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Name:

Registration No.:

Course Code: 967

Program: BS/MSc (Mass Communication)

Semester: Autumn 2026

ALLAMA IQBAL OPEN UNIVERSITY, ISLAMABAD

(Department of Mass Communication)

Course: Advertising (9269/967) • Level: BS/MSc (Mass Communication) • Credit Hours: 03

Semester: Autumn 2026

Assignment No. 2 (Units 5–9)

Total Marks: 100 • Pass Marks: 50/40

SOLVED ASSIGNMENT GUIDE

(For Study & Reference)

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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.

Question 1: Media of Advertising and the Most Effective Medium in Pakistan (20 Marks)

Discuss different media of advertising (print, broadcast, folk, static). Which medium is most effective in Pakistan and why?

Introduction

An advertising message is only as strong as the medium that carries it. The same idea expressed in a newspaper, spoken on radio, shown on television, performed at a village fair or painted on a wall reaches different people, in different moods, with different persuasive force and at very different cost. Media of advertising are the channels through which the advertiser delivers the message to the target audience, and choosing among them is one of the most consequential decisions in a campaign. This answer discusses four broad families of advertising media named in the question, print, broadcast, folk and static media, explains the strengths and limitations of each, and then addresses the practical question of which medium is most effective in Pakistan and why. The discussion keeps Pakistan's realities in view throughout: a large and young population, several languages, wide differences between urban and rural life, varying literacy, expanding mobile connectivity and households in which television and the mobile phone are both central.

Print Media

Print media include newspapers, magazines, journals, brochures, leaflets and direct mail that carry the printed word and image. Newspapers are the oldest organised advertising medium in Pakistan and still offer important advantages: they reach educated, urban and opinion-forming readers; they allow detailed information, prices and arguments that a thirty-second spot cannot carry; they can be used nationally or through regional and language editions in Urdu, English, Sindhi and other languages; and an advertisement can be placed or changed at short notice. Magazines offer longer life, better reproduction and selective audiences, for example women's,

sports, business and religious magazines, though their readership is smaller. Print creates a permanent record the reader can revisit and clip, and association with a trusted newspaper lends credibility. Its limitations are equally real: it requires literacy, which excludes a large part of the audience; newspaper life is one day; colour and movement are absent; and readership has been declining, especially among the young, as news and entertainment move to mobile screens.

Broadcast Media

Broadcast media, radio and television, transmit sound and, in the case of television, moving pictures to large audiences at the same time. Television is the most powerful traditional advertising medium because it combines sight, sound, motion, colour and demonstration: a product can be shown in use, a story told and an emotion created within seconds, which is why national brands in Pakistan build their main campaigns around television, particularly around popular dramas, news and cricket. Television reaches literate and illiterate audiences alike, creates shared national moments and builds brand fame quickly. Its weaknesses are high production and airtime cost, clutter as channels multiply, audience fragmentation and the viewer's ability to change channels or skip during breaks. Radio is the older broadcast medium and remains valuable in Pakistan for its low cost, wide geographic reach, local language strength and companionship while driving, working or farming. FM stations serve cities with music and local advertising, while wider radio services reach remote areas where other media are weak. Radio lacks pictures, so it must paint them with words, music and sound effects, and its messages are fleeting unless repeated.

Folk Media

Folk media are the traditional, community-based forms of communication rooted in local culture, such as folk theatre and drama, puppet shows, storytelling, songs and music performances, melas and festivals, religious and community gatherings, and travelling performers and announcers. Their advertising and communication value lies in trust, participation and cultural familiarity: the message arrives in the audience's own language, idiom, humour and music, delivered by familiar forms and often by known local performers, and the audience is not a passive receiver but a participating community. Health, agriculture, education and family planning campaigns in Pakistan and the wider region have long used folk forms to discuss sensitive subjects that formal media handle poorly, and commercial advertisers have used sponsored performances, branded stages and announcements at fairs to reach rural consumers in a festive buying mood.

Folk media are inexpensive per contact in a gathered community, overcome illiteracy completely and can generate discussion that continues after the performance ends. Their limitations are limited and uneven reach, difficulty of exact repetition and standardisation, dependence on the skill of local performers, and weak measurement: it is hard to know precisely how many people attended, attended to the message and acted on it. For these reasons folk media rarely carry a national commercial campaign alone, but as part of a rural communication mix, supporting radio, outdoor and mobile activity, they can achieve a depth of acceptance that no screen can match.

