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ALLAMA IQBAL OPEN UNIVERSITY, ISLAMABAD

(Department of Mass Communication)

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Assignment No. 1 (Units 1–4)

Total Marks: 100 • Pass Marks: 50/40

SOLVED ASSIGNMENT GUIDE

(For Study & Reference)

Note: This guide is prepared for study and reference purposes. Students are advised to read the relevant units of the course book, understand the concepts, and then write the assignment in their own words. Do not copy it word for word.

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Question 1: Definition, Functions and Evolution of Advertising (20 Marks)

Define advertising and explain its functions and evolution by explaining a brief capsule history.

Introduction

Advertising is one of the most visible and influential forms of communication in modern society. Every day, people in Pakistan and around the world encounter hundreds of advertising

messages on television, radio, newspapers, billboards, mobile phones and social media, whether they are buying cooking oil, choosing a mobile network, applying to a university or selecting a brand of tea. Behind this everyday familiarity lies a serious business and academic discipline. Advertising is a planned, paid and persuasive communication through which an identified sponsor presents ideas, goods or services to a selected audience in order to inform, persuade and remind that audience, and ultimately to influence its attitudes and buying behaviour. Understanding advertising therefore requires more than a simple dictionary definition: it requires an understanding of what advertising does for producers, consumers and society, and of how it has grown from simple announcements on walls and in town squares into the sophisticated, research-based and digital industry that it is today.

This answer first defines advertising and identifies its essential characteristics, then explains its major functions for the advertiser, the consumer, the media and society, and finally presents a brief capsule history of its evolution, from ancient times to the digital age, with particular reference to the development of advertising in Pakistan.

What Is Advertising? Definitions and Essential Features

The American Marketing Association defines advertising as any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor through mass media. Each element of this definition matters. Advertising is paid: unlike publicity, which may be earned without payment, space and time for an advertisement are bought, which gives the advertiser control over what is said, where it appears and how often it is repeated. It is non-personal: the message is addressed to a large audience through media rather than face to face

by a salesperson. It presents and promotes not only physical products but also services such as banking, education and health care, and ideas such as family planning, road safety and polio vaccination. Finally, the sponsor is identified: the audience knows who is speaking, whether it is a company, a government department or a non-governmental organisation, which distinguishes advertising from anonymous propaganda.

From these features, several characteristics follow. Advertising is a form of mass communication, because one message reaches thousands or millions of people at the same time. It is persuasive communication, designed not merely to transmit information but to create awareness, build a favourable image, change attitudes and stimulate action. It is also a repetitive and controlled process: a campaign repeats a consistent theme over a planned period, in selected media, for a defined target audience. In Pakistan, for example, a beverage company does not advertise to everyone in the same way; it segments the market by age, income, region and language, and designs separate messages for urban youth, for families and for rural consumers. Good advertising is therefore always audience-centred, research-based and goal-directed, rather than a matter of guesswork or decoration.

Functions of Advertising

The functions of advertising can be discussed from four angles: the advertiser, the consumer, the media and society. For the advertiser, the primary function is to inform and persuade in order to create and maintain demand. Advertising introduces new products, explains their features and uses, announces prices and offers, and tells consumers where a product is available. It builds brand awareness and brand preference, so that when a consumer stands in a

shop, one name comes to mind before others. It also reminds existing customers, defends the brand against competitors, supports the sales force and dealers, and helps a firm enter new markets. Without advertising, even a good product may remain unknown and unsold, because production alone does not create a market.

- **Informative function:** Advertising spreads information about products, services, prices, changes and improvements, reducing the consumer's search cost and making markets work more efficiently.
- **Persuasive function:** Advertising gives reasons to buy, compares benefits, uses emotional and rational appeals, and tries to shift preference from competing brands.
- **Reminder function:** For mature products, advertising keeps the brand in the consumer's memory and encourages repeat purchase, especially for frequently bought goods such as soap, tea and toothpaste.
- **Image and goodwill function:** Sustained advertising builds a corporate image of quality, reliability and social responsibility, which supports all the products of a company.
- **Economic function:** Advertising supports mass production and mass distribution, helps finance newspapers, television channels and digital platforms through advertising revenue, and creates employment for copywriters, designers, media planners, researchers and production houses.
- **Social and educational function:** Public service advertising spreads useful messages about health, education, environment, voting and public safety, and can change harmful social behaviour.

For the consumer, advertising is a source of information and choice. It makes people aware of alternatives, helps them compare quality and price, and educates them in the use of new products, from mobile banking to water purification. It can also raise aspirations and standards of living by introducing better ways of doing everyday tasks. For the media, advertising is the main source of revenue that allows newspapers to be sold below their cost of production and television and radio to provide free entertainment and news. For society as a whole, advertising encourages competition, which can improve quality and lower prices, although, as the discussion of ethics in the next question shows, these benefits depend on advertising remaining truthful and responsible.

