*. Bida: Jubes-Evans Books and Publications.

## **UNIT 4      CAMPAIGN PLANNING IN ADVERTISING**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Campaign Planning in Advertising
    - 3.1.1 Objectives of Advertising Campaign
    - 3.1.2 Important Criteria for Considering Planning an Advertising Campaign
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assessment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Planning for advertising is like preparing a meal. The process of campaign planning requires systematic approach which must be followed religiously and devotedly. When the decision to launch an advertising campaign is made, a great deal of creative armies are engaged, they straighten their mind's ammunitions and attack every brief set before them by advertisers or organisations.

In this unit, you shall learn why planning campaign is necessary in advertising. It shall explain the aims, considerable factors, and appropriation etc of advertising campaign. A well planned advertising campaign can help create immediate sales and profits as well as develop long term customer goodwill. For an advertiser to achieve this successful feat, he must be very careful in thought and develop an excellent advertising plan. A perfect advertising campaign is like a master piece or good road map that shows the best route to follow to get to a desired destination.

### **2.0 OBJECTIVES**

At the end of this unit. You should be able to:

- explain what advertising campaign is
- discuss the aims of advertising campaign
- identify factors to consider when planning an advertising campaign.

### **3.0 MAIN CONCEPT**

#### **3.1 Campaign Planning in Advertising**

“Campaign” is a word that has affinity with war or military operation. Campaign, when embarked upon is directed towards achieving a particular end, using all the means available to it, whether favorable or not. However, all campaigns require a carefully thought-out plan or activities whose purpose is basically to attain a definite set objectives or goals.

In like manner it is with advertising campaign because ammunitions of research, co-ordination with sales plans, co-operation with retailers, public relations, media planning and so on, will be used to attain the ultimate goal of the campaign.

John-Kamen (2006:126) defines advertising campaign as “an organised and carefully paid-for publicity for the achievement of a definite purpose”. He further argued that most advertisements in national magazines, radio, newspapers and television, are part of a campaign that has been carefully planned and well laid out in advance.

#### **Campaign Planning**

A primary and definite goal is the purpose in the mind of a successful advertiser when planning a campaign. Also, acknowledging the fact that every business entity primarily exists for the goals of profitability and growth through sales among other things, though that is not precise enough to guide its advertising campaign. However, businesses must carefully scan their operational environments; analyse them via their strengths, weakness, opportunities and threats (SWOT) indices, afterwards, scrutinise the entire situation and decide the best approach to launch their campaigns. The campaign principles that ensure result is to launch sales messages in the best convincing and provoking ways that can endear customers to purchase the brands sold to them through advertisement.

#### **3.1.1 Objectives of Advertising Campaign**

The objectives of advertising campaign vary in line with the functions of advertising. The primary objective of every advertisement is salesmanship. It should increase brands’ awareness and developing a reputable image for an organisation, and adding to the core objectives of advertising campaign. The following are other objectives of an advertising campaign:

- i. ***To Secure New Dealer:*** An organisation may want to increase its brands in the market by seeking distributors to do this for it by advertising on media, inviting them to take advantage of the offer it is giving at less sales percentage. Also, new dealers can walk to an organisation to help promote its brands after discovering the brands are worth promoting.
- ii. ***To Secure New Customer:*** With a good advertising campaign, an organisation is capable of attracting more customers to its brands. Some customers try new brands of products when they see or hear of their existence and what they have to offer. Most customers may go for an alternative by seeking for a product that can offer them the same or similar satisfaction as the one they currently use.
- iii. ***To Increase Use Per Capita:*** The joy of every advertiser is to see his brands purchased in the market, not only that, it seek to increase supply and demand of the brands in such that it increases the per capita usage.
- iv. ***To Increase Insurance of Business:*** Advertising campaign helps to insure and increase the life span of a business organisation. When advertisement about a brand continues in the media, customers keep in mind that the organisation producing the brand is very well in existence. For instance, the advertisement and promotion of “Gala” sausage keeps in our mind that UAC food company lives. More so, the quality of a brand determines the status of a business would be in the market place and in the economy of a society.
- v. ***To protect against the expiration of patents:*** Advertising campaigns are launched to help the advertisers sell off the bulk of products they have in their warehouses. When goods stay in the warehouse for long without being purchase it gets expired and therefore, becomes a loss for the organisation financially.
- vi. ***To Inspire Sales and Dealers:*** With advertising campaign, dealers are motivated to know that their brands are publicised to endear more customers and increase sales simultaneously. Every dealer of brands wants his brands to be known and identified with a large market in the economy.

### **3.1.2 Important Criteria for Considering Planning an Advertising Campaign**

To plan for a successful advertising campaign, these factors must be considered:

- Goals of campaign
  - Cost implication
  - Action plan for achieving the result
  - Media selection
  - Techniques of information packaging.
- i. **Goals of Campaign:** The goal of a campaign is pre-requisite to the success of the campaign. Where the purpose or the goal is not defined, abuse is inevitable. An advertiser must decide what he wants to accomplish by his advertising campaign before starting the process.
  - ii. **Cost Implication:** In planning a campaign, it is crucial to make a budget for it. The magnitude of the campaign would influence the budget that would be allocated for it. More so, the objective or goal of a campaign has great effect on the cost of advertisement. The cost of an advertising campaign also means the appropriation allocated to it to achieve the advertising goal of the advertiser.
  - iii. **Action Plan for Achieving the Result:** The way to bring about the purpose or the campaign would be spelt out to ensure error-free procedures in the actualisation of the campaign exercise. A step by step approach outline is stated to guide the preparation and production of the campaign process. This stage becomes functional when the purpose of the campaign and budget are determined.
  - iv. **Media Selection:** The success of an advertising campaign cannot be de-associated from the media. Media are vehicles that convey advertising messages to the target audience. Knowing the best media that suit a campaign is a criterion for consideration. Factors like media credibility and wide reach has significant role to play to ensure successful campaign launch. The media vary in types, reach, and quality. It is advised to used the one which best suites a campaign; it could be electronic, print or social media.
  - v. **Techniques of Information Packaging:** Most of the time, it is neither the media nor message that were disseminated to the audience that endear them to patronise a brand, but the manner or strategy used to convey the message in the media which performs the miracle. Some advertisers can choose to use drama, songs, commentaries, documentaries, speeches, etc as communication techniques. The techniques to be used by any advertising agency should be in alignment with the target audience's disposition to understand and appreciate it. This requires research and creativity to succeed.

## **SELF-ASSESSMENT EXERCISE**

Explain campaign planning in the light of:

- i. The objectives
- ii. Definition
- iii. Criteria for consideration.

## **4.0 CONCLUSION**

Campaign planning in advertising is a vigorous process; hence, it should be meticulously observed and carried out. There is no successful campaign in advertising that does not engage an army of creative team who understands the nitty-gritty of the advertising war. These armies, specialising in different fields of advertising ensure that optimum professionalism is expended to achieve success in the campaign exercise. They include: copy executive, writer, public relations executive, graphics specialist, media planner, marketing manager, etc.

Most appropriate is for an advertiser intending to launch a campaign to understand what it would take to launch a successful one. Also needed is clearing appreciating the goals of the campaign, including how to go about it, among them: the criteria in making decisions for the campaign and the benefits of the campaign to his brands and organisation.

## **5.0 SUMMARY**

This unit discussed the pre-advertising campaign planning processes. It x-rayed what campaign planning in advertising is, with emphasis on the objectives, definition and criteria to observe before launching a campaign.

The aims that were examined include to:

- secure cost
- secure new customers
- protect against the expiration of patents
- inspire sales and dealer.

The unit further explained important criteria for considering planning an advertising campaign. Points like: Goals of campaign, cost implication, action plan for achieving the result, media selection and techniques of information packaging were enumerated and explained.

## **6.0 TUTOR- MARKED ASSESSMENT**

1. Define in your own words what you understand by advertising campaign.
2. List and explain five objectives of an advertising campaign.

## **7.0 REFERENCE/FURHTER READING**

John-Kamen, A. U. (2006). *Advertising: Genesis, Evolution: Principles and Practice*. Enugu: Snaap Press Limited.

## **UNIT 5 DEVELOPING ADVERTISING PLAN**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Advertising plan and Promotion
    - 3.1.1 Developing the Six-Month Plan
    - 3.1.2 Planning a Special Promotion
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assessment
- 7.0 References/Further Reading

### **1.0 INTRODUCTION**

Developing advertising plan and special promotion is interesting but daunting for a professional advertising agency. It requires deep thinking and high level of creativity. The development process involves examining different alternatives and options that will help the advertiser attain his purposes.

This unit will exhaust the concepts of special promotional and advertising plan with consideration for developing a six-month and a one-month's advertising plan. With this plan example, you would use your initiatives to plan a 10 month or a year's plan that would be superb and result-oriented. Having understood the objectives of campaign planning in advertising, it is believed this practical approach to developing an advertising plan would suffice.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- develop a six and a month's advertising plans
- discover how a special promotion is planned and executed.

### **3.0 MAIN CONTENT**

#### **3.1 Advertising Plan and Promotion**

After an organisation or advertiser had decided on its advertising proposal in terms of what to advertise, where to advertise, when to advertise, why the advertisement is needed and how the advertising

would fit into the promotional event allotted for it, it immediately begins to develop an advertising plan that will deliver the campaign objectives.

Advertising plan is what a master piece is to an artist. It is an architectural design of the steps to be taken per month or at a particular point in time to achieve the purpose of an advertisement. Advertising, according to Harland, *et al* (1992: 27), is “the blue point for the firm’s promotional advertising activity for the months ahead”.

A most successful advertising plan of an organisation is usually a six-month plan. This period is enough to disseminate information and get result as well as providing time for evaluating activities. Harland *et al.*, (1992) uphold that experience with retailers has shown that six-months advertising plan has proven to be the best. In their words “most retailers also find that the minimum for good planning is two six-month segments. The current six- month plan can be dealt with in very specific term; the upcoming six-month plan will start in general terms and become more specific as the beginning of that period approaches.” This simply means that no sooner an organisation completes the execution of six months advertising plan, than plans for the next advertising campaign should commence. Most people believe in the lengthy sustenance of advertisement. In fact, the longer a particular advertisement stays on the media, the more effective it is to provoke purchase from target audience.

### **3.1.1 Developing the Six-Month Plan**

Building a 6-month plan involves two advertising activities. The initial activity is concerned with the basic day-to-day and weekly advertising dissemination of the messages to the targeted audience. The later activity involves promotional events that will occur simultaneously with the initial program. Days or weeks embarked for promotional event would be tagged in order to reduce or discontinue the daily and weekly advertising programme. Harland *et el.*, (1982: 28) opine that during those days or weeks that the promotional events is being advertised, the usual basic advertising of the firm may be reduced or even discontinued.

More so, while the six- months plan continues, the advertiser should ensure there are one to four major promotional events; with this, feedback can begin to be assessed and the success of the plan would be glaring and obvious. The plan shown in This unit represents a furniture and small house wares appliance store as presented by Harland, *et al* (1992). The first plan shows the balance between regular advertising and special promotions, while the second shows the more detailed plan for the month of February.

<b>A SIX-MONTH ADVERTISING PLAN</b>		
<b>MONTH</b>	<b>MERCHANDISE FEATURED IN REGULAR ADVERTISING</b>	<b>MERCHANDISEING FEATURE IN SPECIAL PROMOTION</b>
<b><i>FUBRUARY</i></b>	Upholstered furniture bedding-sheets, pillowcases, pads, and covers.	None
<b><i>MARCH</i></b>	Wood furniture, including beds fabric floor coverings	Kitchen tables and chairs dinette sets.
<b><i>APRIL</i></b>	Fabric and vinyl floor covering draperies and curtains	None
<b><i>MAY</i></b>	Outdoor furniture, regular and gas grills	Annual warehouse sales of trade-in furniture and appliances
<b><i>JUNE</i></b>	Refrigerator, window air, conditioners and fans.	Small appliances-blenders, toasters, sandwich grills
<b><i>JULY</i></b>	Dehumidifiers window air conditioners	None

A six- month advertising plan can be a simple listing of what to advertise in each month. The list of featured merchandise should be divided into those items that will be carried in regular advertising and those items for which a special promotional effort will be made.

<b>ONE-MONTH ADVERTISING PLAN</b>	
<b><i>FEBRUARY WEEK 1</i></b>	<b>Upholstered Living Room Furniture</b> Feature mid-range prices on divan ports and wing-backed chairs. Stress choice of fabrics on customer orders. (Newspaper and radio).
<b><i>WEEK 2</i></b>	<b>Upholstered and Vinyl Lounge Chair</b> Emphasise the recliner chairs and wide choice of fabrics and colours. Use cooperate advertising with two national brands of recliners. (Newspaper and direct mail to store list of customers.)
<b><i>WEEK 3</i></b>	<b>Sheets and Pillowcases</b> Feature both fitted and flat sets in single, full, queen, and king sizes. (Newspaper and special display in both window and bedding alcove).
<b><i>WEEK 4</i></b>	<b>Bed Covering and Pads</b> Use the homestead line for the main items. Stress new patterns and quality for fabrics. Tag in all advertisement “sizes for all beds”. (Newspaper and radio).

From the 6-month plan, a more detailed plan can be made for each month. For most businesses, the monthly plans are developed about 6-months ahead to ensure that merchandise and display materials (if needed) are on hand when that week or the month arrives.

The idea of building a six-month plan is depended on the size, finance and nature of the organisation or business involved. Companies vary in operations and needs; so to determine whether an organisation would develop a six-month or one-month advertising plan is totally up to their decision.

A small scale company that has small advertising needs could just itemise its advertising needs on the pages of a calendar by page. Items like what to be advertised and when it should be advertise would be the key point to scribe. Larger organisations or businesses that has more advertising needs could do a work-sheet with advertising needs clearly stated. This work-sheet serves as action plan for meeting the advertising needs of the organisation.

Frank Jefkin's six honest men must indicate some of the questions that should be answered before progress are made in the process. At least three of the six basic questions must always be answered, that is, what to be advertised, when, and where to advertised and in what media should the advertising be made known.

### **3.1.2 Planning a Special Promotion**

Longer planning times usually precedes a special promotional events. The needs for such events especially when they are internally oriented e.g. trade fair. In this case needs like buying trips to foreign countries, clearance for foreign visitors, store displays preparation and special advertising; all could take from one to three years to plan.

Harland *et al.*, (1992) highlight some points to be considered when planning a special promotion. These points are guidelines that can be applied to almost any type of merchandising businesses. These points include the followings among other:

1. For each promotion, a plan and budget must be set up aside from the regular advertising plan and budget.
2. Tag the promotion with a name and set duration for it to run.
3. Draw up a written schedule of activities and distribute copies of the schedule to all employees.
4. Work out some coordination between other promotional efforts like sales personnel, display, and publicity.

5. Share responsibilities to personnel at various phases of the events. e.g.: Advertising, signs, inventory check/buying, housekeeping, pricing, decoration, display, handouts, door prizes etc.
6. Device evaluation records to keep track of the effectiveness of the promotion on a daily basis.

Harland *et al.*, (1992) posit that as plan for special promotion is made, suppliers and media representative should be carried along to ensure that proper publicity is given to it.

### **SELF-ASSESSMENT EXERCISE**

Explain what you understand about developing advertising plan and promotion.

## **4.0 CONCLUSION**

When special promotion plans are made, media should be kept abreast of their involvement in order to ascertain proper coverage. Supplier representative should be informed of the events, when this is done, cooperation would come in terms of special values placement or support in advertising. Suppliers can give away product available or in-store demonstration of products. As for the input of the media; representative from the media can advise on theme or copy slogans, the sequence and time of advertisements, mailing dates for direct mail, and preparation of News stories. When diligently planned in advance, special promotion will have a maximum impact on sales.

## **5.0 SUMMARY**

The prerequisite of advertising plan is the decision of the advertiser to advertise. Where the decision is absent, advertising effort would not commence. Advertising plan answers the following questions: what to advertise, why, whom, where and how to advertise. The period the plan is completed, execution commences almost immediately. This unit considered advertising plan and promotions of special events. Definition was given to the topic, afterwards sample of 6 and 1 months advertising plan were presented in tables. Afterwards, guidelines for planning a special promotion were stated and explained. These guidelines were action plan for an event manager to organise a successful programme that can increase sales tremendously if planned in advance. This unit came to conclusion with the suggestion to carry along suppliers and media representatives when planning special promotion; these agents can play significant roles in ensuring the success of the program.

## **6.0 TUTOR-MARKED ASSESSMENT**

1. Define advertising plan.
2. State the six guidelines of planning a special promotion.
3. What contributions can the supplier and media representative make to ensure a successful promotion?

## **7.0 REFERENCE/FURTHER READING**

Harland, E. Samson & William T. Price (1992). *Advertising and Planning and Techniques*. USA: South-Western Publishing Co.

## **MODULE 3      PRACTICAL PRODUCTION OF ADVERTISING COPY**

Unit 1	Design and Illustration of copy in Advertising
Unit 2	Creative and Production Tactics in Print Advertising
Unit 3	Preparation and Production of Television Commercials
Unit 4	Guidelines for Evaluating Copy Outputs

### **UNIT 1      DESIGN AND ILLUSTRATION OF COPY IN ADVERTISING**

#### **CONTENTS**

1.0	Introduction
2.0	Objective
3.0	Main content
3.1	Defining Advertising Copy <b>and Copy Writing</b>
3.1.1	Principles of a good <b>copy</b>
3.1.2	Elements of a Copy
3.2	Approach to Advertising Copy Writing
3.3	How to prepare and producing Advertising Materials
4.0	Conclusion
5.0	Summary
6.0	Tutor-marked Assignment
7.0	References/Further Reading

#### **1.0      INTRODUCTION**

Copy is the reason for the existence of advertising agencies. Any advertising agency lacking a good copy team is sure to pack up its business in no long a time. The heart of advertising agency is creative department, and the absence of it is comparable to being a human being without life. To write or develop an advert copy, a lot of quality and creative inputs needs to be made. Advertising processes are pain staking, but knowing how to inter play these processes would enable a product, service or idea receives optimum supports, patronages or sympathy that the advertiser actually anticipates. A good copy write up is enough to earn an organisation goodwill and reputable image, especially when it is well projected and directed to the target audience on the platform of redundancy principle.