Static Media

Static media are fixed, non-moving displays that the audience encounters in public places and in the course of daily movement: billboards and hoardings, posters, wall paintings, shop boards and fascia signs, neon and illuminated signs, banners and streamers, transit displays on buses, rickshaws and railway stations, and point-of-sale displays inside shops. Their great strength is continuous, unavoidable presence in a chosen location: a well-sited hoarding on a busy road in Lahore or Karachi speaks day and night to everyone who passes, in very large size and colour, at a cost per exposure that falls with every passing day. Static media are therefore excellent for reminder advertising, for directions to a nearby outlet, for local offers and for supporting a campaign by keeping the brand physically visible in the market. Wall painting has a particular history in Pakistan's small towns and rural areas, where a painted brand name on a prominent wall can remain visible for years at very low cost.

The limitations of static media follow from their stillness. They can carry only a few words and one strong image legibly, especially for a moving audience, so they cannot explain a complex product. Their effect depends entirely on location, size, lighting and maintenance; a torn poster or a faded, peeling board damages the brand it was meant to promote. Outdoor sites also raise civic and ethical questions about visual clutter, obstruction and permission, and municipalities regulate them. Measurement is approximate, based on traffic counts and location rather than verified individual exposure. Used with discipline, a short message, a bold visual and a prime location, static media are among the most cost-effective supports a Pakistani campaign can buy.

Table 1: Four media families compared

Medium	Main strengths	Main limitations	Best used for
Print	Detail, credibility, record, selective educated audience	Needs literacy; short newspaper life; declining young readership	Detailed offers, education, recruitment, considered purchases
Broadcast (TV / radio)	Sight, sound and emotion (TV); reach, low cost and local language (radio)	TV cost and clutter; radio has no pictures; messages are fleeting	National brand building, demonstration, mass awareness
Folk	Trust, participation, local language and culture; overcomes illiteracy	Limited reach, weak standardisation and measurement	Rural and community campaigns, sensitive social topics
Static	Continuous presence, location targeting, large display, low cost per exposure	Very short message only; effect depends on site and upkeep	Reminders, directions, local offers, campaign support

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Which Medium Is Most Effective in Pakistan, and Why?

If one medium must be named as the most effective in Pakistan overall, television has historically held that position for national consumer advertising, and for building a mass brand quickly it remains extremely powerful: it crosses the literacy barrier, unites the family audience, demonstrates the product and creates the shared fame that makes retailers stock and consumers ask for a brand. Yet an honest answer for Pakistan today must add that the mobile phone and its social and video platforms have become the most effective medium for a growing number of purposes and audiences, especially the young, urban consumers whom advertisers most seek. Mobile advertising reaches people personally and repeatedly through the day, targets by location, age, interest and behaviour, invites immediate response through a click, call

or message, and reports results in detail at budgets a small business can afford. For many local, retail, educational and service advertisers in Pakistan, a well-made mobile video and social campaign now produces more measurable enquiries than any traditional medium available to them at the same cost.

The deeper professional answer is that effectiveness depends on the objective, audience and budget, and the strongest Pakistani campaigns are integrated: television or online video creates fame and emotion, radio and static media extend reach and reminder in specific places, print supplies detail and credibility, folk forms build rural trust where needed, and mobile media convert interest into enquiry and sale. A campaign for a national cooking oil brand, a university admission drive, a polio vaccination round and a neighbourhood restaurant should not, and do not, choose the same lead medium. What Pakistan's conditions make essential is respect for language, literacy and access: a message that assumes English, high literacy and a large data package will silently exclude much of the country, while a message in the audience's own language, on the medium it actually uses, stands a real chance of being understood and acted upon.

Conclusion

In conclusion, print media offer detail and credibility to literate audiences, broadcast media offer mass reach with sound and moving pictures, folk media offer cultural trust and participation, and static media offer continuous visible presence in chosen places. Television remains the classic mass brand-building medium in Pakistan, while mobile and social media are now the most effective choice for targeted, measurable and affordable communication with

much of the population. The wise advertiser does not ask which medium is best in the abstract, but which combination will reach the defined audience, with the needed impact, at a cost the objective justifies.

Question 2: Media Selection: Concept and Factors Influencing Media Choice (20 Marks)

Explain the concept of media selection. What factors influence media choice in advertising campaigns?