Evolution of Advertising: A Brief Capsule History

Advertising is much older than the printing press. In ancient Egypt, Greece and Rome, traders used painted signs, symbols and town criers to announce goods and services, because most people could not read. A cobbler's sign showing a boot, or a tavern sign showing a bunch of grapes, was advertising in visual form. In the Indus Valley and later in the bazaars of the subcontinent, shop signs, announcements and word of mouth performed the same function. The invention of printing in the fifteenth century changed everything: handbills, posters and newspaper advertisements became possible, and by the seventeenth and eighteenth centuries newspapers in Europe carried regular advertisements for books, medicines, coffee houses and shipping services.

Table 1: Capsule history of advertising at a glance

Period	Major development	Significance

Ancient times	Signs, symbols, town criers, wall announcements	Visual and oral advertising for largely illiterate audiences
15th–18th century	Printing press, handbills, posters, early newspaper advertisements	Messages could be reproduced, distributed widely and preserved
19th century	Industrial Revolution, mass production, branded goods, first advertising agencies	Advertising became necessary to sell factory output in distant markets
Early 20th century	Radio, professional copywriting, research and psychology in advertising	Sound, voice and scientific appeals added to print
Mid–late 20th century	Television, colour print, creative revolution, multinational agencies	Visual storytelling and brand image became central
21st century	Internet, mobile, social media, search and programmatic advertising	Interactive, targeted, measurable and two-way advertising

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The Industrial Revolution of the nineteenth century was the real turning point. Factories produced goods in large quantities for distant markets, railways and steamships distributed them, and manufacturers began to package and brand their products so that buyers could recognise them. Advertising became essential to move this volume of goods. The first advertising agencies appeared in this period, initially as agents who bought newspaper space in bulk and resold it to advertisers; later they began to write and design advertisements as well. In the twentieth century, radio in the 1920s and television after the Second World War transformed advertising again, adding voice, music, movement and demonstration. Agencies became more professional, using market research, psychology and creative strategy, and the so-called creative revolution of the 1960s raised standards of copy and art direction.

In Pakistan, modern advertising developed with the press after independence in 1947, grew with radio, and expanded greatly after the launch of television in 1964. For decades, state

broadcasting and a limited number of newspapers carried most advertising, and agencies in Karachi, Lahore and Islamabad served local and multinational clients. Liberalisation of electronic media in the early 2000s multiplied private television channels and FM radio stations, creating intense competition for advertising revenue and a much larger creative industry. The most recent stage is digital: the spread of mobile broadband, smartphones and social media platforms has made advertising interactive, precisely targeted and instantly measurable. A small business in Multan can now run a video advertisement aimed only at women aged twenty to thirty-five within a few kilometres of its shop, pay only when someone clicks or watches, and see the results the same day. This journey, from a painted sign outside a shop to data-driven mobile advertising, shows that while the media keep changing, the basic purpose of advertising, to connect a seller's offering with a buyer's need through persuasive communication, remains the same.

Conclusion

To conclude, advertising is paid, non-personal and persuasive mass communication by an identified sponsor about ideas, goods and services. Its functions go far beyond selling: it informs, persuades, reminds, builds images, finances media, supports competition and can educate society. Its history is a history of communication technology and of markets, moving from signs and town criers through print, radio and television to interactive digital media. For a student of mass communication in Pakistan, this evolution is not merely historical background; it explains why today's advertiser must combine the old skills of clear writing and visual imagination with new skills of research, data analysis and digital media planning.

Question 2: Ethical Issues in Advertising: With Examples from Pakistani Media (20 Marks)

What are the ethical issues in advertising? Discuss with examples from Pakistani media.

Introduction

Advertising has great power to influence what people buy, what they admire and how they see themselves, and with that power comes responsibility. An advertisement reaches millions of people, including children and people with little education, and it often works through emotion, repetition and attractive images rather than through careful argument. For this reason, society expects advertising to observe ethical standards that go beyond the minimum requirements of law. Ethics in advertising means doing what is right and fair even when a misleading claim might sell more in the short run. When advertisers deceive consumers, exploit children, promote harmful products without restraint, or insult social and religious values, advertising loses public trust and invites strict regulation. This answer explains the main ethical issues in advertising and discusses them with examples drawn from Pakistani media, while also noting the role of regulators and self-regulatory bodies.

A useful distinction must be made at the outset between legal and ethical questions. An advertisement may be legal in a narrow sense and still be unethical, for example when it uses technically true words to create a false overall impression, or when it targets a vulnerable audience in a way the law has not yet addressed. Conversely, ethical advertising is not only about avoiding lies; it is about honesty in claims and comparisons, fairness to competitors,

respect for human dignity, protection of children, and sensitivity to the culture and religion of the audience. In Pakistan, these expectations are shaped by the Constitution, media laws, the Pakistan Electronic Media Regulatory Authority (PEMRA) codes for broadcast advertising, press and outdoor advertising rules, consumer protection laws in the provinces, and the religious and cultural values of a predominantly Muslim society.