John-Kamen (2006:141), in his assertion holds strongly that language has through ages been used by people to stir actions, good or evil; he posits that words whether spoken or written which are skillfully used are essential in advertising. This simply means that copy is a

communication platform used by advertisers to provoke the buying behaviours of their target audience. It could be to purchase a product or support an idea. Whatever the aim is, it is very important to know that understanding the concept of copy can help one become a better advertising practitioner.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- explain what advertising copy is
- define copy writing and its elements
- explain different approaches to advertising copy
- practically produce an advertising copy.

## **3.0 MAIN CONTENT**

### **3.1 Defining Advertising Copy and Copy Writing**

Advertising copy means different things to different persons. However, the biases they hold on it tend to inform their definition of what it is. Some people define it as salesmanship-in-print, John-Kamen, (2006:144). Some rational thinkers disagree with that definition; their argument predicated on the ground that some advertising copies have nothing tangible to offer the public, hence, nothing concrete to sell. This group holds that any advertising copy that does not present a product to the public for purchase and does not present reasons why buyers must purchase it, is not salesmanship, but propaganda and impression development.

John-Kamen, (2006:145) shares with others authors that the definition of salesmanship-in-print is too narrow and myopic; hence, it reduces the advertising personnel to the role of merchandise peddling. He furthers his opinion by saying these people point to advertiser's prominent position, the total marketing process, and called it a force for mass consumer education and a tool for effecting social change.

Ucheanya, (2013: 60) defines advertising copy from a functional perspective thus: "advertising copy performs the function of development of familiarity with product or service brand name, shape, motives and desires to build believability, giving reasons for selecting a particular brand over other competing brands." Ucheanya's assertion agrees with the school of thought that defines advertising copy as salesmanship-in-print and putting into consideration the advertising elements which he stated in his definition. Putting these two viewpoints together, one would say advertising copy is aimed at stirring up a feeling

which can either be to sell or buy something or sympathise and support a cause which is directed to enhance better lives for the public. For instance, an advertising copy projected on HIV/AIDS or polio campaign is to engender better life for the public. Critically, it is rare to question that the overall objective of advertising copy is to sell something. Most advertising copies have sales motive. Even if the salesmanship tendency is inactive, the end is to endear patronage whether physically or emotionally.

Therefore, advertising copy can be defined as any creature write up or sketch which is meant to build a feeling of good will, strengthen public opinion or to break down a possible negative public opinion and to sell a product or service for the purpose of goal accomplishment. There are two basic type of advertising copy according to John-Kamen, (2006:145). These are:

- (a) ***Product-selling copy***: This is a copy type which is basically designed to sell a product to a particular target audience.
- (b) ***Service-selling copy***: This copy design primarily aimed at promoting services and ensuring the advertiser get optimum reward for it.

### 3.1.1 Principles of a good copy

In preparing an effective advertising copy, some vital principles need to be adhered to. These principles are guides towards launching a successful advertising campaign. John-Kamen, (2006) enumerates these five principles.

You must make people:

1. see it
2. read it
3. understand it
4. believe it
5. want it.

1. ***You must make people see the advertisement***: Your advertising copy must be aesthetic enough to capture the sight of your target audience. The use of colours such as red, blue and green catch attention more. It is practically the duty of the copy developer to ensure this is achieved.

2. ***You must make people read the advertisement***: Every human is a rational being. He tends to look for things and situation that is

favourable to him. To get your audience to read your copy, you must make sure you project more of the benefits he would derive from the products or ideas you are selling. Again, showing concern for your target audience endears their interest toward your products. A quote goes thus “people don’t care how much you know, until they know how much you care”.

3. ***You must make people understand your advertisement:*** Your copy is expected to be clear, distinct and intelligible enough for the type of audience you designed it for. How comprehensive your copy is, matters a lot; if care is abused, your audience may not give you a second chance, so understand your audience to determine the language and words with which you can reach them.
4. ***You must make people believe it:*** Believe is a mental attitude, it can motivate or demotivate a person. Most people’s beliefs aid them in life to either achieve success or become failure. In the Bible, Romans 10:10 to be precise, states that man believes with his heart before he confesses his support for or against a faith. As creative personnel, if your copy lacks the trust of your audience, its aims automatically is forfeited. It is therefore your job to package messages in a way that would provoke sympathy or patronage for your products or service, making it truthful and simple. This principle according to John-Kamen, (2006:149) calls for the principles of truth and restraint moderation in advertising copy. “These principles are unfortunately and frequently disregarded. Some copies are full of extravagant claims and superlative statements, which are far from convincing. As a matter of rule, over statement is less powerful than understatement. Make fewer promises to your audience, but deliver more. With this, you would win their loyalty for a long period of time.
5. ***You must make people want it:*** It is not all advertisement that leads to immediate sales. Some advertisements are projected with the aim of creating goodwill and friendliness. Its aim is to register its presence in the mind of the audience to provide them with different choices of product or service. Hence, providing consumers with substitutes. For example, Coca-Cola and Pepsi can operate on this level. As an advertising copy writer, your copy must stir up the desire of your audience to want and desire the product or service being sold.

John-Kamen (2006) finalises that a copy writer must uphold these five principles with utmost sacredness. He points that “if a copy has been seen, read, understood and believed, if it leaves the reader cold, nothing has been achieved.”

### 3.1.2 Elements of a Copy

Having exhausted the principles of an advertising copy, it is necessary to know and understand the various elements that characterise a copy. These elements are rarely lavished on a particular advertising campaign. Ucheanya (2013) posits that copy elements are inputs in an advertising copy which direct and ground the objective of a copy to its target audience in such a way that patronage would be given in return. John-Kamen (2006:155) supports the position of Ucheanya, by itemising the elements of a copy. An advertisement will be made of two to three of the common elements. Certainly, there is no rule governing the use of these elements. The peculiarity of an advertising campaign is pre-requisite to which elements to be used.

The following are some of the elements of an advertising copy, according to Kanem-John, (2006):

- The headline
  - The sub-head
  - The body copy
  - The caption
  - The blurb or balloon
  - The box and panels
  - Slogans, logotype and signature.
1. **The headline:** being the first element of a copy, it is the first contact element to target audience. It is displayed in large type face than the rest texts. It is designed with illustration to capture the attention of the reader. The headline usually presents a selling idea which intrigues prospects to further read the advertisement.
  2. **The sub-head:** This is displayed below the headline, it is written in smaller type face than the headline, but larger than the body text. In some cases, sub-heads are placed before the headline because of the role it has to perform in the advertising copy, that of introducing the headline. In this case, it is called upper-head. It usually consists of some crucial information the advertiser wants his audience to know before the copy illustration. Research has shown that people read the headlines and sub-heads before reading other parts of the advertisement. It is not all advertisements that require sub-heads. For instance, advertising

an institution does not need it, because it has no selling points to get across like a product. Sub-head is useful only when full text reading is not needed.

3. **The body copy:** This is the part which tells the story of the advertisement. All details that the advertiser wants to get across to his audience are exhausted in this element. In the body copy, the writer gets down really to the important facts and business with the readers. John-Kamen (2006:156) explains that “some advertisement copy do not have body copy from a technical stand point. They contain no major unity type.” Advertisement built around a comic-strip style, picture, and caption advertisements, fall into this category.
4. **Captions:** They are small units used with illustrations, coupons and special offers. They are generally less important to the main selling points in the advertisement than the body copy. They are set in type sizes smaller than body text. Captions are used in representing sales points by both illustrating and explaining them at the same time.
5. **The blurb or balloon:** This is an advertising term used to set up a copy illustration in the mouth of a character illustrated in the advertisement. It is usually used as captions to portray a secondary feature in the story. At times, it can constitute a body text as in the cosmic-strip style. They are sometimes used as headlines and in such cases they are not changed in any way except to be displayed in large size type and placed at the head of the advertisement.
6. **Box and panel:** A box is a caption around which a rule has been lined by an advertiser; singling it out from other copy. A panel on the other hand, is a solid rectangle of black or colour in the centre of which is the caption, either in white or black type. Box and panel are both used in advertisement in features such as coupons, special offers and contest rules.
7. **Slogans, logotypes, trade-marks and signatures:** These are insisted on by companies to appear in every advertisement they disseminate. They logically demand that the company’s name be displayed in its familiar form. This display practice is called a logotype which is often abbreviated in advertising jargon or slang to “logo”, “sig” or “sig cut”.

Trademark is a design, placed on goods by a manufacturer or merchant to distinguish his products or service from those made or sold by other competitors. A trademark is usually called a “Trade name”. Also, the copywriter’s notice required for legal reasons is included in all the copy prepared for such advertisers.

### 3.2 Approach to Advertising Copy Writing

We have learnt what a copy is and the elements that make it up. Copywriting on the other hand is the process of actualizing an advertising copy. It is the preparation of the copy and all it takes to bring it to lime light as a formidable instrument of an advertisement. Copy writing is concerned with every element that would appear in the completed message. It does not matter if the advertisement begins with an illustration or ideas expressed in words or actions supported by illustration. Ucheanya (2013: 60) defines copy writing as “the art and act of putting together those elements that will project a product or services to achieve its objective.

John-Kamen, (2006) explains that a copy writer has 26 alphabets as work tools, the same parts of speech, figures of speech, grammar rules and tenses to guide him in actualising a realistic goal getting and persuasive copy. He posits that every copy writer must revise their copy until they are able to say a hundred words and make their copy readers think a thousand (Brisbane).

John-Kanem, (2006:151) enumerates 3 basic forms of writing a copy. These 3 basic forms of writing enable us to make our choice when preparing a copy. These are:

- a. Description
- b. Narration
- c. Exposition

- a. ***Descriptive Form:*** The copywriter picks a word or picture of the product by means of description. He describes in details the features of a product or service with the aim of creating a mind picture in his audience. Characteristics like: sizes, colours, materials, appearance, and construction are commonly expressed. A descriptive copy could be objective, or subjective or both.

**An Objective Description:** Obtains when the physical attributes of a product is described and explained in such that would create a mental picture in the audience.

**A Subjective Description:** Its aim is to give the audience an impression of excellence rather than a picture of details. This description presents a product or service from the point of the satisfaction, pleasure, benefits or advantages its possession has to offer its users. It draws upon the imagination of the users to enable them to see it as desirable and worth patronizing.

- b. ***Narrative form:*** This type of copy writing is also referred to as 'story copy'. It presents a product or service by narration. It digs into the interest of its audience to provoke their support and sympathy of the products it is selling. This copy form is written to highly accommodate human interest. The advertisers employing this form must apply a vivid human-interest appeal to emotional feelings as taste, or individual side of reader. This appeal is usually built around some simple interesting situations which the reader might experience himself.

This form of appeal is usually written in the first person, having the copywriter as the narrator. It can be written in form of a monologue or dialogue; where a user of the product is relating his experience to a prospective buyer. With this, the story will be tied more closely to the reader's situation or experience. This form of appeal should be full of human interest, imagination and intimate with personal need in nature and carefully built to correspond with the selling fixed rules or formula, attention, interest, desire and action. Narrative copy is best used in the advertisement of food products, automobiles, home-building materials, furniture and everything that has affinity with human interest.

- c. ***The Exposition Form:*** This appeal explains formations, construction, operation, uses and tells about the superiority of a product or service over others. It is suitable for advertising commodities that appeal to reason or business sense or the reader's interest. This copy appeals to the reader's style, the weaknesses of other products and services and thereafter pushes its mouth-watering offer to its target audience, afterwards leaving them to be the judge of their choices.

### 3.3 How to Prepare and Produce Advertising Materials

Preparing and producing advertising materials is not a mean task. It is painstaking and equally interesting to those who have passion for advertising. At this stage people know you are working out something which they expect should appeal to their sense of patronage. A careful step is required to ensure the process is clean and worthwhile. Ucheanya, (2013:56) states the various stages of preparing advertising materials for the various mass media. These stages are as follows:

- Planning
  - Research
  - Brain storming
  - Contact reports
  - Designs and illustration
  - Layout
  - Storyboard.
- i. **Planning:** This refers to the various steps to be taken by an advert professional in order to achieve his advertising aim. Planning is a crucial element of an advertising process. At this stage the professional considers all it would take him to actualise an advertising copy. He considers elements like; finance, time, materials needed, experience, target audience, media to be used, strategies, approaches and so on. Where he fails to count the cost of projecting a successful campaign, he has automatically planned to fail. It is a moment of serious decision making.
  - ii. **Research:** This process requires an advertising professional to enquire into the nature of the advertising campaign he desires to embark upon. He must know who his population (audience) is, the geographical location, demographics, the media that can reach them, language of communication, strategy to use, challenges, etc. when he get answers for all these, he can proceed to the next stage. Also, all materials needed for the advertisement should have been collected here.
  - iii. **Brain storming:** The most crucial element of this stage is that every material collected from the research is put to work towards producing the advert copy. What material to use and how to use them becomes a brain work? At this stage, experience counts, exposure matters and the objective is decided.
  - iv. **Contact report:** According to Ucheanya (2013:55) contact report is the basic document that enables the clients' service executive realises his work. Keeping each meeting or contact report helps to solve any eventuality that might arise from the client. When requested for the services of an advertising agency, and issued a brief of its problems, the agency takes the minutes of the contact or meeting. Contact report in a layman understanding is a minute of meeting with a client of an advertising agency, whether the meeting is informal or formal, provided the contact has relationship with the work at hand, it must be reported. For instance, a client may think of new idea towards solving her problem which she never thought of in the meeting. Assuming the report of that meeting is not taken; such client might claim to

have said it and then have his way, which may stall the agency's time and effort.

ILLUSTRATION OF A CONTACT REPORT
 <p style="text-align: center;"><b>PUBLIC RELATIONS MIX CONTACT REPORT</b></p> <p>Name of client:-----            Representative of client:-----            Representative of agency:-----            Date of contact:-----            Date of report:-----</p> <p>-----            Client Service Executive            cc : Client: General Manager            Agency: Managing Director.</p>

- v. **Design and illustration of copy:** By design, the picture of drawings and outlines from which something can be made begins to come to mind. The assumption of planning the advertisement is considered as well as pattern, arrangement of lines, spaces, shapes, elements or details of decoration are annex to develop a suitable advertising copy for client.

Design is part of journalism; when design principles are applied, image is created. It is pertinent to note that before you create an advertisement, there must be space to actualize it. Ucheanya (2013: 58) quoting Dennis and Jenkins (1983: 47) state the five basic principles of design, thus: "page proportion balance, contrast, unity and rhythm". These are usually applied to get the required layout that an advertisement needs.

To achieve the basic design principles, layout needs to be created; when this is done, it became an illustration copy of the intended advertisement. Illustration is, therefore, a pictorial arrangement of the elements that explains or clearly shows the practical ideas conceive for a product or services.

- vi. **Story board:** This stage is concerned with series of actions and movements of the camera in order to ensure a proper interpretation.

Story board is much pronounced in television advertisement production. The story board is a visual translation of the script. This is simply because in television, concepts are scripted and afterwards translated into story board.

Ucheanya, (2013: 59) holds that “the story board presents the sequential order of movements, actions, picture and visuals that make up an advertisement.” The story board is made up of frames with each containing instruction pasted below the action within the frame. Television script in its initial form is arranged in a single column format called the rehearsal script. This rehearsal script contains location, stage, instructions, action, character and dialogue afterwards, the script is perfected to become a master piece for the advertising process, the script, therefore, contain basic details of all the camera and sound direction and when the concept is finally put on paper, it is then scripted to suit the television medium.

A running order is prepared from the script after the technical planning contact. The result of this meeting then produces a script breakdown of the whole operations. Millerson, (1975:187) in Ucheanya, (2013: 59) describes the script breakdown as an operation guide that contains the “moves and timing involved which can be seen at a glance”.

- vii. **Production:** At this stage we consider the final output of the advertising process. What we achieve at this level would surface for all to evaluate, criticise and appraised before it gets to the final consumers. Whether the advertisement would achieve its aim or not is going to be determined at this stage. It should be noted that the quality of the input in advertising process will surely equate the output quality.

#### 4.0 CONCLUSION

The design and illustration of copy in advertising requires experience, exposure and high level of creativity. Advertising is not a profession for everyone but a profession for every creative and artistic personality. Copy writing in print or electronic media demands skillful use of words and understanding of audience or consumer to which the communication is to be directed. Also, the motive which causes them to act in the desired direction should not be ignored, John-Kamen, (2006:163). Design and illustration of copy also requires the skills to present the advertisers message forcefully and in good taste.

## 5.0 SUMMARY

As stated in the beginning of this unit, copy accounts for why advertising process is required. A good copy can translate to an excellent and continuous patronage. Creating lasting impression on our advertising audience is a mandate we must all execute.

We considered the principles of a good copy, which informs that they must be seen, read, understood, believed and wanted by the target audience. The elements of a copy were enumerated and duly explained. We also looked into the approaches to writing an advertising copy; this topic explains the basic forms of writing as proposed by John-Kamen (2006:151). This unit was concluded on the process of preparing and producing advertising materials where the stages of the process were listed and explained explicitly.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. Define an advertising copy and explain the five principles of a good copy.
2. List and explain the stages of preparing and producing advertising materials.
3. Explain the 3 forms of copy writing.

## 7.0 REFERENCES/FURTHER READING

John-Kamen, A. U. (2006). *Advertising: Genesis, Evolution, Principles, Practice*. Enugu: Snaap Press Ltd Nigeria.

Ucheanya, C. C. (2013). *Principles and Practice of Advertising: A New Perspective*. Bida: Jubes-Evans Books and Publications: Nigeria.

## **UNIT 2 CREATIVE AND PRODUCTION TACTICS IN PRINT ADVERTISEMENT**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Planning and Utilising Printed Media
    - 3.1.1 Newspaper Advertising
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    - 3.1.2 Characteristics of an Effective Printed Advertisement
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- 7.0 Reference/Further Reading

### **1.0 INTRODUCTION**

Advertising like other areas of business involves making choices. When decision is made to use print media, it is therefore the responsibility of the advertiser to choose which printed media to use. This choice of medium would actually determine the allocation of advertising resources; whether man power, finance or equipment in a way to generate the best possible promotion for the business. Once the type of printed media to be used is determine, the actual development and production of printed advertisement would to be implemented.

This unit would present information about two major types of printed media which are: newspaper and magazine, and later focuses on one of them, precisely the newspaper because of its multi-dimensional feature. Afterwards, the fundamental principle related with planning for development and production of printed advertisement would then discuss.

## 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- collect fact for planning printed advertisement
- mention the creative tactics and characteristic of an effective printed advertisement..
- recognise the size, location and positioning of advertisements in newspaper
- explain the fundamental principles associated with selecting an appropriate type
- produce an illustration for a printed advertisement.