Introduction

Producing a good advertisement is only half the work of advertising. The other half is ensuring that the advertisement appears in the right place, at the right time, in front of the right people, often enough to be noticed and remembered, and at a cost the advertiser can justify. That is the work of media selection. Many campaigns fail not because the message was poor but because it was placed where the target audience never saw it, shown too few times to register, concentrated in the wrong season, or bought so expensively that the budget was exhausted before the campaign could work. Media selection is therefore a strategic and analytical process, not a clerical act of booking space. This answer explains the concept of media selection and the related ideas of media planning, reach, frequency and continuity, and then examines in detail the factors that influence media choice in an advertising campaign.

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The Concept of Media Selection

Media selection means choosing, from all the media available, the specific vehicles, such as a particular television channel and programme, newspaper and edition, radio station and time band, outdoor site, website or social platform, that will carry an advertising campaign, and deciding the schedule on which advertisements will appear in them. It forms part of the wider process of media planning, which begins with media objectives derived from the marketing and advertising objectives: whom must the campaign reach, in which areas, how many times, over what period and with what total budget. The media planner then studies audience research for each candidate medium, compares costs and likely impact, builds alternative plans, and recommends the combination, called the media mix, that best meets the objectives. After approval, media buying executes the plan, negotiating and purchasing space and time and confirming that the advertisements actually appeared as scheduled.

Three concepts govern almost every selection decision. Reach is the number or percentage of different people in the target audience exposed to the campaign at least once in a given period. Frequency is the average number of times those reached are exposed. Continuity is the pattern of the campaign over time, whether advertising runs steadily, in concentrated bursts around seasons and launches, called flighting, or in alternating periods of activity and silence, called pulsing. Reach and frequency compete for the same budget: spreading money thinly over many media raises reach but may leave frequency too low for the message to be remembered, while concentrating on a few media raises frequency among a smaller audience. Media selection is essentially the art and science of balancing these three, for a defined audience and objective, better than the competitor does.

- **Media vehicle:** The specific channel, publication, station, site or platform chosen, for example one named television channel in prime time rather than 'television' in general.
- **Media mix:** The combination of media classes and vehicles used together, so that the strengths of one compensate for the weaknesses of another.
- **Media schedule:** The final calendar showing dates, days, times, sizes and positions of every insertion, which the buyer follows and later verifies.

Factors Related to the Audience and the Product

The target audience is the first and most important factor. The planner must know the audience's size, location, age, gender, income, education and language, and, above all, its media habits: which channels and programmes it watches, which newspapers and pages it reads, which stations it hears, which platforms it uses, at what hours and with what attention. A campaign for university admissions must go where students and their parents actually spend attention, increasingly mobile video and social platforms supported by education pages of newspapers; a campaign for agricultural inputs must use media trusted in rural areas at hours when farmers listen and watch. Audience research, ratings, circulation and platform data exist precisely so that this matching rests on evidence rather than on the personal habits of the advertiser, who is rarely a typical member of the target audience.

The nature of the product and the message is the second group of factors. A product that must be seen in use, demonstrated or made emotionally attractive needs television or online video; a technically detailed, considered purchase, such as a course of study, an insurance policy or machinery, needs print or a detailed digital page where the reader controls the pace; a simple

reminder for a frequently bought product can be carried by outdoor and radio. The length and complexity of the copy, the need for colour, sound or demonstration, and any legal requirement to carry detailed information all narrow the choice. So does the purchase cycle: frequently bought, low-priced goods need continuous presence, while seasonal products, admissions, Eid collections, winter sales, need concentrated weight in a short window before the decision is taken.

Factors Related to Cost, Competition and Availability

Budget and cost efficiency form the third group. The relevant comparison is not the absolute price of an insertion but its cost in relation to the target audience actually delivered, commonly expressed as cost per thousand people reached, together with the production cost each medium demands. Television may be expensive per spot yet cheap per thousand viewers for a mass product, while a specialist magazine may be expensive per thousand yet economical because almost every reader is a genuine prospect. The planner must also consider discounts, package deals across a media group, position charges for a front page or a prime-time break, and the minimum frequency below which money in a medium is simply wasted. A budget that cannot buy effective weight in television is often better spent dominating a smaller, well-chosen combination of radio, outdoor, print and digital media.

Table 2: Main factors influencing media choice

Factor	Key question the planner asks
Target audience	Which media does this specific audience use, in which language, place and time?
Product and message	Does the message need demonstration, detail, colour, sound or a short reminder?

Campaign objective	Is the aim wide reach, repeated frequency, quick local response or detailed enquiry?
Budget and cost efficiency	What is the cost per thousand target audience members, including production?
Reach, frequency and timing	How many must be reached, how often, and in which season or week?
Competitor activity	Where and how heavily are competitors advertising, and where is there share of voice to win?
Coverage and availability	Does the medium cover the sales area, and is the desired space or time actually available?
Medium character	What are its credibility, environment, clutter, life and reproduction quality?