Deception, Exaggeration and Hidden Persuasion

The most widely discussed ethical issue is deceptive advertising. Deception includes outright false claims about a product's ingredients, quantity, origin or performance; misleading demonstrations, such as showing a much larger or more attractive product than the one actually sold; exaggerated superlatives that cannot be proved, such as claiming that a detergent, cream or food supplement will produce an impossible result; and the omission of material facts, such as extra charges, conditions attached to an offer, or side effects. Pakistani consumers regularly encounter mobile and internet packages advertised with a bold headline price or speed, while important conditions appear in very small print or are explained only after purchase. Similarly, advertisements for fairness creams, weight-loss products and herbal remedies have often promised dramatic transformations without scientific evidence. Such practices may increase sales temporarily, but they damage the credibility of both the brand and the media carrying the advertisement, and they harm consumers who spend limited income on the basis of false expectations.

A related issue is puffery and the line between acceptable exaggeration and dishonesty. Advertisers argue that audiences understand playful exaggeration and do not take every slogan

literally. That defence works only up to a point. When an ordinary consumer, especially a child or a less educated person, is likely to believe a claim and act upon it, the advertiser has a duty to substantiate it. Hidden persuasion raises a further concern: techniques such as very brief embedded messages, influencer promotions presented as personal opinion without disclosing payment, and sponsored content disguised as news or editorial material deny the audience the chance to recognise that it is being persuaded commercially. In Pakistan's rapidly growing social media market, undisclosed paid promotions by influencers are now one of the most common ethical complaints, because followers trust a personality and may not realise that a recommendation has been bought.

Children, Women and Vulnerable Audiences

Children deserve special protection because they cannot yet distinguish programme from advertisement, fact from fantasy, or need from artificially created desire. Ethical codes therefore restrict advertisements that directly pressure children to buy or to persuade their parents, that show children in unsafe situations, or that promote unhealthy food through cartoon characters and collectable toys while giving no nutritional information. In Pakistan, advertisements for sugary drinks, snacks and fast food are shown heavily around children's viewing times and on digital platforms used by children, at a time when parents and health experts are worried about obesity and poor diet. Even where no law is broken, advertisers should ask whether it is fair to use a child's trust and emotional pressure on parents as a selling tool.

The portrayal of women is another long-standing ethical issue in Pakistani media. Advertisements have frequently used women's appearance to sell unrelated products, presented women mainly as obsessed with fairness, beauty and household approval, or suggested that a woman's worth depends on her skin colour and looks. Fairness cream advertising is the clearest Pakistani example: for years many campaigns implied that dark skin was a problem and fair skin was the route to marriage, employment and confidence. Such messages reinforce colour discrimination and low self-esteem, especially among young women. In recent years, public criticism, changing social attitudes and some brands' own revised campaigns have pushed the industry towards more respectful and diverse portrayals, and some products have been renamed or repositioned. The ethical standard is not that women should disappear from advertising, but that they should be shown with dignity, in varied and realistic roles, and never as mere decoration for a product.

- **Exploiting vulnerable groups:** Targeting the poor, the ill, the elderly or the indebted with miracle cures, easy loans or gambling-like schemes takes advantage of desperation rather than serving a genuine need.
- **Harmful products:** Advertising of tobacco is heavily restricted in Pakistan, yet surrogate promotion, point-of-sale display and indirect brand imagery still raise ethical questions; similar care is needed for pan, gutka and energy drinks.
- **Religious and cultural sensitivity:** Using religious symbols, language or occasions merely as a sales device, or showing content that offends modesty and family viewing norms, can cause real hurt and backlash in Pakistani society.

- **Unfair comparison and disparagement:** Comparative advertising is acceptable when it is truthful and verifiable, but mocking, distorting or naming a competitor unfairly crosses the ethical line.
- **Privacy and data ethics:** Digital advertising that collects, buys or uses personal data without informed consent, or that micro-targets people on the basis of sensitive weaknesses, creates a new ethical frontier.
- **Environmental claims:** 'Green' claims about a product being natural, eco-friendly or safe must be proved; vague environmental virtue used only as a marketing label is a form of deception.

Social Responsibility, Regulation and Self-Regulation in Pakistan

Ethical advertising cannot depend on individual conscience alone. It needs a system of regulation and self-regulation. In Pakistan, PEMRA's code regulates advertising on licensed television and radio, including matters such as decency, children's exposure, surrogate advertising and the separation of advertising from programming. Consumer protection authorities and courts can act against deceptive trade practices, and sector regulators oversee areas such as medicines, food and financial services, where false claims can cause physical or financial harm. The advertising industry itself, through advertiser and agency associations and media owners, has an interest in self-regulation, because a single scandalous campaign can bring restrictive rules upon everyone. Media organisations also carry responsibility: a channel or newspaper that accepts every advertisement without checking its claims becomes part of the deception.