## 3.0 MAIN CONTENT

### 3.1 Planning and Utilising Printed Media

Printed media is usually referred to as the elites' media. It is not an all-audience media. Though it accommodates pictures and diagrammatic illustrations that non-elites can comprehend easily, this situation most often obtains in advertisement of products or services like: obituaries, events, graph, and so on. Notwithstanding, the inability of a person to read could be an obstacle towards his effective utilisation of these types of media.

Two of the major types of printed media are newspapers, and magazines. The third is direct mail; this accommodates the other printed form of media which can be used to disseminate information to the target audience. Newspapers are the largest single group of all advertising media and are absolutely beneficial to local advertisers.

Harland, E. Samson and Williams, T. Price, (1992: 63) give statistics of newspaper' circulation in America, hence, in 1992, it was recorded that there was 1700 daily papers with a circulation of about 62,600,000 copies. There were 840 Sunday papers with circulation of more than 61, 000,000 and 7,600 weekly papers with a circulation of nearly 38,000,000. In addition, they recorded that there were unknown numbers of neighbourhood shoppers or advertising papers which were available for free to interested readers.

Harland, *et al* (1992) considered the circulation of magazines as well, noting its wide reach as compared to newspapers. Magazines are different from newspapers in many respects. Though some local advertisers use it, but often national firms primarily utilize it.

The numbers of magazines in United State in 1992 were close to 5,000 with an approximate total circulation per issue of 260,000,000 copies. Many advertisers prefer to use magazines than television because it comparatively cost less.

Besides, the three major forms of printed advertising media, several other forms are available to businesses. They include:

1. Advertising specialties,
2. Out-of-home advertising, and
3. Point-of-purchase advertising.

### 3.1.1 Newspaper Advertising

Newspapers are crucial to virtually every state across Nigeria and it is a major spread across national boundary. They help develop a sense of identity for communities and are also generally an acceptable medium, keeping people informed on daily events around them. Newspapers are so important to local people within every geographical location of a country and as a result of this local firms place more advertisements on it than on any other medium.

#### Types of Newspapers

There are five major newspaper varieties. These are:

- i. National Newspaper
  - ii. Daily Newspaper
  - iii. Weekly Newspaper
  - iv. Shopper Newspaper
  - v. Special Audience Newspaper
- i ***National Newspaper:*** This variety of newspaper is categorised by its national reach. This has its presence in every state of Nigeria. E.g. *The Punch, The Guardian, The Sun, Vanguard*, etc.
  - ii ***Daily Newspaper:*** This majorly originates from a particular city with circulation concentrated in that city.
  - iii ***Weekly Newspaper:*** This variety is usually provided and published in a smaller communities like say, local government which is direct to a limited geographic area.
  - iv ***Shopper's Newspaper:*** this is often published weekly. It consists of basic advertisement which is directed to a limited geographic area.
  - v ***Special Newspaper:*** As its name implies, this newspaper is a focus group newspaper. It targets a minority group in the society, such as university students, religious group, foreign language audience and fraternity.

The most important thing in having types of newspaper is the fact that they provide advertisers options with which they reach their target audience.

### 3.1.1.1 Types of Newspaper Advertising

There are just two broad divisions of newspaper advertising. These are:

- (i) Display Advertising
- (ii) Classified Advertising.

- (i) *Display Advertising*: this advertising category combines the elements of an advertisement to give the advert a balance and professional positioning in the newspaper with various amount of white space. It is the type many corporate organisations most often use. Display advertisement comes in different sizes, ranging from 1 column by 1 inch deep to full-page. The 3 types of display advertisement are: local, general, or national and cooperative. Harland, *et al.*, (1992).

*Local advertising* posits a specific product or service you can purchase at a particular store or firm. They are local because the advertiser is within the locality where the advert is displayed. E.g. a political candidate, land lord association etc.

*General or national advertising*: This advertising points out item and service that can be bought at a particular store or firm. However, it basically points out features and benefits of an item, such as brand of soap, car model, mobile phone service, insurance services, etc.

*Cooperative Advert*: This advert category is a combination of both local and national advertisements. It functions for the purpose of promoting both the brand name item and the local firm(s) that carries the item. Cooperative advert is purchased by a local business, but the advert is designed partially and paid for through the local business by a national supplier.

- (iii) *Classified Advertising*: This category of advertising uses only the body copy of an advertisement. Usually limited, they are grouped in categories like: change of name, employment, household, rentals and company registration. Figure 2.1 shows both a display and classified advertisements.

## DISPLAY ADVERTISEMENT

## CLASSIFIED ADVERTI

**LET GOD ARISE**  
ARISE CONCERT 2012

PRESENT  
**PRAISE UNLIMITED**

FRIDAY 9TH NOVEMBER, 2012 | 6:00PM - 6:00AM (UNDER OPEN HEAVEN)  
@ AYODEJI STREET, VICTORY ESTATE, OFF OGUNRUN ROAD,  
BEFORE UNCLE STEVE SCHOOL.

DEAC KEMI ESANSOLA (ACCG NATIONAL PRAISE TEAM)  
THE PERFECTED PRAISE SINGERS (REDEMPTION CAMP)  
DUPE MATANM (6 BAND)  
ALABASTER'S VOICE (NLGM)  
COPAC CHORUS (MOWE)  
GAC CHORUS (FOR PRAISE WORSHIP)  
NEW ERA DRAMA, MINISTRY  
PSL ONIMISI OTOHINOYE (NLGMO)  
PSL VICTOR ISIBOR (MFM)

POWERED BY

JOSEPH AIBISON  
07036439231

TAWO OKESOLA  
08034050070

**VACANCY! VACANCY!!  
VACANCY!!!**

We are looking for the best hands to fit the following positions:

**Advert Manager- Bsc. Mass Com., APCON**  
**Public Relations Manager – Bsc. PR, NIPR**  
**Admin Officer – HND/Bsc Bus.Admin.**  
**Marketing officer – OND,SSCE.**

If you are the right candidate, kindly send your CV to: [advertcopylayout@noun.com](mailto:advertcopylayout@noun.com)

**CHANGE OF  
NAME.**

I, Miss Christiana Fashakin wish to be addressed henceforth as **MRS CHRISTIANA ADEX**. All previous documents remain valid.

**PROPERTY FOR  
SALE!**

A 2 storey building along Awolowo Way, Victoria Island is selling for 10 million naira. For more info call: 080300021101

### Advantages of Newspaper Advertising

To all businesses, newspaper presents meritorious advantages over other media types for the following reasons:

1. The newspaper has a low price tag that enables readers to purchase it, extensive market coverage and easily attract quick feedbacks.
2. In advertisement, newspaper allows for flexibility in size, style, and format.
3. Newspaper advertisement can easily be changed, deleted or inserted on short notice, at times within publication hour, if necessary.
4. It can provide a great deal of information and details when necessary. The referral factors or number of times the advertisement is read is also crucial.
5. Newspapers reach a large business audience or business market in almost all communities. Broad circulation in a specific trading area provides the best possible coverage by a single medium for most firms.

### 3.1.2 Characteristics of an Effective Printed Advertisement

In getting facts for an advertisement; whether it would be designed by a staff of an advertising agency or by oneself, four basic questions would need to be answered, these questions are:

- a. What item(s) should be advertised?
- b. What fact should be included about the item to be advertised?
- c. What should be the price tag for the item to be advertised?
- d. How many unit of the product will be available for purchase?

After providing answers to these questions, the print advertising copy would commence production processes.

To know if an advert copy would enhance the goal of an advertising campaign, the following three characteristics should be looked out for:

#### Characteristic of:

##### 1. *Competitive Edge*

For an advertisement to have a competitive edge, the elements of advertising must be well integrated in such way that can captivate audience and provoke their patronage. These elementary questions must be answered: According to Harland, *et al* (1992:67).

- (a) Is the headline noticeable and big enough to stand up against the noise of other headlines? Headlines should be large enough so they are not overshadowed by other advertisement.
- (b) Is the main illustration large enough to look important? In retail advertisements, illustration is the element that gives stature to the merchandise and the advertisements.
- (c) Does the logo type stand out? The logo should be conspicuous enough to highlight the business quickly and distinctively to establish the company personality.
- (d) If the advertisement is small, does it use a special boarder special type to make it distinct? A small advertisement has to work hard to stand up against half and full page advertisements. A carefully laid out stage can make a small advertisement compete effectively.

##### 2. *Price Prominence*

Price is a control factor for influencing audience toward patronizing a product or service. It should be considered an important part of most advertising designs. Readers would want to know ‘what the product would cost him?’ ‘Is it offered at reduced price?’ ‘Is this a saving or more cost increment?’ Comparative shopping through advertising is a

modern trend. So in price tagging during advertisement production; price should be kept near item to which they apply to avoid any confusion. Goods that are purchased frequently, such as food items, must be priced to attract customers. But non-promotional advertisements might not state their prices because the advertisement does not feature a specific product or service.

### 3. *Focal Point*

Every advertisement must have at least one striking element that attracts the gaze and interest of a reader to it. This element would guide the reader to the advertisement. Most times focal point is the illustration, sometimes, the headlines.

Most advertisers lose focal point when preparing advertisement because of advertising derailment of objectives. Their advertisements are made up of a little block of copy, their prices figures and unwitty illustrations at a corner. They have no dominant element(s) for the reader's eyes to rest on.

#### 3.1.3 Layout Techniques in Printed Advertisement

When decision to use a printed advertisement designer is made, it is therefore pertinent to provide facts to be used in the preparation of the advertisement. After getting the advertising facts, the designer could develop a rough layouts' design and present it to the advertiser for evaluation.

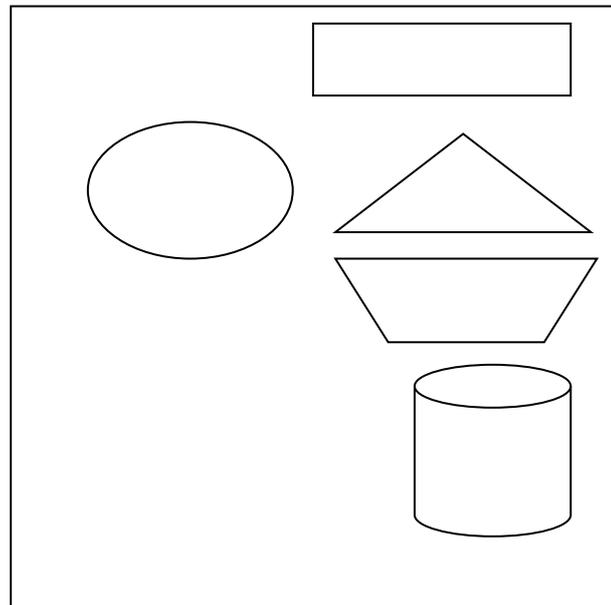
According to the Harland, *et al.*, (1992:67), "a rough layout of a business advertisement is simply a guide used to show the placement of an element that will appear in the finished advertisement. The layout is concerned with size, position, arrangement, and potential reader's impact of the various advertising elements". Harland, *et al.*, (1999: 67) further emphasised that "a layout is to the advertiser what blueprint is to an architect: a way of telling where different element go". However, if the advertiser chooses to produce the layout, he would have to submit the newspaper's house for the next action.

The following techniques will help an advertiser achieve the objective of an outstanding layout or critique the layout of an advertisement designed by another person. Thus:

1. **Design Flow:** the eye beholding the advertisement must be directed orderly from the top to the bottom of the advertisement because a good layout comprises a collection of related and compatible elements. In directing the "eye flow", the element is commonly laid in regular patterns. The most common pattern as

enumerated by Harland, *et al.* (1992) are the “S” “C” or “Z”. In addition, the reverse S, C, and Z patterns are also used. The most crucial element in the advertisement should be placed at or near the optical centre of the advertisement. The optical centre is a spot slightly above and to the left of the actual centre layout space. See figure 2.3 for virtual example. Another strategy close to design flow is having the people shown in an illustration look straight to the advertisement. This strategy applies to the items like: furniture, car, bank loan, etc.

No deformity shape  
collection introducing  
Shape equipment to help you  
keep fit always each. ₦ 150k



2. **Arrange Elements Properly:** When advertisement's elements are properly arranged, it will ensure maximum readership for the advertisement. Harland, *et al.*, (1992: 68) state some points to put in mind when arranging advertising elements. These include:
  - Place the headline immediately above the main copy block. Do not separate the headlines from the copy by an illustration.
  - Keep type lines in a short measure. Type lines of about 3 to 3 1/2 inches are easy to read; 5 inches is the maximum length.
  - One big illustration is usually more effective than smaller ones
3. **Use Sensible Proportion:** Layout should be sized to please the reader's eye and to provide the most effective means of developing the illustration, headlines and copy message. Narrow, long, or horizontal ones are not attractor and are difficult to handle. To determine an appropriate proportion for advertisement, just look at some advertisement and see what is attractive, and then apply it. A proportion of 3 to 5 (6 inches wide to 10 inches deep for instance) is a good average.

4. **Make Coupons Noticeable and Useable:** Many businesses add in their advertisement special take-offs or coupons featuring naira-off or percentage-off on purchases or free merchandise with purchase of a certain amount of money. If an advertisement includes a coupon, there should be a noticeable boarder, either a solid or a dotted line, around the coupon so readers know what it is. Coupon must be dated to show the duration of their usage.
  
5. **Use of White Space and Boarder:** An advertisement obtains full impact and interest when there is balance in the use of the white and black spaces in it. If there is unfilled white space, the advertisement becomes sterile and unattractive in like manner, if there exist a lot of unfilled black space the advertisement becomes difficult to read and comprehend.

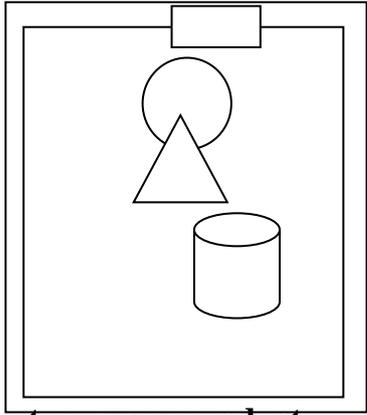
White space is an important tool used in a layout. It points out an important message by setting them apart from other areas of the advertisement. White space can be used to create a visual flow through the advertisement and keep the reader's gaze on the message. (The use of white space is also referred to as "*river of white*").

A border performs an important function in almost every advertisement. The purpose for a boarder is to keep the reader's gaze from moving outside the advertisement to other areas of the page. It also helps a small advertisement from being absorbed by other neighbouring advertisements on the same newspaper. Consider figure 2.4 more comprehensively.

This newspaper advertisement uses the reverse technique to highlight PR-MIX's SHAPE STORE, the business identification, body, copy, and the price. White space draw the readers gaze to the illustration.

**SHAPE STORE**

*Special Offer!!!*

**50% Discount on every product  
Including fitness counseling,  
Fitness equipment, fitness  
Pills, fitness literatures.  
1234, off Estate Avenue  
+234-7011002110**

### 3.1.3.1 Position of Advertisement on the Newspaper Page

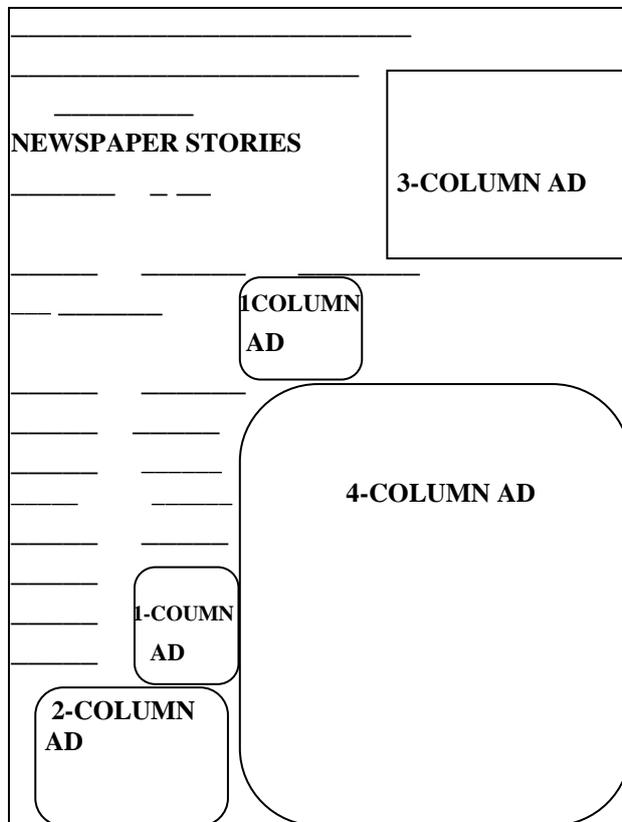
Harland, *et al* (1992) explain that “classified advertisements appear in specific pre-determined section within the advertisements”. They emphasise that the advertiser has no choice about the positioning of classified advertisements within a page.

When a display advertisement is set up on a newspaper page, the largest advertisement is placed in the lower right hand corner of the page. Additional advertisement are then located above or the left of the largest advertisement. After the news-stories are place on the page the remaining space is filled with smaller advertisements.

Figure 2.5 visually illustrates this approach to building a newspaper page. Knowledge of this approach is used to prompt advertisers to review the size, layout and timing of their advertisements.

For instance, a large advertisement appearing once a week might gain more readership than two smaller advertisements. In a smaller advertisement, it might be better to position the logo in the upper left hand corner of the advertisement. The business identification would then be closest to the news stories and have a greater chance of being recognized and associated with the advertisement.

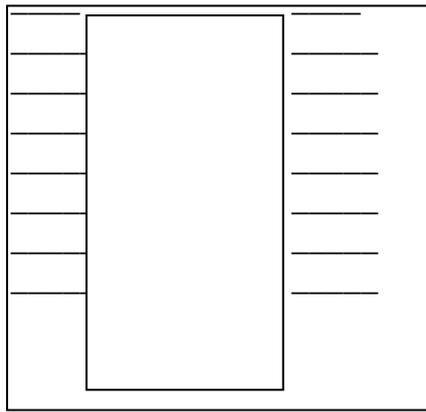
FIGURE 2.5



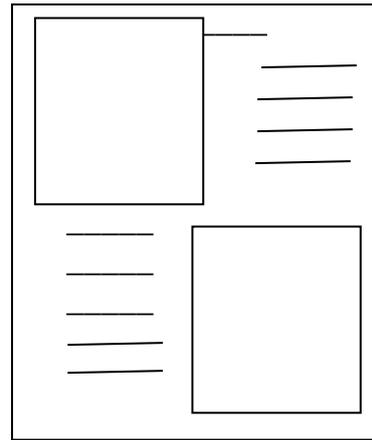
**If advertisers should examine the ways newspapers typically stack advertisements to know what size and style advertising potential customer would likely read, this is their likely observation.**

Positioning an advertisement on magazine's page is not as critical as it looks on a newspaper page; so the position selected is basically the decision of the magazine staff. In other words, there is no guiding rule as to how an advertisement should be placed on a magazine page. However, most magazine staff tend to honour personal preferences of advertisers.