Competitive activity is a further factor that cannot be ignored. If rival brands dominate a medium or a season, the advertiser must decide whether to contest that ground, which requires a competitive share of voice, the advertiser's share of total category advertising, or to outflank competitors by owning a medium, occasion or audience segment they neglect. Timing and availability also constrain choice in practice: prime television time during Ramadan, cricket tournaments and election periods sells out early and rises in price; newspaper special positions must be booked ahead; and a launch date fixed by production and distribution may rule out media with long booking deadlines, such as monthly magazines. Geographic coverage must match the sales and distribution area exactly: national media waste money where the product is not distributed, while purely local media cannot support a brand whose distribution is national.

Character of the Medium and Organisational Factors

Each medium has a character that affects how a message is received. The editorial environment lends the advertiser some of its credibility or, occasionally, its controversies; an advertisement beside trusted news or a respected drama inherits attention and confidence, while excessive clutter in a break or a page reduces the chance of being noticed at all. The life of the medium matters: a newspaper is discarded in a day, a magazine is kept and passed on, an outdoor board works for months and a digital advertisement can be searched, shared and acted upon long after its first appearance. Reproduction quality, colour fidelity, sound quality and, for digital media, viewability and protection against fraudulent or unsafe placement all belong in a professional selection. Measurability is a growing factor in digital's favour, because the planner can learn quickly which vehicle and execution produced enquiries and can shift budget while the campaign is still running.

Finally, organisational and external factors shape the real decision. The client's past experience, existing agency and media-owner relationships, in-house skills and approval habits all influence what is chosen, sometimes rationally and sometimes merely by habit, which a good planner should challenge with data. Legal and regulatory rules restrict media choice for certain products, times and audiences, such as medicines, tobacco-related promotion and children's programming, and social and religious sensitivities affect scheduling and placement in Pakistan, for example around religious observances. Distribution and dealer preferences matter too: local dealers value visible local media and often co-fund it. The professional skill lies in weighing all these factors openly against the media objectives, recording why a plan was chosen, and then testing the choice against results so that the next selection is better informed than the last.

Conclusion

In conclusion, media selection is the process of choosing specific media vehicles and schedules that will deliver a campaign's message to a defined target audience with the required reach, frequency and continuity at an acceptable cost. It is influenced by the audience and its habits, the product and the message, the objective and the budget, cost efficiency, competition, timing, coverage and availability, the character and measurability of each medium, and legal, cultural and organisational conditions. No medium is universally best; the best selection is the one that fits a particular audience, objective and market situation, and that judgement, based on research and verified after the campaign, is what distinguishes media planning from merely buying space.

Question 3: Advertising Copy: Structure, Attributes and Importance (20 Marks)

What is advertising copy? Explain its structure, attributes, and importance in attracting audiences

Introduction

If media deliver the audience, copy is what the audience actually receives. All the research, strategy and media expenditure of a campaign come to a point in a few words, a picture and a layout that must win attention in seconds, hold interest, create desire and move a busy, distracted person to remember a brand or take an action. Advertising copy is therefore the heart of the creative work, and copywriting is one of the most demanding forms of writing,

because it must be at once truthful, persuasive, brief and memorable, in the language and idiom of its audience. This answer explains what advertising copy means, describes the structure of a typical print advertisement and the corresponding elements in broadcast and digital copy, examines the attributes of effective copy and explains its importance in attracting and converting audiences.

What Is Advertising Copy?

Advertising copy means the complete message of an advertisement as prepared for publication or broadcast: in print, the headline, sub headline, body copy, slogan, captions, price and offer details, brand name, logo and signature line, together with the way these are arranged with illustration and layout; in radio, the script of words, music, voices and sound effects; in television and online video, the script, visuals, dialogue, on-screen text and music conceived as one message; and in digital media, the text, image or video, headline and call to action that appear in a feed, search result or page. Copy is thus broader than 'the words' alone, although the copywriter, working with an art director, is responsible for the message as a whole. Good copy begins long before writing, with the brief: the target audience, the single main benefit or promise, the evidence that supports it, the tone of the brand and the action required. Without that discipline, clever words decorate a message that has no selling purpose.