At the same time, regulation must be applied fairly and consistently. Complaints in Pakistan often arise after a campaign has already run for weeks, by which time the harm is done, and small advertisers may be treated differently from large ones. Digital advertising, which crosses the boundaries of print, broadcast and outdoor regulation, is especially difficult to monitor. The practical ethical test for an advertiser is therefore threefold: is the claim true and can it be proved; would the advertiser be comfortable explaining the technique openly to the audience, including how children or vulnerable people may be affected; and does the advertisement respect the dignity, beliefs and intelligence of the people it addresses. Campaigns that pass these tests can still be creative, humorous and highly persuasive; ethics does not require dull advertising, only honest and responsible advertising.

Conclusion

In conclusion, the ethical issues in advertising centre on truthfulness, fairness, protection of children and vulnerable audiences, respectful portrayal of women, sensitivity to religion and culture, responsible handling of harmful products and personal data, and honesty in digital and influencer promotion. Pakistani media provide examples of both the problems, such as misleading package offers, fairness and miracle-cure claims and undisclosed paid promotion, and the corrective forces of public criticism, regulation and more responsible brand behaviour. For future media professionals, the lesson is clear: long-term brand value rests on consumer trust, and trust is built only when advertising persuades without deceiving and sells without exploiting.

Question 3: Criteria for Selecting an Advertising Agency (20 Marks)

Explain the criteria for selecting an advertising agency. What factors should organizations consider?

Introduction

Few decisions affect a company's communication as much as the choice of an advertising agency. An agency is not simply a supplier that prints a poster or books television spots; it becomes the organisation's partner in understanding consumers, building a brand and spending a large communication budget wisely. A good agency brings creative talent, media knowledge, research skills and an outsider's fresh view of the market, while a poor choice can waste money, produce off-strategy work and create conflict at exactly the moment a campaign is needed. Because agency relationships usually last for years and involve confidential information about products, prices and future plans, organisations should select an agency through a careful, structured process rather than on personal acquaintance, a single impressive presentation or the lowest quoted fee alone. This answer explains the criteria an organisation should use, the factors it should weigh, and the practical steps of a fair selection process.

Before examining agencies, the organisation must be clear about itself. It should define what it needs: full-service support covering strategy, creative work, media planning and buying, digital and public relations, or a specialist service for one task such as social media or outdoor advertising. It should set the approximate budget, the markets and languages covered, the expected volume of work and the internal person or team who will work with the agency. Only with such a brief can agencies be compared on the same basis. Many failed relationships begin

with a vague brief, unrealistic expectations about cost, or a failure to disclose that the company expects daily urgent work, regional travel or production in several languages.

Creative Ability, Strategic Thinking and Relevant Experience

The first criterion is the quality of the agency's thinking and creative work, judged from evidence rather than promises. An organisation should examine the agency's past campaigns for other clients, not only award-winning advertisements but also work that solved ordinary business problems: launching a product, reviving a declining brand, or communicating in a regional market. Awards can indicate talent, but the real questions are whether the work was based on a clear consumer insight, whether it fitted the brand, and whether it produced results in awareness, sales or behaviour change. Case studies should therefore be asked for with background, objectives, strategy, execution and measured outcomes, subject to confidentiality. Strategic ability matters as much as artistic flair: an agency that cannot explain who the target audience is, what single message the campaign must establish and why a particular medium was chosen will produce attractive but directionless advertising.

Relevant experience is closely related. An agency that understands the organisation's category, for example food products, telecommunications, education or banking, will know its consumers, competitors, regulations and media habits, and will need less time to learn. At the same time, category experience must be checked against conflict of interest: a reputable agency will not normally serve two directly competing brands at the same time, and the client should clarify exclusivity, confidentiality and what happens if the agency later wins a competing account. Experience in the client's geographic markets also matters in Pakistan, where a

campaign may need to work in Urdu and English nationally and also connect with Punjabi, Sindhi, Pashto or Balochi audiences, urban and rural, through very different media habits.

Media, Research, Digital and Production Competence

Modern campaigns require much more than a good slogan. The organisation should assess the agency's media planning and buying competence: whether it can recommend media on the basis of reach, frequency, cost and audience data; negotiate rates and positions responsibly; and report transparently what was actually bought and delivered. It should examine research capability, in-house or through partners, for consumer studies, pre-testing of advertisements and post-campaign evaluation. Digital competence is now essential rather than optional: search, social media, video platforms, influencer selection, website and landing-page coordination, and analytics must be understood as part of one consumer journey, not as an afterthought added to a television campaign. Production competence also deserves attention: the quality of the agency's work with film directors, photographers, printers, voice artists and outdoor contractors, its ability to control cost and timelines, and its record of delivering correct material to media on schedule.