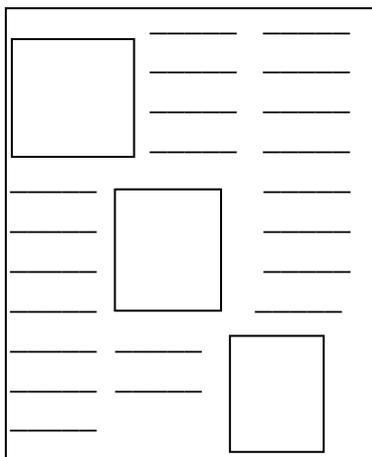
The diagrams below illustrate this further.



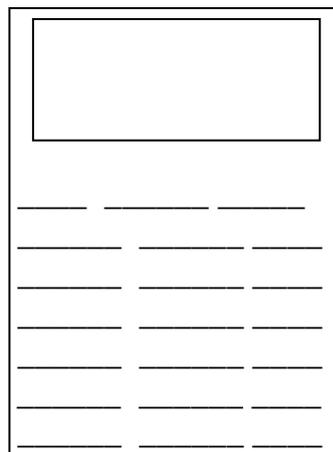
Island one-third page pattern



Half page pattern



One-third page pattern



Horizontal half-page pattern

Fig 2.6 positioning of advertisement on a given page in a magazine can take several forms: four of this form is shown here.

Source: Adapted from John D. Burke, *Advertising in Market Place* (New York McGraw-Hill) (1980: 311)

### 3.1.4 Preparing an Advertising Request

According to Harland, *et al* (1992: 77), an advertisement request form is “generally used in business to aid in developing and scheduling advertisements. The buyer or merchandise manager initiates the request and sends it to the advertising manager, who then sees to it that the advertisement is prepared”. Sometimes, someone outside the firm prepares the advertisement.

The most important element in preparing advertisement is to get a request form duly filled with information that is necessary for the advertisement to be prepared.

The complete form should contain a summary of essential information needed for preparing the advertisement, which basically prompts the writing of the copy. Frequently, additional facts and illustrations are attached to the request form when it is submitted.

### A TYPICAL ADVERTISEMENT REQUEST FORM

<b>REQUEST FOR ADVERTISEMENT</b>	
To be published _____	_____
_____ day of week)	(date)
Newspaper _____	
This request and sample of merchandise are due. In advertising manager's office 7 days in advance of request publication date.	
_____	
_____	
Merchandise to be advertised	
_____	
_____	
Materials _____	
_____	
Colours _____	
Sizes _____	
Sales price _____	Cost _____
Regular price _____	Last Price _____
Quantity _____ amount in home	
Amount of merchandise in Naira (retail) _____	
clearance sales _____ reduce price _____ regular stock regular price	
_____ special purchase sale _____ prestige promo _____ sales of	
irregulars	
Special information:	
_____	
Size advert request _____ x _____	Dept mgr. _____
Illustration desired _____	Buyer _____
Merchandise mgr. _____	
Date _____	
(Attached old illustration or picture for new)	

### 3.1.4.1 Some Newspaper Advertisement Terms

1. **Banner Head:** A headline that usually extends all the way across the top of a page and usually is in **bold** type.
2. **Box:** A newspaper item with printed borders on all four sides
3. **Camera Ready:** An advertisement layout that is ready for final photographing. The photo negative will be used for making the plate for printing.
4. **Crop:** To change the size proportions of an illustration, also to eliminate undesirable background or to cut the illustration to fit a specific space.
5. **Dealer Imprint:** The name of a local business or advertiser to be inserted or imprinted in an advertisement prepared by a national advertiser.
6. **Double Spread:** This is also known as “*double truck*”, or “*centre spread*”. It is two pages facing each other and presented as a single advertisement.
7. **Full Position:** The space occupied by an advertisement at the top of a column with news matters along one side, or place next to or following reading matter but no other advertisement.
8. **Gutter:** The blank space that forms the inside page margin gutter position is advertising space next to the gutter margin.
9. **Insert:** Printed matters, such as promotional advertising that is for delivery with the newspaper.
10. **Kill:** To stop the publication of an advertisement.
11. **Make Good:** A free repeat insertion of an advertisement to compensate for an error in the original insertion.

### SELF-ASSESSMENT EXERCISE

- i. List five types of newspapers as stated in this unit
- ii. Explain the various types of advertising.
- iii. Design an advertising request form.

## 4.0 CONCLUSION

There are various benefits and advantages of using print media advertising. It provides comprehension for both literates and illiterates. Most advertisements carry picture illustrations which enable the illiterates understand the message the advertiser is passing across to the audience, while the elites can enhance their understanding by reading the illustration attached to the advertisement.

More so, print media offer low cost per reader, a wider market coverage, and usually a quick response from large audience. Before placing a print advertisement, a business person must first consider what product or

service to advertise, what information to provide about the item, how much the item costs, and the quantity available.

By learning the fundamental principles associated with print media advertisement, advertisers can help smoothen the process of communicating their sales message to potential customers.

## **5.0 SUMMARY**

Like other aspects of business, advertising involves making choices. Once a decision is made, an advertiser decides the print media to use. This unit examined the creative and production tactics in print advertisement. Two major popular print media were considered; newspapers and magazines, but an emphasis was placed on the newspaper.

The planning of printed media advertisements was another arm of the Unit which was examined; it posits opinions of Harland, *et al* (1992) and gave statistics of newspaper distribution in America. Types of newspapers were discussed alongside two major types of newspaper advertisements. Diagrammatic illustrations were given to buttress the write up as well. Furthermore, the Unit examined the characteristics of an effective advertisement where three major characteristics were explicitly justified.

Then ultimately, we considered positions that are right for advertisement placement in the print media, with diagrams to buttress it.

Finally, the Unit was wrapped up with an advertising request form and some newspaper advertising terms.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. What are the elementary considerations for planning and using printed media? List and explain.
2. What are the characteristics an effective printed advertisement?
3. With the aid of diagram, list and explain the various layout techniques of printed advertisement.

## **7.0 REFERENCE/ FURTHER READING**

Harland, E. S. & William, T. P. (1992). *Advertising Planning Techniques*. Ohio, Cincinnati: South-Western Publishing.

## UNIT 3 PREPARATION AND PRODUCTION OF BROADCAST COMMERCIALS

### CONTENTS

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Radio Advertisement: Preparation and Production
    - 3.1.1 Radio Formats Selection for Advertising Audience
    - 3.1.2 Planning and Preparing the Radio Advertisements
    - 3.1.3 Preparing Radio Advertisement
    - 3.1.4 Advantages of Radio Advertising
  - 3.2 Creative Tactics for Television: Preparation and Production of Commercials
  - 3.3 Television Formats
    - 3.3.1 Planning and Preparing of Television Commercials
    - 3.3.2 Planning the Commercial
    - 3.3.3 Production
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assignment
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

The broadcast media are domestic media that crave for attention during leisure times at home, offices, restaurants, and so on. It is said by Harland, *et al.*, (1992) that the average person, during lifetime of 70 years, will spend nearly 10 years watching television and almost 6 years listening to radio; This amounts to nearly 16 years of exposure to broadcast media. The two main reasons people listen to or watch broadcast media are for information and entertainment. As at 1992, there were 1,058 commercial television stations in the United States. 600 of these stations had link with one of these major national networks such as ABC, CBS or NBC. In like manner, Harland, *et al.*, (1992) state that there were over 9000 Amplitude Modulation (AM) and Frequency Modulation (FM) of radio waves, some of the radio stations, precisely one out of three stations has affiliation with the national radio networks, hence; ABC, CBS, MBS or NBC.

In Nigeria, similar trends obtain, and given the amount of both private and public broadcast media in the country, an individual is rarely far from a radio or television broadcast area. Radio sets with headphones are so portable that it is easy for a person to listen to a favorite station while engaged in other outdoor activities. Portable television sets in

similar vein have made it possible for people to view programmes away from home.

## 2.0 OBJECTIVES

At the end of this unit, you should be able to:

- prepare and produce broadcast commercials
- explain the tactics used in broadcast commercials
- discuss how both radio and television programs can be used to advertise product and services.

## 3.0 MAIN CONTENT

### 3.1 Radio Advertisement: Preparation and Production

Radio is unique among the advertising media. It is not a selfish medium that wants all attention to itself like the television. Radio is an audio medium; you can only hear its contents and not see it. It is also referred to as a blind medium. Radio is a transient medium that gives fleeting information. Its information cannot be played back like a recorded tape. Since radio uses only sound, the listeners can engage in other activities like washing, reading or exercising while listening to it. In fact, some people have the radio for background sound and a feeling of companionship. With this you can perceive that if a radio commercial is not well scripted and produced, its aim might be defeated.

#### 3.1.1 Radio Formats Selection for Advertising Audience

Radio format helps to define a particular audience that listens to a programme and why. “Selecting a radio station is much like choosing a list of potential customers”, Harland, *et al* (1992:94). Various radio formats are available and they attract listeners who have certain characteristics. By this, an advertiser can personalise and direct his advertisement to the right audience.

Harland, *et al.*, (1992) stated nine basic radio formats which include:

- (a) **Progressive Rock:** This format appeals to the young adult audience between ages 18-24. Music selections in this format are rock and other music. The music selections are usually up to 5 minutes and fewer than average commercial per hour are run.
- (b) **Top 40 Format:** Young adult and teen listeners are attracted mostly to this format. This format is often the highest rated in the market. Its music is fast, loud and has a definite beat pattern.

- (c) ***Middle of the Road:*** This format appeals to the old group of listeners, ages 25-49. Often, middle of the road stations feature a song that was a big hit 5 years ago on the Top 40 stations, but their version is usually re-mixed or orchestrated and smoother.
- (d) ***Good Music:*** Older audience enjoys this format; “Good Music” is background music. Generally instrumental with very little disc jockey talk. It is often called “elevator music”.
- (e) ***Classical:*** The classical stations play operas, ‘old school’, symphonies, concertos, and ensembles of various kinds. These appeals to older adults.
- (f) ***Country and Western:*** These appeals to mixed age groups. In some markets, country and western stations have substantial share of teen listening and some other time another group. This format is generally informal with limited disc jockey talk.
- (g) ***Ethnic:*** This format’s audience prefers music ranging from rhythm and blues, reggae, and jazz to “good music”. Other ethnic stations may be broadcast in foreign languages and found where foreigner-born persons form a significant percentage of the population.
- (h) ***All News:*** This format presents continuous news throughout the day. The older audience is generally appealed to this station. News may be combined with talk show in this format. It has a lower rating but high cumulative listenership, that is, an audience who listens repeatedly to that specific radio station.
- (i) ***All Talk:*** A considerably older audience enjoys this format. It has been called “companion” or “dialogue” radio. Often the station announcers talk on the air directly to listeners via telephone.

Having known the categories of radio formats which define radio audiences, an advertiser now has insights into whether a particular station would be good for reaching his target audience. In most communities, the advertiser can choose between AM or FM station to run his advertisement. It is also pertinent for the advertiser to know the reach of these modulations. An AM go farther than FM because it reaches beyond the areas of its usual coverage and a longer distance than the radio transmitter. It is usually used by network stations. AM is a broadcast on the standard broadcast band of 535 to 1605 kilohertz. FM radio stations broadcast on the band of 88 to 108 megahertz and provide static-free reception. It covers a shorter distance from the station transmitter, but provide listener with a better quality broadcast in stereo sound. FM is preferred by listeners with stereo radio receivers. Both modulations are advised to be considered by advertisers. However, many businesses have discovered that radio commercials on FM stations do an excellent job of reaching their desired listeners.

### 3.1.2 Planning and Preparing the Radio Advertisements

Planning radio advertisements requires the full attention of the advertiser; It must not be handled alone by the media staff. Planning requires some crucial details and information which the media staff may not be privy to except the advertiser. Selecting the right message and scheduling the right broadcast time on the right stations are crucial to getting positive results from radio advertising. The planning, according to Harland, *et al.*, (1999: 95) should include decisions about:

- i. *What should be advertised?*
- ii. *Who the target audience will be?*
- iii. *What message would attract the audience attention?*

For instance, if you wish to reach a teenage audience, locate their radio format and identify their belt. Often the teens are disposed to radio from mid to late afternoon when students are just out of school and early evening after dinner hour, when they are studying and other preferred times.

If your target audience is a rural audience, early morning, noon time and early evenings are the best broadcast times. Try to have advertisements carried with the farm market reports or news program. As for workers in the cities, early in the morning or in the afternoon are the best times to reach them. You can reach many people who commute to work by broadcasting your message during *drive time*. Drive time refers to those hours when people are most apt to be in their cars going to and from work. For most communities, this time is from 6 to 9a.m and 3 to 7p.m.

### 3.1.3 Preparing Radio Advertisement

Harland, *et al.*, (1992) posit that advertisers can purchase time for their radio advertisements in 20, 30, and 60 seconds spot announcements.

*Spot announcements* are advertisements presented during a selected amount of time between programming. Advertising time can also be purchased by programme segments or programme sponsorship.

*Program sponsorship* involves contracting the support of a specific programme such as X-factor, Maltina dance hall, MTN project fame of local football league. The radio staff will read prepared messages at various times during the broadcast.

#### *Spot Announcement*

Spot announcement for duration of 60 seconds can carry 16 words. This spot announcement usually has a format with similitude to that of other advertisements, this: a headline (attention getter), body copy (explanation of offer), price, request for action (encouragement to the

listener to take action), and the business identification. Statement from satisfied customers, word pictures, sound effects, creating a mental picture of the product and many more can be used to get the radio advertisement equivalent of the printed medium's illustration.

It should be noted that a 20 or 30 seconds spot announcement take the same format as 60 seconds advertisement, the only difference would be the reduction in the amount of words that would be used to describe the product. More so, the area of exchange in 60 and 20 or 30 seconds radio advertisement is in the copy body. While the 60 seconds commercial provides more details and include more merchandise, 20 or 30 has reduced copy body. Nevertheless both maintain the same introduction and conclusion.

### **A 20 SECONDS RADIO COMMERCIAL SCRIPT**

Visit the Mama's place, the place for fried rice, salad, cheese, stick meat and meat pie in Agidingbi, Ikeja. The special deli this week is sliced cake bread with bean cake. These just go for ₦800. And save on famous fried rice and chicken with boiled eggs, ₦950 naira. Save on this item and more, now through Wednesday. Mama's place opens 7:30 am to 6 pm daily at 121, Nerdec Street, adjacent car wash, Agidingbi.

### **30-SECONDS RADIO COMMERCIAL FOR OKORO PARTS**

Now Okoro Parts have the hottest deal in town on auto parts accessories. You can save up to 50 percent and more. Here is one value-extra-heavy-duty shock absorber; regular priced at ₦20, 000 a pair, now only ₦15, 000 at Okoro Parts. Another value is the 6-packs of 10w-40 mark V-motor oil, regularly ₦ 3,000, now just ₦ 1,500. Make Okoro Parts your headquarters for all your auto needs. Okoro Parts in Iron Street, Ebute Metta.

### **60 – SECOND RADIO COMMERCIAL FOR OKORO PARTS**

Now Okoro Part has the hottest deal in town on auto parts and accessories. You can save up to 50 percent or one. Here is one value-wire chrome wheel covers, 15 –and 16-inch sizes, regularly ₦800 for a set of four, now just ₦ 400. Other prizes have been slashed – floor mat, a matched set of four , regularly ₦ 4,500, now just ₦2500; a huge supply of racing mirrors priced from ₦800 to ₦3,000; and extra-heavy-duty shock absorber, regularly ₦7,500 per pair, now only ₦3,500 at okoro parts. All national brands of car polish, 30% off; windshield-washer fluid, ₦600 a gallon; mark V-motor oil, 10w-40 in 6 packs, regularly, ₦3,200, now just ₦1,600. Make Okoro Parts your headquarters for all your auto needs, Okoro Parts in Iron Street EbuteMetta.

*The 60-second spot announcement can provide more detail and information than a 30-second spot.*

### 3.1.4 Advantages of Radio Advertising

There is no off-season or off-time in radio listening; people tend to listen to radio all through the year. It is the primary information source for many people. In most homes, radio tends to be more functional and active than television. So put it on when they wake up in the morning until it is dusk for them to sleep. Some people even put it on when they are asleep. Let us consider the following merits of radio advertising;

1. In small communities, radio may be the only advertising medium. It is a way for the advertiser to get sales messages to customers every day. Advertising messages can be changed or created and be disseminated immediately.
2. In radio advertising, advertisements are presented at a time, so the advertising message stands alone, as it would not in other media. This means, for the 20, 30 or 60 seconds that the message will be on air, it does not have to compete with any other radio advertisement for the listeners' attention.
3. It offers both local and national advertisers the opportunity to reach a highly selected audience.
4. Radio is also the only medium that goes with potential customers in their cars. Most drivers tune it on when they travel to and from work; its listenership in cars is a significant audience for most advertisers.
5. A well-written advertisement read effectively by an announcer can result in a productive message.

In radio advertisement, professionals should endeavor to use the same music and the same voice in all advertisements. Repeated use of introductory music and the same voice builds listener recognition. Radio advertisements should be conversational and friendly, but avoid presentations that suggest you are talking down on your listener. Business names and prices are advised to be mentioned at least twice or thrice during each commercial. Messages should be straight forward with no wasted words or over cleverness.

#### **SELF-ASSESSMENT EXERCISE**

- i. List and explain what radio formats are.
- ii. Draft a 60-second radio script for a spot advertisement

### 3.2 Creative Tactics for Television: Preparation and Production of a Commercial

As consumers, we see so many television commercials that are easy to take for granted because of the amount of time, effort, and money that goes into making them; this was the opinion of George E. Belch and Michael A. Belch, (1995: 306). Preparing and producing a breakthrough commercials on a high level of clutter on television and which communicate effectively is a detailed and expensive process. One, a cost per-minute basis commercials are the most expensive productions seen on television.