Structure of Advertising Copy

A well-structured print advertisement normally contains several elements, each with its own job. The illustration or visual usually occupies the largest space and does the first work of stopping the eye and creating mood or demonstrating the product. The headline is the most

important verbal element: it flags the intended audience, promises the main benefit or arouses curiosity, and earns the reader's decision to continue. Research and experience both show that many more people read the headline and look at the picture than read the body, so a headline that merely names the company or makes a vague boast wastes the advertisement's most valuable seconds. The sub-headline, where used, bridges headline and body, adding a supporting point or explaining the promise. The body copy then presents the substance: the benefit expanded, features translated into advantages for the reader, evidence such as facts, demonstrations, guarantees or testimonials, and answers to the reader's silent objections.

- **Headline:** Attracts the right audience and promises the chief benefit or provokes curiosity; clear, specific and in the reader's language.
- **Visual / illustration:** Stops attention, shows the product or its result, sets the emotional tone and works with, not against, the headline.
- **Body copy:** Develops the promise with benefits, reasons, evidence and reassurance, in short, readable units leading towards action.
- **Slogan / tagline:** A short, memorable phrase expressing the brand's central idea, repeated across campaigns to build lasting recognition.
- **Signature and call to action:** Brand name, logo, address, phone, website or social handle, and a clear instruction: visit, call, apply, order or buy before a stated date.
- **Price, offer and legal details:** Where relevant, the price, discount, conditions and required information, presented honestly and legibly, not hidden.

Broadcast and digital copy follow the same logic in another form. A radio script must create its pictures entirely in sound, repeat the brand name and key benefit because the listener cannot

look back, and end with a clear, memorable action. A television or video script is written in two columns of vision and sound, opening with its strongest moment rather than warming up slowly, because the viewer's decision to keep watching is made almost immediately. Digital copy adds interactivity: a search advertisement must match the words the user actually typed, a social advertisement must be understood with the sound off and within the first lines before the text is cut, and every execution must lead to a page or response channel that fulfils the promise made. In every medium the structure serves one sequence long described by the AIDA formula: attract Attention, hold Interest, create Desire and prompt Action, with modern practice adding memory and search, so that the audience can find the brand again when the moment to buy arrives.

Attributes of Effective Copy

Effective copy has several recognisable attributes. It is audience-centred: it speaks about the reader's problem, benefit and life, in the reader's language, rather than about the company's pride in itself, and it uses 'you' more naturally than 'we'. It is single-minded, built around one main promise that can be summarised in a sentence, because an advertisement that tries to say everything is remembered for nothing. It is specific and credible: concrete facts, quantities, demonstrations and guarantees persuade more than a cloud of adjectives such as best, finest and revolutionary, which audiences have learned to discount. It is simple, clear and concise in vocabulary and sentence structure, without being simplistic about a serious subject; in Pakistan this often means testing Urdu copy with ordinary readers and listeners rather than assuming that formal or heavily English-mixed language will be understood as intended.

Effective copy is also original and memorable in a way that belongs to the brand: a distinctive idea, phrase, character, music or visual device that competitors cannot simply copy and that repetition turns into a brand asset. It is emotional as well as rational, because people buy with feeling and justify with reasons, and it respects the audience's intelligence and dignity, avoiding deception, insult, vulgarity and exploitation. Continuity is a further attribute often forgotten in the search for novelty: copy that keeps a recognisable voice, slogan and visual identity across executions and years accumulates memory, while copy that changes personality with every campaign forces the brand to start again. Finally, good copy is testable and tested: headlines and executions can be pre-tested with samples of the audience, and digital copy can be compared in live A/B tests, so that preference is settled by the audience's response rather than by the seniority of the person in the meeting.

Importance of Copy in Attracting Audiences

The importance of copy begins with the economics of attention. An advertiser buys the opportunity to be seen or heard, not the audience's interest, which must be earned by the copy itself in competition with every other message, programme and distraction around it. A weak headline in an expensive full page or prime-time position wastes almost the whole media investment, while strong copy can make a modest schedule famous, as many low-budget but much-discussed Pakistani campaigns on social media have shown. Copy also determines who responds: precise, benefit-led copy attracts genuine prospects and qualifies them, while vague or misleading copy attracts curiosity that cannot convert, complaints and distrust. For direct-response and digital advertising the effect is measurable within hours in clicks, calls,

applications and sales, which is why experienced advertisers treat the copywriter's work as a revenue function, not a decorative one.

Beyond the immediate response, copy builds the brand's long-term meaning. The phrases, stories and tones that audiences repeat, the promises they hold the company to, and the personality they attribute to the brand all originate in copy repeated over time. A slogan that enters everyday language, a jingle people hum or a character families recognise are assets as real as a factory, and they are created entirely by words, pictures and sound. At the same time, copy carries the advertiser's legal and ethical responsibility in its most concrete form: every claim, comparison, price and condition that may mislead exists first as a line of copy, and must be checked there. For a student of mass communication, mastering copy, its structure, its attributes and its discipline of audience, promise and proof, is therefore mastering the point at which advertising either succeeds or fails.