Table 2: Main criteria for agency selection and what to check

Criterion	What the organisation should check	Warning sign
Creative and strategic quality	Case studies with objectives and results; quality of thinking in the pitch	Showy presentation with no consumer insight or evidence
Experience and conflict	Category knowledge, market and language experience, competing accounts	Unclear answer on exclusivity and confidentiality
Media and digital competence	Planning rationale, buying	Media recommended only

	transparency, analytics and reporting	because of commission or habit
People and stability	Names and seniority of the actual team; staff turnover; financial stability	Senior pitch team disappears after the account is won
Cost and terms	Fee or commission structure, production mark-ups, payment terms, contract and exit clause	Lowest quote with hidden charges and vague deliverables
Compatibility and service	Responsiveness, chemistry, understanding of company culture, references from other clients	Slow replies during the pitch itself; dismissive attitude to feedback

People, Stability, Size and Compatibility

Advertising is a people business. The organisation is in effect hiring a particular team, so it should meet the copywriters, art directors, planners and account managers who will actually serve the account, not only the agency's owners or pitch presenters. It should ask how long key staff have been with the agency, how many other accounts each person handles, and who takes decisions when the main contact is unavailable. Financial and organisational stability should be checked proportionately: an agency in difficulty may lose staff, delay payments to media and production suppliers, or be unable to sustain service. References from present and former clients are valuable, especially about reliability under pressure, honesty in billing and willingness to correct mistakes.

Size must be matched to need. A very large multinational agency may offer depth and international learning but give a small client junior staff and slow attention; a small agency may be fast, personal and economical but lack media-buying power, research depth or the capacity for a national launch. Neither is automatically better. What matters is fit: whether the client will

be important enough to receive senior attention and whether the agency has, or can reliably obtain, every capability the account requires. Compatibility of working style and values is equally important. The client and agency must be able to disagree honestly about creative work, share bad news early, and respect each other's professional judgement. A short trial project or a limited initial assignment is often a sensible way to test this working relationship before a long contract is signed.

Cost, Transparency and the Selection Process

Cost should be considered carefully but never in isolation. The organisation should understand exactly how the agency earns through a commission on media, a monthly retainer or fee, project fees, production charges, or a combination, and what is included or excluded in each figure. It should compare total value, including the likely quality of media buying, the seniority of staff and the cost of correcting poor work, rather than selecting the cheapest offer and paying for its weaknesses later. Transparent billing, written estimates before production, approval procedures for extra costs and audit rights should be agreed in advance. Performance expectations should also be discussed at selection stage: what reports will be provided, how campaign results will be measured, how often the relationship will be reviewed and on what grounds either side may end the contract.

A fair process normally proceeds in stages: preparing the brief and a long list of agencies; checking credentials and references and reducing the list to a few finalists; giving all finalists the same brief, time and access to information; hearing presentations focused on a real problem rather than a general show of past work; visiting the agency and meeting the working team;

and then deciding against criteria recorded in advance. Speculative creative work in a pitch should be treated ethically: agencies invest heavily in pitches, so the client should limit the number of finalists, protect the ideas presented and not use a losing agency's concept with the winner. Such fairness protects the client's reputation in a relatively small industry such as Pakistan's, where word travels quickly.

Conclusion

To conclude, selecting an advertising agency is a strategic decision that should balance creative and strategic quality, relevant experience, media, research and digital competence, the actual people assigned, stability, size and compatibility, and transparent cost. No single criterion is sufficient: the cheapest agency may be the most expensive in wasted opportunity, and the most famous may be a poor fit for a particular market or budget. An organisation that defines its needs clearly, examines evidence, meets the real team, checks references and agrees terms and measurement in writing gives itself the best chance of building the long, trusting partnership through which good advertising is usually produced.

Question 4: Types of Advertising: Local, National, Industrial and Retail (20 Marks)

Discuss various types of advertising (local, national, industrial, retail). Provide examples from Pakistan.

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Introduction

Advertising is not one uniform activity. It differs according to who is speaking, who is being addressed, the geographic area covered, the nature of the product and the action the advertiser wants the audience to take. Classifying advertising into types helps a student and a practitioner to choose the right message, medium and budget for a particular situation. A small shop announcing a sale in its own neighbourhood, a national brand of tea speaking to the whole country, a manufacturer of cement or textile machinery addressing factory owners, and a departmental store promoting its weekly prices are all advertising, but they work in different ways and are judged by different standards. This answer discusses four important types named in the question, local, national, industrial and retail advertising, explains the features of each, and illustrates them with examples from Pakistan. It also notes briefly how these types overlap in practice and how digital media are blurring their boundaries.

Local Advertising

Local advertising is directed at consumers in a limited geographic area, usually a city, town or neighbourhood, and is normally placed by local businesses or by the local outlets of larger organisations. Its purpose is immediate and practical: to bring customers to a particular shop, clinic, academy, restaurant or service point in that area. Local advertisements give specific information such as address, telephone or WhatsApp number, opening hours, prices and short-term offers, and they use media whose circulation is local, including local newspapers and cable channels, FM radio, outdoor boards and banners in the locality, handbills, and location-based

social media promotion. The tone is often direct and personal because the advertiser and the customer may actually meet, and the reputation of the business in the community is at stake.