Harland, B. Samson and William, T. Price, (1992) on the other hand, view television as a favoured medium if demonstration of a product is important in the advertisement. They further reiterate that with major benefits in ways that might not be possible even if customers were in the place of business. The motion, sound and dramatics of a televised commercial offer a tremendous range of possibilities for the creative advertiser.

Television is a unique and powerful advertising medium because it contains the elements of sound, sight and motion, which can be combined or integrated to create a variety of advertising appeals and execution. Unlike the print, the viewer does not control the rate at which the message is presented, so there is no opportunity to review points of interest or re-read things that are not communicated clearly. Just like any other form of advertising, one of the “first goals in creating television commercials is to get viewers’ attention and maintain it”, George, *et al.*, (1995). While comparing radio and television, Harland, *et al* (1992: 97) says the former is a *cumulative medium*. That is, in agreement with George, *et al* (1995), who say that repeated advertising is necessary to reach the listening audience and move them to action. It is the impact of seeing a commercial several times that brings about the customers’ reactions.

George, *et al* (1995: 307), point to the two major components of a television. They explain that for an effective use of this medium, both must work together to complement themselves in order to create the right impact and communicate the advertiser’s message. These components include video and audio:

- i. **Video:** This element is the visual component of the television commercials. It reflects what the eyes can see in a commercial as it relates pictures, motion and graphics. The visual portion generally dominates the commercial, so it must attract viewer’s attention and communicate an idea, message and image. In this

regard, decisions have been made such as: the product, the presenter, action sequences, demonstrations, setting, the talent or character that will appear in the commercial and any other factors as lighting, graphics, colour and identifying symbols to be able to coordinate and produce a successful advertisement.

- ii. **Audio:** This element includes voices, music and sound effects according to George *et al* (1995) “voices are used in different ways in commercials. They may be heard through the direct presentation of a spokesperson or as a conversation among various people appearing in the commercial”. Commonly used method for presenting the audio portion of commercial is through *voice over*, where the message is delivered or action on the screen is narrated or described by an announcer who is not visible.

### SELF-ASSESSMENT EXERCISE

Explain what you understand by creative tactics for television commercials.

### 3.3 Television Formats

There exists verisimilude in television and radio formats. Most commercial television stations’ programs like local news, weather and sports reports revolve around national programmes. Harland, *et al* (1992:97) opine that “the competitive nature of viewer rating makes it necessary for most stations to carry national programmes and advertising during the prime hours in carry talk shows, game shows, soap operas and a variety of reruns during the daytime hours.

Some stations work hard to build viewer loyalty by specializing more on a category of programs to see viewers who stick to them. They do this by stressing either of sports, community arts, local movies, music, or news to the extent they can within the national programming. Harland, *et al* (1992) stress further that cable television has made an impact on television formatting by enabling stations to create a narrowly focused format. For example, ESPN formats exclusively for sports, CNN relays news, and African magic format shows local movies and so on.

#### 3.3.1 Planning and Preparing of Television Commercials

George, *et al* (1995: 308) identify that one of the first decisions that has to be made in planning a TV commercial is the type of appeal and execution style that will be used. Television has rational and emotional advertising appeals or combination of both which can be utilised by an advertiser to achieve his advertising goals. Various execution styles used

with rational appeals, such as a straight sell or announcement demonstration, testimonial, or comparison, work well on television. Advertisers recognise that their commercials must break through the clutter and grab the viewer's attention.

Harland, *et al.*, (1992: 97) posit that, "One way to ensure a quality picture in a television advertisement is to film it with television camera using 35mm film rather than a video tape recorder". It costs more to use a camera, but quality output cannot be compromised if the desired result is expected.

Contrary to George, *et al.*, (1992)'s first step to television advertisement, Harland, *et al.*, (1992) upholds that the first to television advertisement is to ask "what should be advertised?" They advice that local advertisers must be sure that their advertisements should compare favorably with those run by national advertisers, who have considerably more money to invest in the production of their advertising.

Advertisers must often appeal to emotional and rational buying motives. Television is essentially an entertainment medium, and many advertisers recognise that their commercials are successful because they entertain as well as give information to their audience.

### **3.3.2 Planning the Commercial**

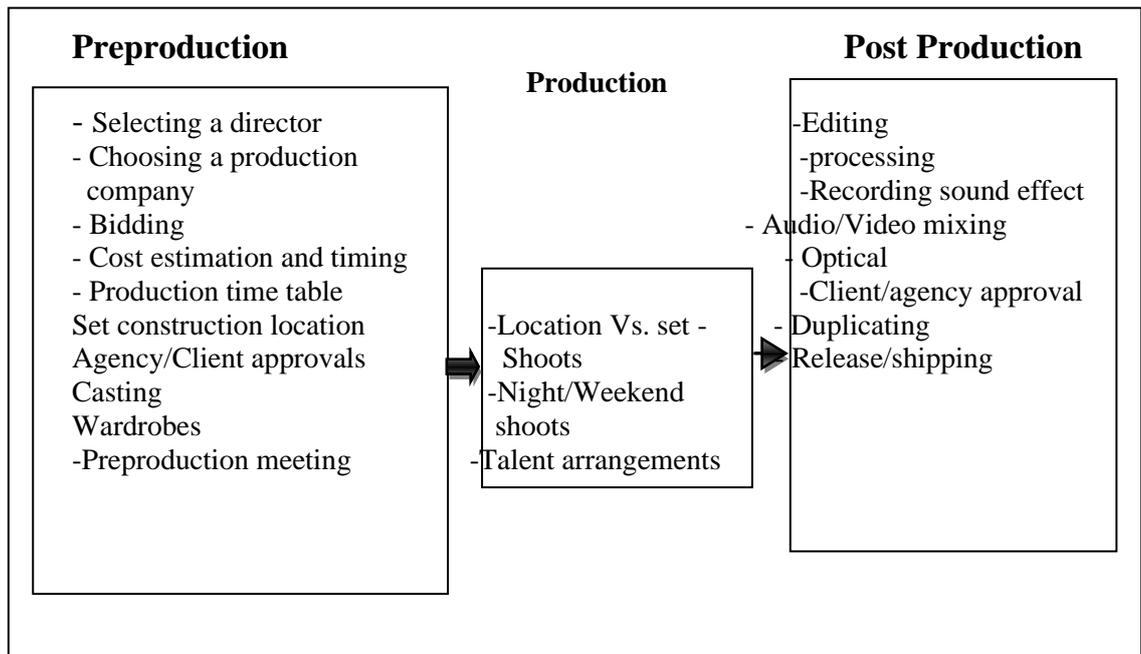
All elements of television commercial are brought together in a script. Script is a written version of a commercial that provides a detailed description of its video and audio content. The script reveals the various audio components of the commercial, the copy to be spoken by voices, and music and sound effects. The video portion of the script provides the visual plan of the commercial, camera actions and angles scenes, transitions and other important descriptions. Scripts further show the relationship of how the video corresponds to the audio portion of the commercial.

Once the basic script has been conceived, the writer and the art director get together to produce a story board, a series of drawings of the video scenes and descriptions of the audio that accompanies each scene. Like layouts for print advertisements, story boards provide those involved in the production and approval of the commercial with a good approximation of what the final commercial will look like. In some situations, a videotape of the story board along with the sound track may be produced if a more finished form of the commercial is needed for client presentations or protesting.

### 3.3.3 Production

The moment the story board or aniamatic of the commercial is approved, it is ready to move to the production phase. This phase is in 3 stages, thus:

1. **Preproduction:** This involves all work and activities that occur before the actual shooting/recording of the commercial.
2. **Production:** This is the point during which the commercial is filmed or videotaped and recorded.
3. **Post Production:** At this stage, activities and work that occur after the commercial has been filmed and recorded are expended, such as editing, transcribing etc.



**Figure 3.3 Three Phases of Production for Electronic Media**

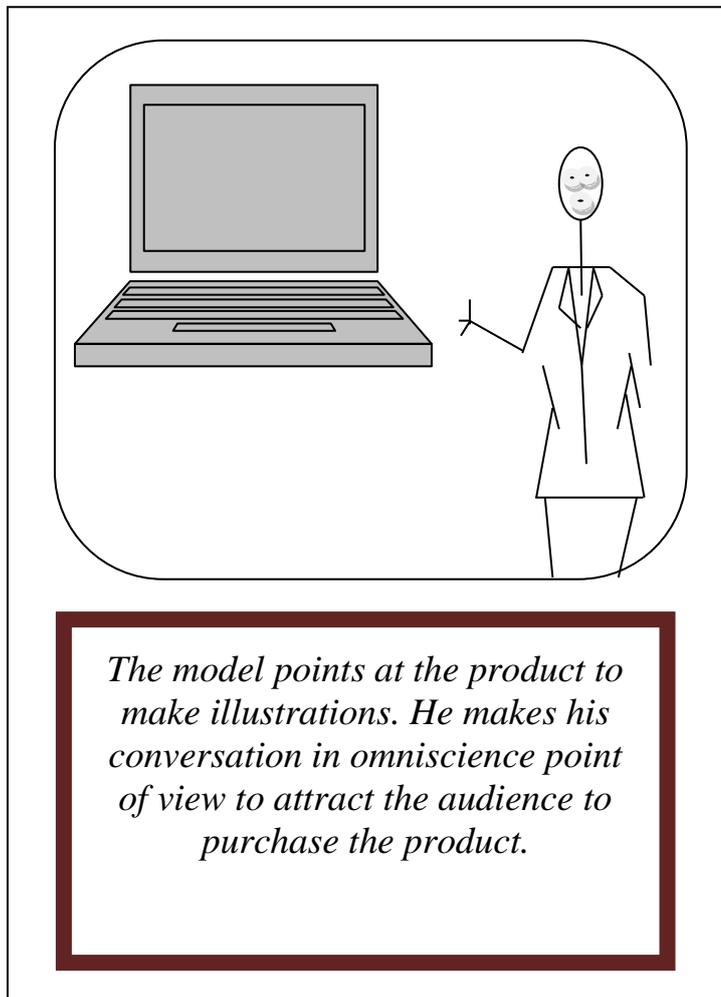
*Source: George E. Belch and Michael A. Belch; In Intro. to Ad and production (1995)*

Before the final production process begins, however, the client must usually review and approve the creative strategy and the various tactics that will be used in creating the advertising message.

Harland, *et al.*, (1992: 98) emphasise that advertisers can go for 60-, 40-, 30-, 20-, and 10-second-long television spot announcements. The number of seconds an advertiser opts for in a television commercial would determine how long the message would stay on the screen. They conclude that about two-thirds of television advertisements are 60 seconds.

The starting point in preparing a commercial is determining the theme or major point to be made. The script is drafted with the message to be communicated. Some of the message may not result as audio, but it will be shown in the video portion of the advertisement. The video portion of the advertisement is then developed as a sequence of sketches depicting what should be shown. This sketch as stated earlier on is referred to as the story board.

### STORYBOARD



*This segment of a TV commercial story board shows the relationship between the audio (spoken) message and the person on camera.*

### SELF- ASSESSMENT

With the aid of diagram explain the three phases of production for electronic media.

## 4.0 CONCLUSION

The broadcast media: radio and television give advertisers' communication lines to potential customers. The essence of advertising in broadcast media is to relate goods and services to the target audience in the voice of the advertiser. Radio offers numerous advantages to its audience, its portability, wide reach, and unselfish services by which audience can be doing other things to it, endeared many advertisers to utilise it, as a quick medium to reach their audience. Radio format gives it a lift over television, since it engages different audiences at different belts so that advertisers can determine exactly when they desire to have their advertisement placed on air. Radio advertising requires adequate planning; time purchase, production of advertisements and audience in focus are the basic elements of its success.

Television as a broadcast medium offers a qualitative output than radio because of its audio and visual characteristics. Though it costs much to produce a television advertisement, yet it has more impact in areas of reaching and having something to offer all categories of audience; hence: elites, illiterates, dumb, deaf and so on. Television offers advertisers spot announcements and programme sponsorship more. An advertiser can use a professional to prepare advertisements that will take full advantages of television's capability to present a product or service using sound, motion and visual demonstration.

## 5.0 SUMMARY

This unit commenced with enlightenment on what the broadcast media are, their purpose and uses for an advertiser. These media are basically to inform, educate and entertain audience. So, advertisers take advantage of the objectives of the broadcast media to channel their products and services to their audience.

They prepare and produce their advertisements to revolve broadcast media objectives, such as disseminating messages to inform, educate and entertain their audience. They are careful with this so they do not lose focus of their aim, which is to provoke audience to patronize the advertised products.

This unit further gave statistics as to number of radio and television stations in the United States of American; it enumerates their linkage with national networks which further extend their reach numerous audiences. Two radio frequencies were treated; they are the Amplitude Modulation (AM) and the Frequency Modulation (FM). Both have their strengths and weaknesses. Radio formats for categories of audience and television formats were treated as well. The stages of preparing and

producing broadcast were extensively treated. While treating the preparation and production of a radio commercial, the questions that were needed to answer were:

- (i) What should be advertised?
- (ii) Who are the target audience and
- (iii) What message would attract the audience?

Spot announcement is the major and most productive advertising format. It could run for 20-, 30-, or 60-seconds depending on the choice of the advertiser. Spot announcement scripts were explained to buttress on the point of discussion.

Television creative tactics for preparing and producing commercials were justified with the aid of a diagram. Television medium was viewed and assessed by its audio/visual characteristics. More so, television formats were examined; it was observed that television has no specific format *per-se* as radio does for all categories of audience. Though television medium operates on different belts it still remains inconsistent as some programmes broadcast is only meant for all categories of audience, e.g.: 'Maltina dance hall', 'Papa Ajasco', 'Super Story', and so on. Advertisers such as Liver Brothers, which deals in household products, may choose to advertise here. However, the existence of Cable Television has helped a lot to give television format a clear definition. For instance, African Magic is strictly a family channel, Channel 'O' is a music station, CNN, is strictly for news, and so on. Three stages of television production were stated and explained thus: pre-production, production and post-production.

Broadcast advertising can be used in a number of special ways besides just running commercials. According to Harland, *et al* (1992), advertisers should view the emergence of advertisements on Cable Television, video shopping, and other form of electronic marketing as an additional opportunity to deliver their selling messages to potential customers.

## 6.0 TUTOR-MARKED ASSIGNMENT

1. List and explain radio formats as treated in this unit.
2. Write a 30-seconds radio commercial script.
3. Explain how important a script is to television commercial?
4. What do you understand by the term 'story board' and what relevance has it in a television commercial? Explain with the aid of diagram.

## **7.0 REFERENCES/FURTHER READING**

Belch, G.E.& Michael A. B. (1995). *Introduction to Advertising and Promotion: An Integrated Marketing Communications Perspectives*, (3<sup>rd</sup> ed.). USA: Irwin/McGraw-Hill Publishing.

Harland, E. S. & William, T. P. (1992). *Advertising, Planning and Techniques*: Ohio: South-Western Publishing.

## **UNIT 4      GUIDELINES FOR EVALUATING COPY                   OUTPUTS**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objective
- 3.0 Main Content
  - 3.1 Guidelines for Evaluating Copy Outputs
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-marked Assignment
- 7.0 References/Further reading

### **1.0 INTRODUCTION**

For effectiveness, every kind of copy has to embody all the vital elements. This is the case whether it is for print or electronic media. Often we are exposed to advertisements of various categories, print and broadcast. These advertisements rarely consist of all elements of a copy. There are over seven elements of a copy, these were treated in previous units, and they include:

1. The headline
2. The sub-head
3. the body copy
4. The caption
5. The blurb or balloon
6. The box and panels
7. The slogan, logotype and signature
8. Colours
9. Background.

An advertisement will always be made up of two or more of these elements. There is no specific rules that determine which element to be used in any particular advertising production or which should not, though apart from various influencing factors, the professional ingenuity of the advertising practitioner/account executive and his agency, as well as the desire of his client/advertiser suffice. However, there are guidelines for evaluating a copy output. Belch, *et al.*, (1995) hold that “advertisers use numerous criteria to evaluate the creative approach suggested by agency. In some instances, the clients may want to have the rough layout or story board pretested to get quantitative information to assist in the evaluation”. However, objectivity is de-emphasised as the evaluation process is usually more subjective; the advertising process relies more on qualitative considerations.

## 2.0 OBJECTIVE

At the end of this unit, you should be able to identify the various guidelines enumerated for evaluating copy output.

## 3.0 MAIN CONTENT

### 3.1 Guidelines for Evaluating Copy Outputs

Guidelines are action steps that point to the right direction which an individual is expected to follow to achieve his objective. Evaluating a copy is no mean task for an advertising professional as it requires a high level of professionalism to determine whether an advertisement is good to go to the target audience or not. Copy itself is not the objective of the advertising process. However, the total integration of copy and media to provoke the audience unto patronising an organisation is what advertising objective really is.

In this unit, we want to examine the various guidelines which will help us critique an advertising copy output to determine its potential to pass on its target audience. We shall examine seven (7) evaluating guidelines in this Unit. These include the following:

#### 1. **Consistency of creative approach with brands marketing and advertising objective(s)**

According to Belch, *et al.* (1995:312), “One of the most important factors the client must consider is whether the creative appeal and execution style recommended by the agency are consistent with the marketing strategies assigned in the overall marketing programme”. If there is a lack of agreement between the creative approach and the marketing and advertising brand, the whole effort of producing the copy is defeated. Whatever the advertising professional does, he must ensure that the creative process must align and compatible with the reputation of the brand. The way the brand image is positioned in the market should contribute to the marketing and advertising of the brand’s effort.

#### 2. **Agreement between the creative approach with creative Strategy and objective**

The crucial question to be asked here is whether the creative approach is consistent with the creative strategy and objective. We should also be able to determine if this agreement communicates what it is supposed to. To effectively evaluate a copy output, an assessor who is responsible for approving the advertisement should ask the creative specialists to explain how the appeal or execution style adheres to the creative

strategy and helps in meeting the communication objectives. This is crucial because creative experts sometimes are carried away by the graphics and animation of an advertisement that they lose sight of what the advertising message is supposed to be, thereby, coming up with an approach fails to execute the advertising strategy. Also, the advertising appeal must measure up with the communications objectives laid out in the copy platform and must disseminate the information designed for it to the target audience.

### **3. Appropriateness of the creative approach for the target audience**

Some advertisements lose their onions because their creative approaches were not appropriate for their audiences. Take for instance a creative approach which is intended for children and teens having two matured man and woman is the only characters that promote the product and service. Automatically, projecting teens and children as the advertisement's characters would make their responses to such advertisement result more positive.