Conclusion

To conclude, advertising copy is the complete verbal and visual message of an advertisement, structured through visual, headline, body, slogan, signature and call to action, and adapted in script form for broadcast and digital media. Its attributes are audience-centredness, a single clear promise, specificity and credibility, simplicity, originality, emotional truth, dignity and continuity. Its importance lies in earning the attention that media money can only rent, attracting the right audience, converting interest into action and building, line by line and year by year, the meaning and value of the brand.

Question 4: Planning and Managing an Advertising Campaign (20 Marks)

Describe the process of planning an advertising campaign. Write the process of planning and managing an advertising campaign.

Introduction

A single advertisement can announce an offer, but most advertising objectives, launching a product, building a brand, changing an attitude or winning a season, cannot be achieved by one message appearing once. They require a campaign: a coordinated series of advertisements and related communication activities, built around one central idea, directed at a defined audience, delivered through a planned combination of media over a set period and within a set budget, and managed and evaluated as a whole. Campaign planning turns advertising from a succession of urgent, disconnected requests into a disciplined process in which each step provides the basis for the next. This answer describes that process in full, from research and objective-setting through strategy, creative and media work, budgeting, production and launching, to the management, coordination and control that keep a campaign on course while it is running.

Step 1 to 3: Research, Objectives and Target Audience

Planning begins with research and situation analysis. The planner studies the product and its evidence of benefit, the market and its size and trends, the consumer and the way the product is bought and used, the distribution and price position, and the competitors and their advertising. In Pakistan this stage should examine regional, linguistic and income differences

honestly, rather than treating the country as one uniform market, and should use whatever data are available, company sales records, market and audience research, dealer and retailer interviews, and observation of actual buying behaviour. The purpose is to find the problem or opportunity the campaign must address: low awareness, a wrong perception, a new use, a seasonal peak being lost to competitors, or a new segment that does not yet consider the brand. A campaign planned without this foundation may be creative and still aim at the wrong target.

From the analysis come the advertising objectives, which must be specific, measurable, realistic and time-bound. Objectives should state what change in awareness, knowledge, attitude, enquiry or behaviour is sought, among whom and by when, for example to raise aided brand awareness among urban mothers in defined cities from an existing measured level to a higher level within the campaign period, or to generate a stated number of qualified admission enquiries before a closing date. Vague objectives such as 'to increase sales' are not sufficient on their own, because sales depend also on price, distribution and competitors, and because the campaign team needs a communication target it can actually plan creative and media work against. Closely linked is the precise definition of the target audience, not 'everyone' but the primary group whose response matters most, described by demographics, geography, behaviour and media use, with secondary audiences, such as dealers, parents or influencers of the decision, identified where they matter.

Step 4 to 6: Strategy, Creative Development and Media Planning

The campaign strategy, often expressed in a written creative brief, converts objectives into direction. It states the single main promise or positioning the campaign will establish, the reasons and evidence that make the promise believable, the tone and personality to be used, the main competitors to be distinguished from and the required action. This brief is the contract between client and agency or creative team: short enough to be understood in one reading, precise enough to judge finished work against. On its basis, creative development produces the central campaign idea and its executions for each medium: the television or video film, radio spots, press and outdoor versions, digital and social content, and point-of-sale material, all recognisably one campaign yet each adapted to its medium rather than merely shrunk or copied. Draft executions should be checked for accuracy and legality and, where time and budget allow, pre-tested with a sample of the target audience for comprehension, credibility and response before expensive production is committed.

Table 3: The campaign planning and management process at a glance

Stage	Main tasks	Main output
1. Research and analysis	Study product, market, consumer, distribution and competitors	Situation analysis and campaign problem defined
2. Objectives and audience	Set measurable communication objectives; define target audience precisely	Written objectives and audience profile
3. Strategy and brief	Decide positioning, main promise, evidence, tone and required action	Approved creative and media brief
4. Creative and media plans	Develop central idea and executions; select media, schedule and weights	Campaign executions and media schedule

5. Budget and approval	Cost media, production and fees; allocate by medium and period; obtain approval	Approved campaign budget
6. Production and launch	Produce to standard; check proofs and films; dispatch material; launch on schedule	Campaign live in all media as planned
7. Management and evaluation	Monitor appearance and response; correct problems; measure against objectives	Reports, corrections and final evaluation