Pakistani examples are visible in every bazaar and high street. A coaching academy in Bahawalpur or Rawalpindi advertising admissions on a local cable channel and on banners near schools, a clinic announcing a free medical camp in a district newspaper, a bakery promoting fresh items through a neighbourhood Facebook page, or a housing scheme advertising plots on boards along the roads of its own city are all practising local advertising. During Ramadan, Eid and local festivals, such advertising intensifies with special offers tied to a particular market. Its strengths are low cost, precise geographic targeting and quick response; its limitations are limited reach, uneven creative quality and dependence on local media whose audience data may be weak. For small and medium enterprises, which form the backbone of Pakistan's economy, local advertising is often the first and most affordable step into formal promotion.

National Advertising

National advertising is carried out, usually by manufacturers and large service organisations, to sell branded products and services across the whole country. Its aim is to build nationwide awareness, a consistent brand image and consumer preference, leaving the final act of purchase to be completed through a distribution network of wholesalers, retailers and online platforms. National campaigns use media with countrywide reach, particularly television, national newspapers and magazines, radio networks, large outdoor sites in major cities and national digital campaigns. Because the audience is large and diverse, the message must

express a central idea that can travel across regions and languages, often in Urdu with adaptations, while remaining recognisably the same brand everywhere.

In Pakistan, national advertising is familiar through campaigns for products such as tea, cooking oil, detergents, soaps, soft drinks, mobile networks and banks, whose advertisements appear in the same form in Karachi, Lahore, Islamabad, Peshawar and Quetta and on national channels during cricket matches and popular dramas. A telecommunications company launching a new package nationally, or a food company introducing a new brand with a television film supported by outdoor and digital media, illustrates the scale involved. National advertising requires large budgets, careful media planning and coordination with distribution, because advertising a product nationally before it is available in shops wastes money and frustrates consumers. Its advantage is efficiency in building one strong brand image; its risk is that a single message may miss regional differences in taste, language and purchasing power, so wise national advertisers test their campaigns across regions and adapt executions where necessary.

Industrial Advertising

Industrial advertising, also called business-to-business advertising, is directed not at household consumers but at organisations that buy goods and services for production or for running their businesses. The products include machinery, raw materials, components, industrial chemicals, cement and steel for projects, generators, software and professional services. The buying process is very different from consumer buying: purchases are large, technically specified, often made by a committee of engineers, purchase officers and finance managers, and based on performance, durability, service support and total cost rather than on impulse or emotion.

Industrial advertising is therefore factual, detailed and information-rich. It uses trade journals, industry exhibitions, direct mail and email, technical brochures and catalogues, company websites, professional networking platforms, seminars and personal selling supported by advertising, rather than mass entertainment media.

Pakistani examples include advertisements by cement, fertiliser, steel, textile machinery, tractor and engineering companies in trade publications and at industrial exhibitions in Lahore and Karachi; suppliers promoting effluent treatment plants, boilers or packaging machinery to factory owners; and software firms advertising accounting or enterprise systems to businesses through professional platforms and seminars. An advertisement for a textile mill's machinery spare parts will discuss specifications, efficiency, after-sales service and the location of service centres, because a breakdown costs the buyer far more than a small price difference. Industrial advertising rarely closes a sale by itself; its role is to create awareness among the right decision-makers, generate enquiries, support the sales team and reassure existing customers that the supplier is established and reliable. Judged by immediate consumer response it would look ineffective, but judged by qualified leads and long-term contracts it can be highly productive.

Table 3: Four types of advertising compared

Type	Main audience	Typical media	Main purpose	Pakistani illustration
Local	Consumers in one city or neighbourhood	Local press, cable, FM, banners, location-based social media	Bring customers to a specific outlet; announce offers	Academy admissions or clinic camp advertised locally
National	Consumers across the country	National TV, press, radio networks, major outdoor, national	Build one brand image and nationwide demand	Tea, telecom or detergent campaign shown countrywide

		digital		
Industrial	Business and technical buyers	Trade journals, exhibitions, brochures, professional platforms	Generate enquiries and support personal selling	Machinery, cement or software promoted to factories and firms
Retail	Shoppers of a particular store or chain	Store's own media, local press, outdoor near store, SMS and social offers	Increase store traffic and sell specific items at stated prices	Departmental store or supermarket weekly price promotion

Retail Advertising

Retail advertising is done by shops, departmental stores, supermarkets, pharmacies, online stores and other sellers who deal directly with the final consumer, to persuade people to buy from that particular outlet. It stands between national brand advertising and the actual purchase: the manufacturer may build the brand, but the retailer gives the immediate reasons to visit one store now, such as price, range, freshness, convenience, credit or home delivery, a special sale or a festival offer. Retail advertisements are usually more specific and short-lived than brand campaigns; they name items and prices, carry the store's name and location prominently, and are timed to weekends, paydays, seasons and occasions such as Eid, back-to-school periods and winter sales. Their media are chosen for closeness to the shopper: local newspapers and inserts, outdoor near the store, point-of-sale displays, the store's own social media pages, SMS and messaging offers to customers, and e-commerce platforms.