The primary focus of this guideline is to determine if the creative approach or execution recommended will appeal to, understood by and communicate effectively with the target audience. This, according to Belch, *et al.*, (1995) involves a careful consideration of all elements of the advertisement and how the audience will respond to them. Advertisers generally disapprove advertising that they believe will get negative reaction from the target audience. Belch, *et al.*, (1995) suggest that advertising targeted to older consumers should use models that are ten years younger than the average years of the target audience since most people feel younger than their chronological age.

### **4. Is the creative approach clear and convincing to customers when communicated?**

In advertising, creativity is very important; despite this, a creative approach should not be done to over shadow the objective of selling a brand to its audience. Advertising is supposed to communicate a clear, simple and convincing message to a brand's audience, but most advertisements give their audiences work to do by tasking their brain before getting the message it is conveying. The creative approach must communicate information attributes, features and benefits or images that will give consumers reasons to purchase the brand.

## **5. Does the creative execution overwhelm the message?**

When a creative approach is so embellished with styles, dramas, graphics, songs, etc to the point of downplaying the message of the advertisement, then such advertisement should be checked and reworked. Belch, *et al.*, (1995:13) point out that “a common criticism of advertising, and television commercials, in particular, so much emphasis is placed on creative execution that the advertiser’s message gets overshadowed. Many creative and entertaining commercials have failed to register the brand name and selling points effectively”.

The increase in the clutter of most advertising media has necessitated the use of novel creative approach to attract readers’ and viewers’ attention, hence, the creativity cannot overwhelm the message, Belch, *et al* (1995) advise that clients must walk a fine line to make sure the sales message is not lost and be careful not to stifle the efforts of the creative specialists and force them into producing dull, and boring advertising. Both should synchronise.

## **6. Is the creative approach appropriate for the media environment where it would be consumed?**

Every media vehicle has particular climate that defines the caliber of audience who use it to gratify its purpose. The media style and content determine its viewership, listenership or readership and the nature of the advertisement it contain, consideration should be given to how well the advertising fits into the media environment in which it will be shown. For example the category of WAZOBIA FM differs from COOL FM. To place an advertisement in any of their radio stations, considerable effort should be made to know and identify the language of major of the audience of these two media before placing the advertisement in them.

## **7. Is the advertisement truthful and tasteful?**

It is the responsibility of the advertising client to determine if an advertisement deceives or offends the target audience. An advertising manager must ensure to evaluate the approach suggested by the creative specialist against company standards.

To ascertain the truthfulness and tastefulness of an advertisement, the firm legal department may be asked to review the advertisement to determine whether the creative appeal, message content, or execution can cause any problem for the company. It is much better identifying any potential legal problem before the advertisement is shown.

## SELF -ASSESSMENT

List and explain the various guidelines stated for evaluating a copy output.

### 4.0 CONCLUSION

The basic guidelines for evaluating a copy output have been listed and thoroughly explained. The advertising manager, production manager and other creative team members in an advertising company can utilize these guidelines to review, evaluate and approve the idea offered by the creative specialists. There may arise a situation capable of making an advertising agency deviate from the standard the firm uses to judge creative output. In fact, a client may want to move beyond these subjective criteria and use more sophisticated pre-testing methods to determine the value of a particular approach suggested by a creative specialist. Which ever approach that is used, the main issue is that a standard evaluation modality should be evolved and applied in assessing every advertising approach before it is disseminated to the audience.

### 5.0 SUMMARY

This unit examined the guidelines for evaluating copy outputs. There are seven basic guidelines as expounded by Belch, *et al.*, (1995). The guidelines are sample evaluating exposure to anyone who desires a career in the advertising profession or who in a way is directly or indirectly engaged in advertising functions. As stated in the Unit, organisations may choose to deviate from the basic outlined guidelines. The most important situation is to ensure that an advertisement is diligently vetted before they are disseminated. The following are the guidelines discussed in this Unit:

- Agreement between the creative approach with creative strategy and objective
- Appropriateness of the creative approach for the target audience
- Consistency of creative approach with brand's marketing and advertising objective.
- Is the creative approach clear and convincing to customers when communicated?
- Does the creative execution overwhelm the message?
- Is the creative approach appropriate for the media environment which it would be seen?
- Is the advertisement truthful and tasteful?

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. How can you determine if an advertisement is truthful or tasteful?
2. What do you understand by the appropriateness of the creative approach for the target audience?
3. What argument does the writer apply when a creative execution overwhelms the message?

## **7.0 REFERENCE/FURTHER READING**

Belch, G. E. & Michael, A. B. (1995). *Introduction to Advertising and Promotion: An Integrated Marketing Communication Perspective*. (3<sup>rd</sup> ed.). USA: Irwin/McGraw-Hill Publishing.

## **MODULE 4      ADVERTISING MEDIA PLANNING AND STRATEGY**

- Unit 1      An Overview of Media Planning
- Unit 2      Advertising Media Objectives
- Unit 3      Media Planning In Advertising Agency

### **UNIT 1      AN OVERVIEW OF MEDIA PLANNING**

#### **CONTENTS**

- 1.0    Introduction
- 2.0    Objectives
- 3.0    Main Content
  - 3.1    What is Media Planning?
    - 3.1.1    An Overview of Media Planning
  - 3.2    Problems in Media Planning
- 4.0    Conclusion
- 5.0    Summary
- 6.0    Tutor-Marked Assessment
- 7.0    References/Further Reading

#### **1.0    INTRODUCTION**

Media planning is a prerequisite to planning a successful advertising. The media are vehicles that convey the advertiser's messages to the target audience. When advertising media are absent, the advertising message is worthless. Some school of thought had it that the media is synonymous to the message, hence, where the media is not seen, advertising message die a natural death.

More so, the evolution of existing and introduction of new media have contributed to the already difficult challenges of media planning. Planning when, where and how the message is to be, is develop the framework that will deliver the message to the target audience in the most efficient and cost-effective manner possible in a way that will communicate to the audience what the product can do.

This unit presents an overview of media planning; it shows the problems bedeviling media planning and presents a diagrammatic illustration of the activities involved in developing media plans.

## 2.0 OBJECTIVES

At the end of this unit, you should be able to explain:

- what media planning is
- the problems facing media planning
- the activities involve in developing a successful media plan.

## 3.0 MAIN CONTENT

### 3.1 What is media planning?

Belch, *et al.*, (1995:318) define media planning as “the series of decisions involved in delivering the promotional message to the prospective purchasers or users of the product or brand”. Media planning involves activities varying from conceptualization to purchasing and utilisation of airtime and space. It is a process in which a number of decisions are made, some would be altered while some changed; these processes continue as the plan develops.

When this process is actualised, it becomes a media plan. Media plan puts very much interest in the medium of communication because; it is this medium that helps to determine the budget that would be set for the advertising campaign. It is really not a mean task putting together a concise media plan; nevertheless, the medium is the general category of available delivery systems, which includes broadcast media such as television and radio, print media such as newspapers and magazines, direct mail, outdoor advertising, and other support media.

#### 3.1.1 An Overview of Media Planning

Media planning is one of the advertising planning processes which are subject to a reasonable degree of systematic thought and analysis. There is a respectable amount of information and ideas available which enable one to study the subject and thereby acquire a recognisable degree of expertise. Media planning is inextricably part of the total advertising plan. It should not be treated as an independent subject, but an embodiment of the total advertising plan. This does not mean its methods cannot be studied separately.

#### SELF -ASSESSMENT EXERCICE

- i. Define media planning according to Belch, *et al.*, explaining out the various elements of the definition.
- ii. What do you understand by “media planning should not be treated independently but as part of the advertising process?”

Media planning process is not an easy task. It provides multiple options of media to the expert to work around with before he determines the appropriate ones for a particular advertising campaign. Besides, the popular media such as television, radio, newspapers and magazines, there are as well out-of-home media such as: outdoor advertising, transit advertising and electronic billboards. In addition to these are support media which the media plan expert exploits to drive home the objectives of an advertising campaign. These include: direct marketing, special advertising, and in-store point-of-purchase.

Media planning at first looks simple and straight forward after considering the relativities among the media alternatives. But media selection becomes so involved due to the nature or characteristics of the media themselves. Television combines both visual and audio; an advantage it has over other media. But on the other hand, newspaper and magazine can convey more information and retain the message available to the potential buyers for a much longer time. Outdoor, direct media and each of the others offer their own advantages as well.

The characteristics of all these media must be considered along with many other factors; this even makes the process more complicated when the manager has to choose between alternatives within the same medium, for example; *The Punch* and *The Guardian* newspapers, Channels T.V and Silverbird Television and so on

Belch, *et al.*, (1995) contend that “the potential for achieving effective communications through a well-designed media strategy was demonstrated by a flower company called PC flowers. According to them, in 1990, PC Flowers was the smallest of the 25,000 members in the Florists Transworld Delivery Association (FTD). The company then started to advertise its services on Prodigy, a computer service with 2 million subscribers. PC flower moved into the top 10 within four months and now consistently ranks as one of the top two FTD members in the world. Likewise, MCI, the number two long-distance company, was losing market share to AT&T until it began blitzing the market with promotions and other advertising messages. In 1993, MCI ran more than 50 different television commercials in addition to specialized sports on Chinese, Hispanic and Russian television. The company effectively stemmed the market share erosion.

The main factors that affect media planning process the most are the products and services being advertised. This is so because, organisations have found some media more productive than others when it comes to reaching to the target audience. The amount ear marked for an advertising campaign is not a criterion for it to produce a profitable goal which the advertiser anticipates, but what does is the quality of work put into the media plan. For example, Procter and Gamble rely heavily on television whereas General Motors prefers print media. The result of this

is that when the advertising budget is expended on the right media, the strategies would then achieve significant result.

### **SELF-ASSESSMENT EXERCISE**

Explain the situation of PC Flower and MCI as narrated by Belch, *et al.* What makes media plan very complex than it appears?

### **3.2 Problems in Media Planning**

Media planning explains the best way the message of an advertiser can get to his target audience and market. It is in summary a way to find perfect media combination that would drive or disseminate the advertiser's sales messages to the right market and audience, which thereafter aid the achievement patronage at the highest positive level.

In other words Belch, *et al.*, (1995:319) describe that the media plan as determining "the best way to get advertiser's message to the market". In fundamental sense, they emphasise the goal of media plan as one that finds that combination of the media that get across the advertising message to the largest number of potential customers at the lowest cost.

Media planning cannot be pre-determined by mere speculation. The actuality involves in putting it up is such that calls for experimentation of research data on the media available for a particular advertising campaign. As stated elsewhere, a series of decisions are taken in this process; some rejected, some adopted, while some are developed to ascertain the desired goal of an advertisement. Belch, *et al.*, (1995) think many advertisers find it necessary to alter and update their objectives and strategies frequently. Possibly, to maximise the advertising objectives

It is so unfortunate that media strategic decision has not become a standard task. There exists so many factors which are bedeviling and contributing to the difficulty of establishing the plan, this limits its effectiveness.

These challenges include:

- Insufficient information
- Inconsistent terminologies
- Time pressures
- Difficulty of measuring effectiveness.

#### **Insufficient Information**

Media planners often require information about the media and markets, more than is available. Though there is a good measure of available information about the media and market, still, all that is required by the media planner cannot just be measured either by the virtue of the cost of measurement or the impossibility in measuring their effectiveness. For

instance, Belch, *et al* (1995) say that the measure of radio listenership exist, but only periodic listenership studies are reported due to sample size and cost constraints. With this example we could uphold that radio listenership measurement is possible, but costs more in terms of time and finance. Likewise, there exists similar problem with measuring the audience of television and print as well.

Furthermore, the timing of measurements is a great constraint. Some audience is disposed to the media at a particular time of the year. For example, we see more people watching television in festive periods, sporting seasons/tournaments and public holidays than the usual working days. This could bedevil the measurement potential of a media planner. However, anytime a media manager hopes to utilize data, reference should be made to the time of measurement to reflect the advertising plan which would be disseminated to a particular audience at that same point in time. Because there are no consistent audience figures, therefore, advertisers can review their programmes to fit this inconsistency too. Belch, *et al.*, (1995) further opine that lack of information is even more a pronounced problem with small advertisers, who may not be able to afford to purchase the information they require. As a result of this, their decisions are made on limited or out-of-date data.

### **Insufficient terminologies**

Challenges obtain for the simple reason of differential use of semantic in various media types. The cost bases used by different media often vary and the standard of measurement used to establish these costs are not always consistent. Print media may present cost data in terms of cost of reaching a thousand people (cost per thousand, or CPM), whereas the broadcast media is to the number of listeners/viewers. It should be noted as well that the audience information used for these media has to be collected also through different methods which is peculiar to the media. The word reach and coverage are two terminologies which are used interchangeably in media planning and both also have contributed immensely to the confusion.

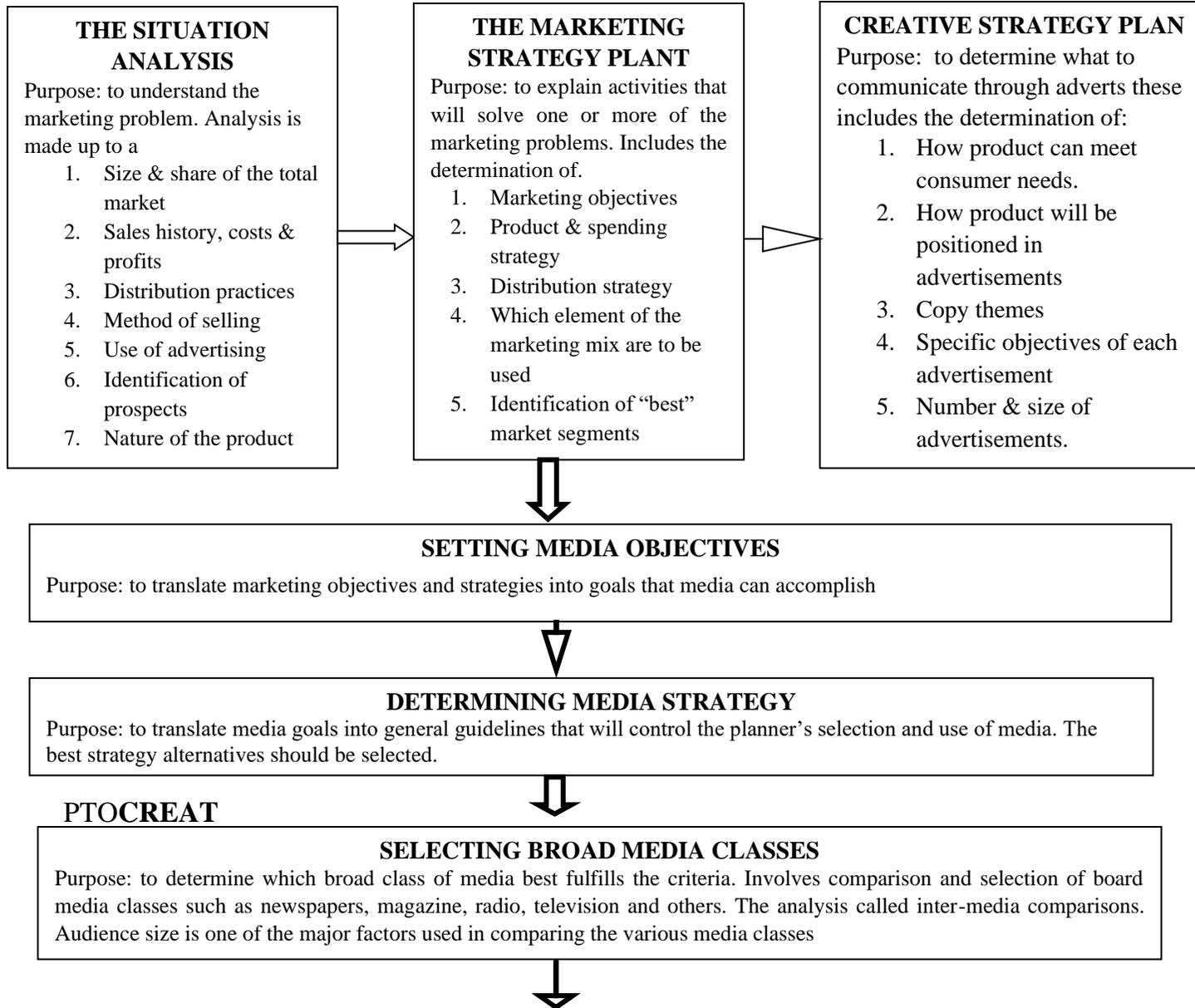
### **Time pressure**

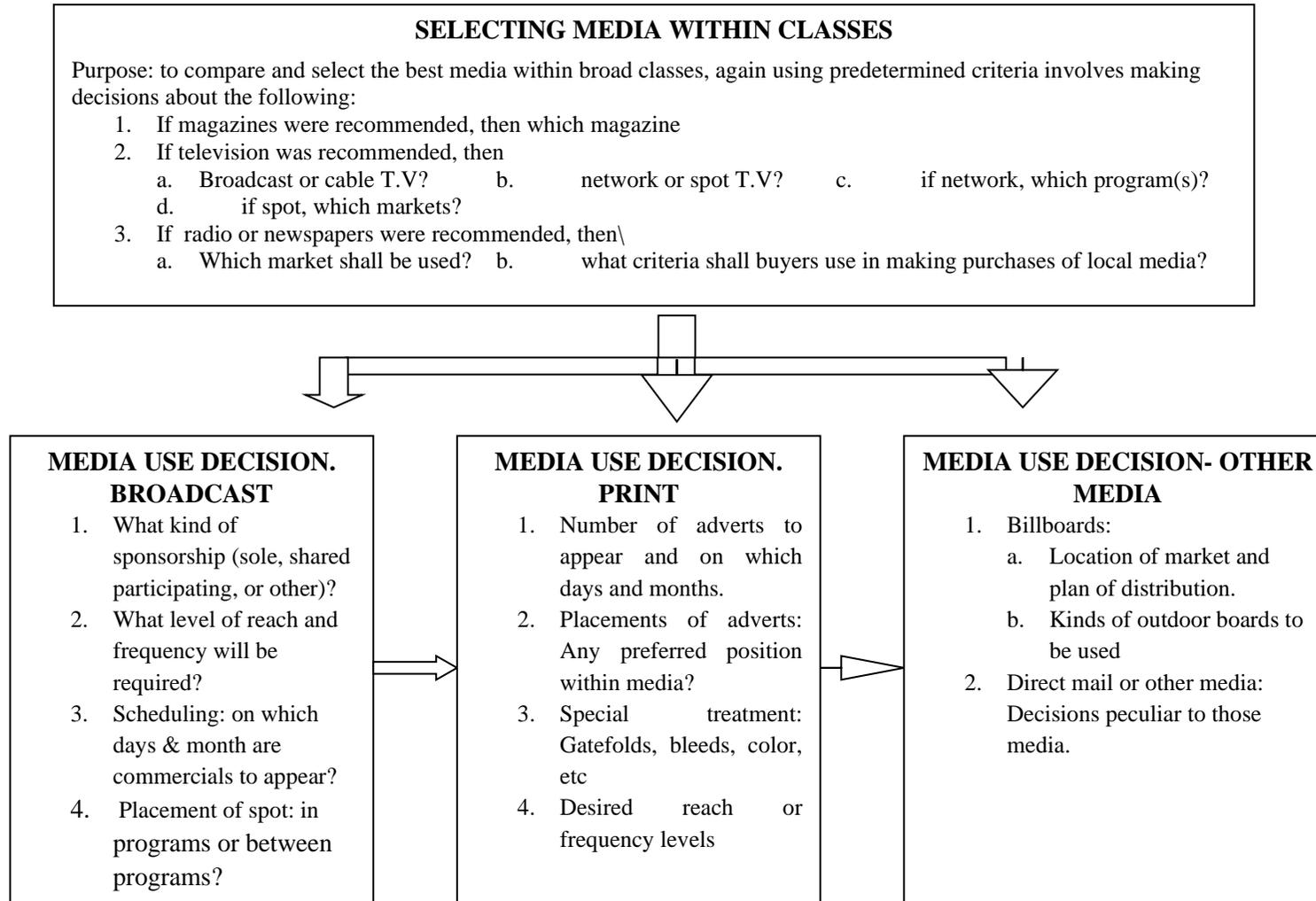
Belch, *et al* (1995) hold that advertisers are often in a hurry; at times, because they need to be, other times because they think they need to be. Most often competitors cut in prices of goods and services in order to put them at pressure of hastening up or making them require immediate response. Many a times, a false urgency causes time pressure. Whichever way you look at it, pressure of urgency on media the planner may not yield the proper planning and analysis of the markets and media.