Media planning proceeds alongside creative work, not after it. Following the method described in the media selection answer, the planner sets media objectives for reach, frequency and continuity, compares vehicles on audience, cost and character, and builds a schedule matched to the campaign period, the buying cycle and seasonal moments such as Ramadan, Eid, admissions or harvest income. Creative and media decisions affect each other: a demonstration idea needs film, a detailed offer needs print or a landing page, and a short season needs media that can be booked and changed quickly. Budgeting then brings the plan to reality. Methods range from the weak habit of spending what was spent last year, through percentage of sales and matching competitors, to the preferred objective-and-task method, in which the tasks needed to achieve the objectives are defined and costed and the budget is argued from them. Whatever method is used, the budget must show media, production, agency fees, research, taxes and a contingency separately, and must be formally approved before commitments are made.

Production, Launch and Campaign Management

Production is where plans become physical and digital material, and it requires close management. Scripts and layouts are approved in writing; casting, locations, photography, recording, editing, translation and proofreading are supervised against the brief and the brand guidelines; and finished material is checked technically for each medium's requirements and dispatched in time to meet deadlines, with a dispatch record kept. A launch plan coordinates the start across media so that the audience meets a coherent campaign, stocks and dealers are ready, sales and customer-service staff know the offer and can answer questions, and the website, helpline or application system can bear the response the campaign is designed to create. Many campaigns have been damaged not by weak advertising but by advertising that succeeded in creating demand the organisation was unprepared to serve.

Management continues throughout the campaign's life. The manager or campaign team monitors that advertisements actually appear as booked, using telecast and publication reports, outdoor photographs, platform dashboards and independent checks, and claims make-goods or compensation where a medium fails. Response is tracked against expectations: enquiries, calls, website and store visits, coupon or code use, applications and sales indicators, with digital results reviewed frequently enough to shift budget from weak to strong executions while there is still time to benefit. Problems are corrected openly and early: a misunderstood message is clarified, an exhausted or damaged outdoor site is replaced, a factual error is withdrawn and corrected, and complaints from the public or queries from regulators are answered responsibly. Regular short reviews, daily or weekly for intensive campaigns, compare progress with the plan

on one page of key figures, so that decisions rest on evidence rather than on the loudest opinion in the room.

Coordination is the other half of management. A campaign touches the client organisation, the agency, media owners, production suppliers, printers, dealers and sometimes public relations, events and sales promotion teams, and each must know what the others are doing and when. A single campaign calendar and a named person responsible for each deliverable are the simplest and most effective tools. Financial control runs in parallel: commitments are recorded as they are made, invoices are matched to orders and to proof of appearance before payment, and the running total is compared with the budget so that an overrun is discovered in week two, not after the campaign ends. When the campaign closes, management ensures that material is archived with its results, contracts and permissions are filed, outstanding bills are settled and the final evaluation, the subject of the next answer, is completed and shared with everyone who will plan the next campaign.

Conclusion

In conclusion, planning an advertising campaign is a sequential but connected process: research the situation, set measurable objectives, define the audience, decide the strategy and write the brief, develop one central creative idea into executions for each medium, plan media and budget honestly, produce and launch in a coordinated way, and then manage appearance, response, money and people until the campaign ends and its lessons are recorded. The quality of a campaign is usually decided less by a single brilliant execution than by whether every one

of these steps was done properly. Good planning does not remove creativity; it gives creativity a target, a timetable and a fair chance to prove its value.

Question 5: Techniques for Evaluating Advertising Campaigns and the Importance of Evaluation (20 Marks)

Explain different techniques for evaluating advertising campaigns. Why is evaluation important?

Introduction

Advertising consumes serious money and makes serious claims, so it is natural and necessary to ask, at the end of a campaign and at points during it, a simple question: did it work? Evaluation is the systematic process of measuring a campaign's results against the objectives set for it, using evidence collected before, during and after the campaign. It is the least glamorous part of advertising and one of the most important, because without it an organisation cannot know whether its money created awareness, changed attitudes, generated enquiries and sales, or simply disappeared into media that nobody noticed. This answer explains the main techniques used to evaluate advertising campaigns, organised by the stage at which they are used and by what they measure, discusses the difficulties of evaluation honestly, and explains why evaluation matters to advertisers, agencies, media and the public.