In Pakistan, the weekly promotions of supermarket and departmental store chains, the sale announcements of clothing and shoe retailers at Eid and at season's end, pharmacy offers on

health products, and the flash sales of online marketplaces are all retail advertising. A clothing brand's own store announcing a flat discount for three days is doing retail advertising even though the same brand also runs national image advertising at other times, which shows how the types overlap in a single company. Retail advertising succeeds or fails quickly and visibly, in footfall and daily sales, so accuracy is essential: advertising an item that is out of stock or a price the shop will not honour damages trust more than no advertisement at all. With the growth of e-commerce in Pakistan, retail advertising now also includes search advertisements, marketplace banners and retargeting messages that follow a shopper's expressed interest in a particular product.

How the Types Overlap and Are Changing

These categories are tools for understanding, not watertight boxes. A national advertiser depends on retailers, so it often runs cooperative advertising with dealers in which brand and shop share the cost and the space. A local business using a boosted social media post targeted by location is practising local and retail advertising at the same time. An industrial supplier may use a national business newspaper to reach executives across the country, combining industrial content with national reach. Digital media make these combinations easier and cheaper, allow precise targeting by place, profession and interest, and provide quick measurement. What does not change is the underlying discipline: define the audience precisely, offer that audience relevant information and a clear reason to act, choose media that actually reach it and respect the truth of prices, claims and availability.

Conclusion

In conclusion, local advertising serves a defined community with immediate, practical information; national advertising builds a consistent brand and demand across the country; industrial advertising informs and reassures organisational and technical buyers through specialised media; and retail advertising converts interest into visits and purchases at a specific store or online outlet. Pakistani examples, from a neighbourhood academy and a national tea campaign to machinery suppliers at trade exhibitions and supermarket sale promotions, show all four types at work, often in combination. A competent advertiser first identifies which type a task requires and then lets that decision govern message, media, budget and measurement.

Question 5: Importance, Structure and Requirements of an Advertising Department (20 Marks)

Why is an advertising department important in an organization? Explain its structure and requirements.

Introduction

As an organisation grows, advertising stops being an occasional task that anyone can handle and becomes a continuing function that needs its own people, budget and procedures. A company may use an outside advertising agency for creative work and media buying, but it still needs an internal advertising department, or at least a clearly responsible advertising unit, to decide what the company wants to say, to protect the brand, to control expenditure and to connect advertising with production, sales and distribution. Without such a department,

advertising tends to become irregular, inconsistent in design and language, dependent entirely on the agency's or the media seller's advice, and impossible to evaluate. This answer explains why an advertising department is important, describes a typical structure for medium and large organisations and for smaller ones, and sets out the human, financial and organisational requirements for running it well.

The advertising department is best understood as the bridge between the organisation and three outside worlds: the consumer, the media and the advertising agency. Inside the organisation it translates business objectives, such as launching a product, entering a new region or correcting a falling market share, into communication objectives. Outside, it briefs and supervises the agency, deals with media and production suppliers, and monitors what competitors are doing. It is also the custodian of the brand, keeping names, logos, colours, packaging references and claims consistent across television, print, outdoor, digital and point-of-sale material, so that the consumer meets one recognisable identity rather than a different personality in every medium.

Why an Advertising Department Is Important

The first reason is planning and continuity. Markets do not stand still: competitors advertise throughout the year, seasons and festivals change demand, and new products need support at the right moment. A department prepares an annual advertising plan and calendar linked to the marketing plan, allocates the budget among products, media and periods, and ensures that material reaches media before deadlines. The second reason is control of money. Advertising is often one of the largest items of marketing expenditure, involving agency fees, media rates,

production costs and taxes. A proper department obtains estimates, approves expenditure in advance, verifies that advertisements actually appeared as ordered, checks bills against rate cards and telecast or publication certificates, and keeps records that auditors and management can examine. This internal control protects the company even when everyone involved is honest, because errors in billing and scheduling are common in a high-volume activity.

The third reason is quality and coordination. Advertising must agree with the facts of the product: its price, availability, specifications and legal claims. The department checks copy and visuals against product information and legal requirements, coordinates launch dates with production and sales so that demand is not created before stocks reach shops, and supplies dealers with display material that matches the national campaign. The fourth reason is knowledge. Over time, the department becomes the organisation's memory and intelligence centre on consumers, media and competitors: it commissions or collects research, keeps files of past campaigns and their results, monitors competitors' advertisements and media spending, and learns which messages and media actually work for its brands. Finally, the department represents the organisation professionally to agencies, media owners, regulators and industry bodies, handling complaints about advertisements, responding to regulatory queries and ensuring that the company's advertising observes legal and ethical standards.