**Difficulty measuring effectiveness**

It is difficult to determine the relative effectiveness of the various media or media vehicles because it is so hard to measure the effectiveness of advertising and promotions in general. Though progress is being made particularly in the area of direct-response advertising, the media planner must usually guess at the impact of these alternatives. This situation poses problems; hence, not all media decisions are quantitatively determined.

**ACTIVITIES INVOLVED IN DEVELOPING THE MEDIA**





*Source: Belch, et al., (1995: 320).*

## SELF-ASSESSMENT EXERCISE

With the aid of a diagram, explain the activities involved in developing the media.

### 4.0 CONCLUSION

Media planning is a broad subject which cannot be exhausted in this module or unit. It is the heart of advertising plan which needs not be taken haphazardly or with levity. Media planning focuses on how to determine the right medium or corresponding media that will give an advertiser's product or service the desired response and patronage.

Media plan requires a high level of professionalism with long years of experience from media managers to be able to come up with a master plan for a winning campaign. Though it is a painstaking task, it pays well afterwards. Any media manager who draws up and implements a successful plan would enjoy patronage from other firms and by so retain a lasting goodwill and reputation until proven otherwise. The big names we hear in advertising community, such as: Prima Garnet, Procter and Gamble, etc have proven their expertise in time past and are now enjoying the benefits there of.

Media planning revolves around decisions and media alternatives. The complexity of this concept basically lies in selecting alternatives from the same media and determining their effectiveness. Taking dropping and developing on decision, it is still the surest way to come up with an excellent **media campaign**: interplaying ideas and creativity makes a good advertisement, but interplaying quality decision produces a perfect master piece of media plan.

### 5.0 SUMMARY

This unit elucidated an overview of media planning in advertising. The Unit started with an introduction, which led us into the concept of media planning. The reason why advertising agencies need media plan and the challenges bedeviling media planning, such as the evolution of existing media and the introduction of new ones.

The Unit further considered the objectives of the unit; this spelt out what students are expected to gain at the end of reading it. you have learnt what media planning is, the problems facing it and the activities involved in developing the media plan.

The main content ushered you into the definition of media planning and how it activities vary from the purchase and usage of media time and space. Media plan focuses on the medium which an advertiser needs to transport or channel his message to the market or target audience.

The content further cited Belch, *et al.*, 's (1995) case study of PC Flower and MCI, how they both used media planning to their advantage. Four (4) problems facing media planning were enumerated, giving each item exhaustive explanation. The four problems are: (1.) Insufficient Information (2) Inconsistent Terminologies (3) Time Pressures (4) Difficulty of Measuring Effectiveness.

Ultimately, this unit was concluded by a diagrammatical illustration of activities involved in developing the media.

## **6.0 TUTOR MARKED ASSESSMENT**

1. Define media planning
2. List and explain the four problems of media planning as discussed in this unit.
3. Explain the activities involved in developing the media plan.

## **7.0 REFERENCE/FURHTER READING**

Belch, G. E. & Michael B. (1995). *Introduction to Advertising and Promotion: An Integrated Marketing Communication Perspective*. (3<sup>rd</sup> ed.). USA: McGraw-Hill Companies.

## **UNIT 2     ADVERTISING AND MEDIA OBJECTIVE**

### **CONTENTS**

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 What Advertising Objective Mean to the Advertiser
    - 3.1.1 Types of Advertising Objectives and Strategies
    - 3.1.2 Strategy of Special Promotion
    - 3.2.1 Developing and Implementing Media Strategy
  - 3.2 Media Objective and Strategy in Focus
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assessment
- 7.0 Reference/Further Reading

### **1.0 INTRODUCTION**

Advertising media is not an advertising end, but it is a means to an end for advertising campaign. The ends meet of every advertising campaign is to reach the entire coverage of its target audience, disseminates its messages and provoke their patronage or sympathy/support. Most advertising campaigns do not have immediate advertising objective of sales, but they try to get their presence registered in the mind of the target audience, some, though want patronage but not as immediate as some others would do, rather they look for a way to become a perfect substitute for the product of their choice. Some get to the point of winning the loyalty of the audience for lengthy years.

Ultimately, the end of advertising media is to successfully convey the advertiser's messages to the target audience, ensuring hitch-free and well delivery of information. Advertising objective mostly determine what the media would be used to convey the message. This is why the unit would be treating advertising and media objectives as a part of media planning.

### **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- state the objectives of advertising and advertising media
- list the types of advertising objectives

### **3.0 MAIN CONTENT**

#### **3.1 What Advertising Objectives Means to the Advertiser**

The term advertising comes from the Latin word “adverto”. “Adverto”, which means to turn around. By turning around we mean to be captivated because your attention is grabbed by something or someone. Putting it another way, advertising is capturing attention, sharing information and getting the support of the person whose attention is captured.

Essentially, there are two types of advertising: Brand Advertising or Direct Response Advertising. Both have validity in the right situation. Understanding the distinction between these forms of advertising will ensure you do not waste money from your marketing or advertising budget.

An objective advertising will make sure the best looking advertisements that reflect key communication messages, uplifts brand identity and more importantly, create a response. Advertising has many parts. During the advertising process many decisions have to be taken. These decisions include: deciding what objectives the advertising should accomplish, deciding the advertising budget, deciding who the target audience is for the advertising, deciding what media will be used for the advertising, and finally, deciding the actual copy of the advertisement. One may tend to think that the point of all advertising is to make the consumer buy the product that the advertiser is selling. However, there may be many other reasons why advertising is done. Some of the reasons are:

- To motivate the consumer to behave in a particular way, for example, to motivate the consumer to take up trial purchases from a store.
- To change the attitude of the people, for example, some advertisements might be designed to make the youth think that drinking soft drinks is “cool”.
- To create awareness about new products and idea, for example, to create awareness about certain products that are new to the market like a new “easy carpet cleaner” etc. Image creation and positioning.

Some advertisements are designed with the aim of positioning them in the minds of the consumers. Let the above examples give you an idea of the kind of advertising objectives you can have. Media focus can help you define your advertising objectives on the basis of business and situation in the market place, and in the minds of the consumers. Before

an advertiser decides on budget, he chooses his media, and further decides what advertising objectives he wants to achieve.

### **SELF-ASSESSMENT EXERCISE**

- i. Mention three reasons why advertising is done.
- ii. How do you explain what an objective advertising is?

#### **3.1.1 Types of Advertising Objectives and Strategies**

A small business owner, who probably does not have the luxury of a large advertising budget, can make the most of limited advertising naira by establishing clear advertising objectives. Such can also make use of low-cost but effective advertising strategies. A good number of possible objectives and strategies suitable for the business are suggested below. They include:

##### **Product Demonstration**

One advertising objective is to demonstrate the effectiveness of a product or services, or its ease of use. A common example is the "before and after" technique, which shows how well a product cleans, improves appearances or enhances quality of life. If one operate a business that involves selling cosmetic products, before/after photos or video can demonstrate the effectiveness of the cosmetics on the customers. If you operate a hair salon, photographs of satisfied clients can show off your skills to potential customers also.

##### **Creating Image**

Businesses may use advertising for the objective of building a company or brand image. Insurance agencies often attempt to position themselves as trustworthy by guaranteeing that consumers can count on them in their time of need. Car dealers use advertising to establish a reputation for fairness and honesty. Retailers may attempt to create an image of always offering the lowest prices or providing the best service. Educational institution may build for themselves an image of quality and uninterrupted academic services and so on.

##### **Change of Perceptions**

An advertising objective may be to alter the perceptions of the public. A business that has developed a reputation in the community for treating customers poorly can use advertising to tout its new customer-service policy. The owner of a restaurant that is perceived to serve an upscale clientele may advertise new menu choices and prices to appeal to a wider range of diners. An individual perceived to be a hooligan and tout can use advertising to alter his perception of a changed life; that after being preached to about Jesus Christ repented and became born again.

### 3.1.2 Strategy of Special Promotion

One other way to set an advertising objective is by giving a good discount on a product or service. Also, it could be that for every purchase of two items, the customers get one free. More so, a typical small-business advertising strategy could be to make use of special promotions. By developing an email database, one can send customers coupons or invite them to special sales events. Another technique is to attach coupons to receipts that allow for savings on future purchases.

#### Internet Strategy

The internet has made the world a global village such that with just a touch on the keyboard you are straight in any country of your choice. Participating in blogs or social media like linked in, which pertain to your business, is a strategy that allows you to interact with potential buyers. For example, if you sell products such as handmade crafts like necklace, earrings, bangles etc via your website and become active in craft-related blogs, you would be seen and patronized by lots of potential customers. You could include a link to your website in your signature line so as to direct traffic to you. You can also create a blog of your own.

#### Technique of a Low-Cost Media

Use a low-cost media strategy to reach a targeted group of customers. For example, if you operate a computer repair service, advertise in small community or "naira-saver" publications that are often delivered to residents in a specific geographic area for free. These which include: programme fliers, programme booklets, wedding programme booklets, posters, churches newsletters, school publications and so on. These publications typically charge less for advertising space than regular daily newspapers, and you will also attract the attention of other small-business owners who could make use of your services.

### 3.2 Media Objectives and Strategies in Focus

“Just as the situation analysis leads to the establishment of marketing and communication objectives, the media situation analysis should lead to determination of specific media objectives”, state Belch, et al (1995). The media objectives are not ends in themselves. Rather, they are designed to lead to the attainment of communications and marketing objectives. Media objectives are the goals to be attained by the media programme and should be limited to those that can be accomplished through media strategies. An example of media objective is this: create awareness in the target-market through the followings:

- a. Use broadcast media to provide coverage of 80 percent of the target market over a 6 months period.
- b. Reach 60 percent of the target audience at least three times over the same six-month period.
- c. Concentrate heaviest advertising in festival periods like: Christmas celebration, New Year celebration, Valentine's Day, mother and father's days, Worker's Day, and so on, with lighter emphasis when there are no special days or festivals.

### 3.2.1 Developing and Implementing Media Strategy

It is pertinent to determine what is required to accomplish a successful media objective. Media plan and strategies are therefore, key factors to this end. Media planners consider how to achieve these objectives by the development and implementation of media strategies which evolve directly from the actions required to meet objectives and involve the criteria in Figure 4.1. Belch, *et al* (1995) state eight points of discussion; however, we shall extensively discuss five of them.

- |   |
|---|
| <ul style="list-style-type: none"> <li>• Developing a media mix</li> <li>• Determine target market coverage</li> <li>• Determine geographic coverage</li> <li>• Scheduling</li> <li>• Determine reach versus frequency</li> <li>• Creative aspects and mood</li> <li>• Flexibility</li> <li>• Budget consideration</li> </ul> |
|---|

**Figure 4.1 Criteria considered in the development of media plan**

#### a. Developing a media mix

Multiple media and media vehicles are available to the advertiser to choose from. It is possible that among these varieties, an advertiser might just select one medium or vehicle so as to disseminate his advertising messages to the target audience. It is also much more possible that a number of alternatives would be used. To determine the kind of media or combinations to be employed, the media planner would consider the following factors:

- i. The objective of the advertising campaign
- ii. The characteristic of the product or service
- iii. The size of the budget
- iv. Individual preferences.

Belch, *et al.*, (1995:329) posit an example of a promotional situation in which a product requires a visual demonstration to be communicated effectively. In this case, television may be the most effective medium. If the promotion calls for coupon to stimulate trial, print media would be necessary.

Media mix helps advertisers to add versatility to their media strategies because each medium has a distinctive role it plays in the advertising campaign, hence making a meritorious contribution to the process. Through effective media combination, advertisers can increase their coverage, reach and frequency level in addition to achieving an overall communications and marketing goals.

#### **b. Determine target market coverage**

To achieve the coverage of target market, it is the responsibility of the media planner to determine which target audience should receive the most media emphasis. Target audience could be segmented by age, gender, race, etc. In this regard, let us take age as the segmentational determinant, where you have a product which is useful for people at age 15-25, 26- 50, and 51- and above. After a careful research, you realize that customers between ages 26-50 use the product more, then your media campaign coverage should reach to these class more than other ages.

Belch, *et al.*, (1995) opine that developing media strategies involves matching the most appropriate media to the market by asking the question, “Through which medium and media vehicles can I best get my message to the prospective buyers?” The bone of contention here is the market coverage. Sometimes, in a bid to cover a target market, media planner may be reaching some areas with potential customers, but with less exposure; what obtains is that some potential customers are not exposed to the advertisement due to wrongly used media combination.

The goal of the media planner is to extend media coverage to as many of the members of the target audience as possible, while minimising the amount of waste coverage. The situation often involves trade-offs. Sometimes, one has to live with less reach than desired, other times; the most effective media expose others are not sought, amounting to wastage. In this instance, waste coverage is justified because the media employed are likely to be the most effective means of delivery available and the cost of the waste coverage is exceeded by the value gained from their use.

#### **c. Scheduling**

Without gainsaying, organisations would like to retain their advertising before their customers at all times as a continuous reminder of the product or brand name. Realistically, this is not obtainable for a variety of reasons, not even the least which is the budget, nor is it necessary.

The aim of scheduling is to time the efforts of the promotion so they would coincide with the highest buying time. For some product, these times are not easy to identify, for some, they are obvious. There are three scheduling methods available to the media planner. These include:

- a. Continuity
- b. Flighting
- c. Pulsing

**Continuity:** This refers to a continuous pattern of advertising, which may mean every day, every week or every month. The key is that a regular continuous pattern is developed without gaps or no-advertising period. Such strategies might be used for promoting a food product, laundry detergent or other products consumed on an ongoing basis without consideration for seasons.

#### **Merits**

- Serve as a constant reminder to the customer
- Allows for media priorities (quantity discount, preferred location, etc)
- Covers the entire buying cycle.

#### **Demerits**

- Higher cost
- Potential for over exposure
- Limited media allocation possibility.

**Flighting:** This method employs a less regular schedule, with intermittent period of advertising and non-advertising. Sometimes period, there are heavier promotional expenditures and others, there may be no advertising.

#### **Merit**

- Cost efficiency of advertising only during purchase cycle
- This may allow for inclusion of more than one medium or vehicle with limited budget.

#### **Demerit**

- Weighting may offer more exposure and advantage over competitors
- Increased likelihood of wear out
- Lack of awareness, interest, retention of promotional message during non-scheduled times
- Vulnerability to competitive effort during non-scheduled period.

**Pulsing:** This is actually a combination of the first two methods, in pulsing strategy, continuity is maintained but at certain times promotional effort are stepped up. The scheduling strategy depends on the objectives buying cycles and the budgets among other factors.

***Merit***

- All of the same as the previous two methods.

***Demerit***

- Not required for seasonal product or other cyclical product.

**d. Determine Geographic Coverage**

The primary profession of northerners in Nigeria is agriculture and as such fertilizer, tractors, feeds for animals and so on can be well advertised in this region. If agricultural products are advertised in Lagos more than the north, the advertiser automatically has achieved wasted coverage of media objective. It would not be the wisest to promote agricultural products in those areas where the interest is not high, unless you could generate an increase in interest.

**e. Flexibility**

A good degree of flexibility is required in an effective media strategy because of the rapidly transforming marketing environment. Techniques may need modification. If the plan has no in built flexibility, opportunities may be lost or the organisation may not be able to address new threats. Flexibility is needed to address the following:

1. ***Market Opportunities:*** At times, a market opportunity evolves that an advertiser wishes to take advantage of, for instance, the development of a new advertising medium may offer an opportunity that was not previously available.
2. ***Market Threats:*** Factors, both internal and external, may pose a threat to a firm, and changes in media strategies are dictated. For instance, a competitor may alter its media strategy to gain an edge. Failing to respond to this challenge could create problem for the firm.
3. ***Availability of Media:*** Sometimes, a desired medium or vehicle is not available to the marketer; perhaps, the medium does not reach a particular target segment nor has no time or space available. There are still some areas in this country where certain media do not reach even when the media are available, limited advertising time or space may have already been sold or cut off dates for entry may have passed.
4. ***Changes in Medium or Media Vehicle:*** A change in the medium or a particular vehicle may necessitate a change in a media strategy. For instance, the advent of cable television opens up new opportunities for message delivery, as well as the

introduction of the interactive media. Likewise, a drop in ratings or a change in editorial format may lead the advertiser to use different programmes or print alternatives. Ultimately, these four factors call that for the media strategy to be developed with enough flexibility to allow the manager to adapt to specific market situations.

## **SELF-ASSESSMENT EXERCISE**

List and explain five media criteria for the development of media plan.

## **4.0 CONCLUSION**

Setting media objectives are paramount in every advertising plan. He who fails to plan, has planned to fail, it is said. Either way, there is an underlining objective which is to either succeed or fail. Setting advertising objectives, gives the advertiser the expected end of his investment. This end is an evaluation appraisal to determine whether the advertising campaign would be successful or not.

Media objectives help in the media planner to systematically annex varieties of media vehicles in the dissemination of advertising messages. The primary goal of the media is to convey an advertising message successfully to the target audience. Media as discussed elsewhere is not an end but a means to an end for an advertiser. As a result of this, so much creativity would be required to empower the media to perform potentially, and so would engender a two-way symmetric flow of information.

## **5.0 SUMMARY**

This unit has presented the overview of media objectives, development of media strategies, advertising objectives and their roles in the formation of media and advertising plans.

The main content of this unit started with what advertising objectives and strategies mean to an advertiser. In brief a quick look was giving to these areas of advertising objectives:

- To motivate the consumer to behave in a particular way, for example, to motivate the consumer to take up trial purchases from stores.
- To change the attitude of the people, for example, some advertisements might be designed to make the youth think that drinking soft drinks is “cool”.
- To create awareness about new products and ideas, for example, to create awareness about certain products that are new to the

market like a new “easy carpet cleaner” etc. For instance, image creation and positioning

Types of advertising objectives were considered, variety ranging from product demonstration to low-cost media were explanatorily exhausted. Media objectives and strategies in focus were other areas that were touched. Media objectives and strategies were itemised and explained. Belch’s 8 points were stated and five were explained to give readers an avenue to research on the remaining.

Three major objectives of the media were stated for intending or professional media practitioners to hold on to when planning for the media. These include to:

- a. Use broadcast media to provide coverage of 80 percent of the target market over a 6 months period.
- b. Reach 60 percent of the target audience at least three times over the same six-month period.
- c. Concentrate heaviest advertising in festival periods like: Christmas celebration, New Year celebration, Valentine’s Day, Mother and Father’s days, Worker’s Day and so on. When there are no special days or festivals, advertising should be reduced.

The Unit was concluded after critical explanations were given to the five media strategies that were picked from the eight points stated by Belch, *et al.*, (1995).

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. List and explain types of advertising plans and strategies.
2. State the three major objectives of the media?
3. Media is a means to an advertising end. Explain.

## **7.0 REFERENCE/FURTHER READING**

Belch, George E. & Michael A. Belch (1995). *Introduction to Advertising and Promotion: An Integrated Marketing Communications Perspective*. (3<sup>rd</sup> ed.). USA: McGraw-Hill Companies.

## UNIT 3 MEDIA PLANNING IN ADVERTISING AGENCY

### CONTENTS

- 1.0 Introduction
- 2.0 Objectives
- 3.0 Main Content
  - 3.1 Media Planning in a Contemporary Environment: An Elementary Analysis
    - 3.1.1 Media Planning Process
    - 3.1.2 Communication goals for advertising media planning
      - 3.1.2.1 Setting Communication Goals for an Effective Media Plan
- 4.0 Conclusion
- 5.0 Summary
- 6.0 Tutor-Marked Assessment
- 7.0 Reference/Further Reading

### 1.0 INTRODUCTION

Marketing communications has two fundamental tasks and these are message creation and message dissemination. Media planning supports message dissemination. It also helps to determine which media are to be used, whether television programmes, newspapers, bus-stop posters, in-store displays, banner advertisements on the web or a flyer on Facebook. Media planning also tells when and where to use the media in order to reach a desired audience. In a nut-shell, media planning refers to the process of selecting media time and space to disseminate advertising messages in order to accomplish marketing objectives.

Often, media planners perceive their job role from the perspective of a brand contact in lieu of focusing only on the medium used to disseminate their messages. Media planners also pay attention to how to create and manage brand contacts, which is any planned and unplanned form of exposure to and interaction with a product or service. For example, when you see an MTN advertisement on television, or hear an ETISALAT slogan on the radio, or told by a friend that her iPod is the greatest invention, or sample a new flavor of Lucozade energy drink at the supermarket, you are experiencing *brand contact*.

Television commercials, radio jingles/advertisements and product sampling are planned forms of brand contact. Word of mouth is an unplanned brand contact, and advertisers normally do not plan for word of mouth. From the consumer's perspective, however, unplanned forms of brand contact may be more influential because they are less

suspicious compared to advertising. The brand contact perspective shows how the role of media planners has expanded. First, media planners have moved from focusing only on traditional media to integrating traditional media and new media. New media, cable and satellite television, satellite radio, business-to-business e-media, consumer Internet, movie screen advertising and videogame advertising, etc are playing increasingly significant roles in advertising.

## **2.0 OBJECTIVES**

At the end of this unit, you should be able to:

- Comprehend what media planning is
- identify and know the various elements of media planning
- enumerate the characteristics of advertising media planning.

## **3.0 MAIN CONTENT**

### **3.1 Media Planning in a Contemporary Environment: An Elementary Analysis**

Media planners are making more use of product placements now, in lieu of advertising insertions. Advertising insertions, like print advertisement or television commercials, are made separately from the content and are inserted into it. The advertisements are distinct from the articles or television programmes, not a part of them. As a result, the advertisements seem intrusive. In contrast, product placement (also called brand placement or branded entertainment) blends product information with the content itself. Whether content is a television programme, movie, videogame or other forms of entertainment, product placement puts the brand message into the entertainment content. For example, in the movie *E.T.*, the extraterrestrial eats Reese's Pieces candy. The candy was authentically integrated into the movie and sales of Reese's Pieces soared 80% after the movie, catapulting the new product to mainstream status. On the other hand, inappropriate or excessive product placements may do more harm than good to the brand.

The role of media planners has expanded as media planners have moved beyond planned messages to take advantage of unplanned messages as well. Whereas planned messages are what advertisers initiated, like an advertisement, press release or sales promotion unplanned messages are often initiated by people and organisations other than advertisers themselves. Word of mouth, both online and offline, is one form of unplanned message. Although advertisers have little direct control over the flow of unplanned messages, they can facilitate such a flow.

### 3.1.1 Media Planning Process

How is a media plan developed? Media planning is a four-step process which consists of:

- Setting media objectives in light of marketing and advertising objectives
- Developing a media strategy for implementing media objectives
- Designing media tactics for realising media strategy, and
- Proposing procedures for evaluating the effectiveness of the media plan.

Now, let us take a deeper look into the media planning process. Media planning, such as planning the marketing communications for the launch of a new product, starts with setting media objectives. Media objectives usually consist of two key components:

- Target audience
- Communication goals.

The target audience component of the media objectives defines *who* the intended target of the campaign is. For example, P&G's target audience objective for its new product was men of 18-40 years old. The communications goals component of the media objectives defines *how many* of the audience the campaign intends to reach and how many times it will reach them. In short, media objectives are a series of statements that specify what exactly the media plan intends to accomplish. The objectives represent the most important goals of brand message dissemination, and they are the concrete steps to accomplish marketing objectives.

#### a. Target Audience

The first objective of a media plan is to select the **target audience**: the people whom the media plan attempts to influence through various forms of brand contact. Because media objectives are subordinate to marketing and advertising objectives, it is essential to understand how the target audience is defined in the marketing and advertising objectives. The definition may or may not be exactly the same, depending on the marketing and advertising objectives and strategies. A common marketing objective is to increase sales by a specific amount. But this marketing objective does not specify a target audience, which is why the media objective is needed. The target audience is often defined in terms of demographics and psychographics.

**Demographics** of media consumers include: gender, age, education, household income, marital status, employment status, type of residence,

and number of children in the household. Using demographic variables, for example, the target audience of a media plan could be "individuals who are 26-to-45 years old with yearly household income of N500, 000 or more" or "all households with children age 3 years or younger." Some advertisers believe that demographic definitions of a target audience are too ambiguous, because individual consumers that fit such definitions can be quite different in terms of their brand preferences and purchasing behaviour. For example, think about the students in a media planning class. Even though some of them are the same age and gender, they may like different brands of toothpaste, shampoo, cereal, clothing, and other products. Therefore, media planners use psychographics to refine the definition of the target audience more.

**Psychographics** is a generic term for consumers' personality traits (serious, funny, conservative), beliefs and attitudes about social issues (opinions about abortion, environment, globalisation), personal interests (music, sports, movie going), and shopping orientations (recreational shoppers, price-sensitive shoppers, convenience shoppers). Mazda, for example, does not define its target audience by age, income or gender, but by psychographic principles. Mazda targets people who have need for self-expression, are young at heart, and love to drive.

**Generational Cohort** is another useful concept for selecting the target audience. Because the members of a particular generational cohort are likely to have had similar experiences during their formative years, they maintain analogous social views, attitudes, and values.

**Product and Brand Usage:** Target audiences can also be more precisely defined by their consumption behavior. Product usage includes both *brand usage* (the use of a specific brand such as Special K cereal or Dove soap) and *category usage* (the use of a product category such as facial tissue or chewing gum). Product use commonly has four levels: heavy users, medium users, light users and non-users. The levels of use depend on the type of product. For example, Simmons defines heavy domestic beer users as those who consume five or more cans in the past 30 days, medium beer users as those who consumer two to four cans, and light users as those who consume one can in 30 days.

### **SELF-ASSESSMENT EXERCISE**

- i. Explain the four basic media objectives.
- ii. Explain the varieties of target audience used by media planner to develop a super blue print for advertising campaign.

### 3.1.2 Communication goals for advertising media planning

After media planners have defined the target audience for a media plan, they set communication goals; To what degree the target audience must be exposed to (and interact with) brand messages in order to achieve advertising and marketing objectives. For example, one communication goal can be that 75 percent of the target audience will see the brand in television commercials at least once during a period of three months. Another communication goal is that 25 percent of the target audience will form a preference for a new brand in the first month of the brand launch. The different communication goals can be better understood in a hierarchy of advertising objectives, such as Bill Harvey's expansion of an earlier model of Advertising Research Foundation (ARF).

ARF model has ten levels: the first three levels of goals from the bottom which include vehicle distribution, vehicle exposure, and advertising exposure are particularly relevant for media planning.

- i. **Vehicle distribution** refers to the coverage of a media vehicle, such as the number of copies that a magazine or newspaper issue has, or the number of households that can tune in to a given television channel.
- ii. **Vehicle exposure** refers to the number of individuals exposed to the media vehicle, such as the number of people who read a magazine or watched a television programme.
- iii. **Advertising exposure** refers to the number of individuals exposed to an advertisement or a commercial.

It is important to note the difference between *vehicle exposure* and *advertising exposure* for many media with editorial contents. For example, not all audience members of a television programme will watch all the commercials interspersed in the programme. A study has shown that only 68 percent of television audiences watch the commercials in television programmes. Vehicle exposure represents only an opportunity to see an advertisement, not necessarily that the advertisement has actually been seen. In reality, advertising exposure is rarely measured, and media planners use vehicle exposure as a proxy measure of advertising exposure.

Another group of communication goals is advertising recall, persuasion, leads and sales. *Advertising recall* represents the cognitive effect of the advertisement, *advertising persuasion* represents the emotional effect of the advertisement, and *leads and sales* are the behavioral effects of the advertisement. Each can be specified in a media plan as a communication goal. For example, a communication goal can specify that 50% of the target audience will recall the radio advertisement during the month of the campaign, or that a campaign will generate 3000 leads.

## SELF-ASSESSMENT EXERCISE

- i. What do you understand by communication goals for advertising media planning?
- ii. Explain ARF and the three levels of goals from the bottom.

### 3.1.2.1 Setting Communication Goals for an Effective Media Plan

Media planners can set communication goals based on the level of reach. That is, how many of the target audience should be reached with the media plan, say 50%, 75% or 95%? Theoretically, a reach of 100 is possible, but it is rarely a communication goal because some audience members may not use any of the media, making them unreachable. What then would be the optimal level of reach for a given product category or a market situation? There is no quick answer to this question as it all depends on the media planner's analysis of major factors facing the brand.

Media experts suggest that high reach is appropriate when something new is associated with the brand, such as new features, new sales incentives, new packaging or new service opportunities. The newness requires a high level of awareness among the target audience. A high reach is also often necessary in three other situations:

- Advertising in support of sales promotion activities
- Reminder advertising for a mass market product, and
- When the brand faces severe competition.

When setting levels of frequency, media planners have more rules of thumb to choose from when setting levels of reach. For example, media planners have often been setting a frequency of 3 during a purchase cycle, following Michael Naples' seminal study of effective frequency published in 1979. Naples' study suggests that there is a threshold level of repetition; advertising below the threshold level will be ineffective. Therefore, three exposures during a purchase cycle are necessary. Many media planners still use this rule in setting the effective frequency of a media plan.

More recently, Philip Jones found that one exposure generates the highest proportion of sales and that additional exposures add very little to the effect of the first. Erwin Ephron further developed the concept of "recency planning" and suggests that one exposure within a purchase cycle should be set as close to the actual purchase moment as possible. Recency planning starts with the idea that *when* is more important than *how many*; That is, advertising will be most effective if it is timed to

when a consumer is in the market to buy the product or service. In the short-term, therefore, additional exposures are likely to be wasteful because audience members are not in the buying mood. In some cases, advertisers know when consumers are in the market, such as sweaters advertisements during the harmattan when many people are planning for New Year's celebration.

Joseph W. Ostrow created a decision model to help media planners determine the optimal frequency level through assessing marketing factors, copy factors and media factors. Starting with a base effective frequency of 3, the media planner makes frequency adjustments based on a series of 20 factors in three categories. As illustrated in the table, each category includes several statements, upon which the media planner makes judgments by circling an appropriate rating in that row of the chart. For example, the first factor asks the planner to rate whether the product is an "Established brand" or "New brand." A totally new brand will require higher frequency than an established brand, and so the planner would circle the "+.2" frequency adjustment. After assessing the factors, the media planner sums the adjustments to calculate the recommended effective frequency. Media planners may modify the model by adding or removing statements to make the estimate more appropriate.

**The Ostrow Model of Effective Frequency**

<b>Low Frequency</b>	<b>Required Frequency</b>	<b>Frequency Adjustment</b>				<b>High Frequency</b>	<b>Required Frequency</b>
<b>Market Factors</b>							
Established brand		-.2	-.1	+1	+2	New brand	
High brand share		-.2	-.1	+1	+2	Low brand share	
High brand loyalty		-.2	-.1	+1	+2	Low brand loyalty	
Long purchase cycle		-.2	-.1	+1	+2	Short purchase cycle	
Less frequent usage		-.2	-.1	+1	+2	Frequency usage	
Low share of voice		-.2	-.1	+1	+2	High share of voice	
Target other group		-.2	-.1	+1	+2	Target old people or children	
<b>Message Factors</b>							
Low message complexity	message	-.2	-.1	+1	+2	High message complexity	
High message uniqueness	message	-.2	-.1	+1	+2	Low message uniqueness	
Continuing campaign		-.2	-.1	+1	+2	New campaign	
Product-focused message		-.2	-.1	+1	+2	Image-focused message	
Low message variety		-.2	-.1	+1	+2	High message variety	
High wearout		-.2	-.1	+1	+2	Low wearout	
Large advertising units		-.2	-.1	+1	+2	Small advertising units	
<b>Media Factors</b>							
Low clutter		-.2	-.1	+1	+2	High clutter	
Favorable setting	editorial	-.2	-.1	+1	+2	Neutral editorial setting	
High audience attentiveness		-.2	-.1	+1	+2	Low audience attentiveness	
Continuous scheduling		-.2	-.1	+1	+2	Pulse or flight scheduling	
Few media vehicles		-.2	-.1	+1	+2	More media vehicles	
High repeat exposure media		-.2	-.1	+1	+2	Low repeat exposure media	

Ultimately, media planners may set goals for other forms of communication. For example, promotional activities may be used in a media plan. Media planners estimate and specify response rates for these

activities. By establishing communication goals, media planners set the stage for assessing the effectiveness of a media plan at the end.

## 4.0 CONCLUSION

The development of advertising media plan follows a systematic path especially with emphasis on the best way to deliver the message. The process involves four stages which are:

1. **Market Analysis:** This focuses on the review of both internal and external factors, competitive strategies and the likes. It allows for an evaluation of market analysis with focus on the media and delivery of the message.
2. **Establishment of media objectives:** This should always lead to the determination of specific media objective as stated in unit three.
3. **Media strategy development:** This is concerned with the direct action of implementing the media strategy in order to produce a desirable goal.
4. **Evaluation and follow up:** The media planner at this stage assesses the performance of the planning exercise and then makes recommendations or start up the process all over if the desired result is not got.

In the light of this, media planning is a painstaking process which detailed a step by step procedure to determine the right media and vehicles for an advertising campaign. Media planning to the advertiser is simply a facet of the general problem of allocating financial resources in a way it will lead to optimize long-term profits. In this respect the area of influence that the media planner can exert is fairly narrow. It is often difficult to suggest that money allocated for advertising would better be allocated to research and development.

The various stages through which a media plan evolves within an agency are quite complex. They will vary from agency to agency, and within agencies and also from account to account. Often, the variations depend on the size of the problem to be tackled, the agency's organisation and its relations with its clients. The development of all media plans should follow similar pattern.

## 5.0 SUMMARY

Advertising media plan is crucial in the production and dissemination of advertisement. Any advertisement without concrete media plan is doomed, because, such advertisement might just be addressing the wrong audience and direction. Media plan is, therefore, research-oriented procedure which requires a high level of professionalism in the part of the agency managing it.

This unit gave a cursory look into what advertising media is. It concluded the entirety of the media plan by exhausting matters on media planning process, advertising media objectives, hence, target audience and advertising communication goals. Furthermore, four types of target audience were explained to give readers varieties to choose from, also, how to set goal for advertising media was enumerated; theories from different schools of thought were examined. Michael Naples, Philip Jones and Joseph W. Ostrow's experimentations and models were respectively examined and analysed to give better understanding to the topic.

## **6.0 TUTOR-MARKED ASSIGNMENT**

1. Explain the media planning process.
2. With the aid of table, explain Ostrow's model of effective frequency
3. List and explain the various types of target audience stated in this unit.

## **7.0 REFERENCES/FURTHER READING**

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