- **Brand custodianship:** One department guards the brand's identity and tone across all media, regions and agencies, preventing inconsistency that weakens recognition.
- **Agency management:** The department writes briefs, evaluates proposals, gives timely feedback and judges agency performance fairly, getting better work from the partnership.

- **Speed in emergencies:** When a price changes, a product is recalled or a competitor attacks, an established department can prepare and place a corrective message quickly through known channels.
- **Evaluation and learning:** By comparing objectives with results after each campaign, the department turns advertising from a recurring expense into accumulated, testable knowledge.

Structure of an Advertising Department

Structure depends on the size of the organisation, the number of brands and markets, and how much work is done in-house and how much is given to an agency. In a large organisation, the department is usually headed by an advertising manager or head of advertising who reports to the marketing director or, in some companies, directly to top management. Below the head, work is commonly divided by function and by brand. Brand or product executives look after individual brands or categories, preparing briefs, following campaigns through production and monitoring results. A media section plans and checks media schedules, whether buying is in-house or through an agency, and maintains audience and rate information. A creative and production coordination section handles copy checking, artwork, photography, film and print production, translations and the library of finished material. A digital section, now essential, manages the company's social media advertising, search and website coordination with the agency and measures online results. Support functions include budgeting and billing, research and competitor monitoring, dealer and point-of-sale material, and administration of files, contracts and approvals.

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Table 4: A typical structure of an advertising department in a medium-to-large organisation

Position / unit	Main responsibilities
Advertising Manager / Head	Overall plan and budget; agency selection and supervision; approvals; reporting to marketing management
Brand / Product Executives	Day-to-day campaigns for assigned brands; briefs, follow-up, launch coordination, results
Media Section	Media plans and schedules; rate and audience data; checking appearance and bills
Creative & Production Coordination	Copy and artwork checking; film, photo and print production; translations; material library
Digital Section	Social, search and online campaigns; analytics; coordination of website and online promotions
Research & Support	Consumer and competitor information; budgeting, billing, contracts, records and dealer material

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In a small organisation, the same work must be done with far fewer people. There may be a single advertising or marketing officer, sometimes the owner-manager personally, who prepares a simple plan, deals with one local agency, designer or media outlet, checks material and bills, and keeps a file of what was done and what it produced. The structure is smaller but the functions do not disappear; they are combined in fewer hands, which makes written procedures, checklists and honest local suppliers especially important. Some large organisations also maintain a partial in-house studio for routine work such as dealer advertisements, social media posts and packaging changes, while giving major campaigns to an outside agency. The test of any structure is not its chart but whether every important task, planning, briefing, approval, placement, verification, payment and evaluation, has a named owner and a deadline.

Requirements of an Effective Advertising Department

The human requirement comes first. The head of advertising needs a combination that is not common: understanding of marketing and the company's products, appreciation of creative work, numerical ability for budgets and media, and the management skill to deal firmly and fairly with agencies, media and internal departments. Staff need appropriate training in mass communication, marketing or related fields, plus practical skills in writing and checking copy, understanding media data, using digital analytics and managing production. Personal qualities matter greatly, because the department works under deadline pressure with creative people on one side and finance and sales managers on the other; accuracy, honesty in handling large payments, good judgement about public taste and the ability to say no to an attractive but off-brand or untruthful idea are essential requirements.

The financial and material requirements include a realistic, formally approved advertising budget, prepared from objectives rather than simply copied from last year; a proper office and digital setup for preparing, storing and sending material, including design and proofing facilities where work is done in-house; access to media information such as rate cards, circulation and audience research and competitor monitoring; and a reference library of brand guidelines, past campaigns, legal requirements and approved claims. The organisational requirements are equally important: a clear place in the company's structure with defined authority; written procedures for briefing, estimation, approval, material dispatch, verification and payment; regular meetings with sales, production and finance; and management's genuine backing, because a department that can be overruled casually on every creative and media decision cannot be held responsible for results. Finally, the department needs an evaluation system,

agreed measures for awareness, enquiries, sales or behaviour change, honest post-campaign reviews and records that are actually used when the next plan is made.

Conclusion

To conclude, an advertising department is important because it plans and continues the organisation's communication, controls large expenditure, protects the brand, coordinates advertising with the rest of the business, manages the agency and accumulates knowledge about consumers, media and competitors. Its structure, whether a full department with specialised sections in a large company or a single responsible officer in a small one, must assign every function to a named person. Its requirements are capable and honest people, a realistic budget, proper information and facilities, clear authority and procedures, and systematic evaluation. Where these exist, advertising becomes a managed investment; where they do not, even a talented agency cannot save the organisation from waste and inconsistency.

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