Pre-Testing: Evaluation Before the Campaign Runs

Evaluation begins before a campaign appears, in pre-testing of draft advertisements. In consumer jury and focus group methods, samples of the target audience view draft layouts,

scripts or rough films and discuss comprehension, believability, relevance and appeal, revealing misunderstandings and offence that the makers, who are too close to the work, can no longer see. Portfolio and dummy-magazine tests place the test advertisement among others or within an actual publication so that its ability to be noticed in realistic clutter can be observed. Theatre and hall tests gather larger audiences to view material and record reactions and brand choice before and after exposure. For broadcast and digital material, recall and persuasion measures compare the audience's awareness and preference before and after a controlled showing. Pre-testing cannot perfectly predict a campaign in the real market, and it should be used to detect problems and improve work rather than to strangle every unusual idea, but it reliably catches unclear copy, wrong language, unnoticed branding and unsupported claims at the cheapest possible moment, before production and media money have been spent.

Concurrent and Post-Campaign Techniques

While a campaign is running, concurrent evaluation monitors delivery and early response. Verification checks confirm that advertisements appeared in the media, positions, sizes and times ordered, through broadcaster logs, publication copies, outdoor site photographs and digital platform reports, and any shortfall is claimed from the medium. Tracking studies interview samples of the target audience at intervals during the campaign to measure rising awareness, message recall and intention, allowing weak media weight or a confusing execution to be corrected in time. Response tracking counts the actions the campaign was built to produce: calls to a stated number, visits to a page or shop, use of a coupon or code, messages to a WhatsApp or enquiry line, applications started and completed. In digital campaigns,

dashboards report impressions, viewability, clicks, completed video views, conversions and cost per result in near real time, and A/B testing compares two versions of copy or creative on live audiences so that budget can be moved to the winner on evidence.

Table 4: Evaluation techniques, stage and what each measures

Technique	Stage	What it measures
Focus groups / consumer jury	Before	Comprehension, believability, appeal and problems in draft copy
Recall tests (aided and unaided)	During / after	Whether the audience remembers the advertisement, brand and main message
Awareness and attitude tracking	Before, during, after	Change in brand awareness, image and purchase intention
Verification and delivery checks	During	Whether media delivered the space, time, position and quality bought
Enquiry, coupon and code response	During / after	Direct actions generated by the campaign
Sales and market-share analysis	After	Movement in sales, share and distribution against objectives and trends
Digital analytics and A/B testing	During / after	Clicks, views, conversions, cost per result; which version works better
Econometric / marketing-mix modelling	After	Estimated contribution of advertising separated from price, promotion and season

After the campaign, post-testing measures its accumulated effect. Recognition and recall tests ask representative samples whether they saw the campaign, what brand it was for and what it said, distinguishing unaided recall, the strongest evidence of impact, from aided recall prompted by showing material. Awareness and attitude studies repeat the questions asked in a

benchmark study before the campaign, so that change, rather than a single flattering figure, is reported. Sales analysis compares sales, market share, enquiries or admissions in the campaign period and areas with the objectives, with previous periods and, where possible, with comparable areas where the campaign did not run, because comparison is what turns a sales figure into evidence about advertising. More advanced organisations use marketing-mix or econometric modelling, which uses statistical analysis of sales and of all the influences upon them, advertising, price, promotion, distribution and season, to estimate the contribution of each. No single technique is sufficient: delivery data prove the campaign ran, recall proves it was noticed and remembered, attitude studies prove it shifted thinking, and sales and modelling approach the commercial result; a sound evaluation uses several together.

Difficulties and Honest Limits of Evaluation

Evaluation must be discussed honestly, because advertising effects are genuinely hard to isolate. Sales respond simultaneously to price changes, competitors' actions, weather, festivals, economic conditions and the quality of distribution, so a rise or fall during a campaign is not automatically the campaign's doing. Some effects are delayed and cumulative: brand advertising may build the familiarity that produces a purchase months later, so judging it only by the following week's sales understates it, while a price-cut promotion may borrow sales from the following month and overstate itself. Samples can be small, respondents may claim to remember advertisements they never saw, and digital figures can be inflated by accidental clicks, bots or placements nobody truly viewed. The correct response to these difficulties is not to abandon measurement but to design it properly: set measurable objectives in advance, take

a benchmark before the campaign, use control comparisons where possible, combine several methods, report ranges and doubts honestly and agree in advance what result will count as success.

Why Evaluation Is Important

Evaluation is important first because it creates accountability for a large expenditure. Management, and in public organisations the taxpayer, are entitled to know what a campaign achieved for its cost, and an agency that welcomes measurement demonstrates confidence and professionalism. Second, evaluation is how the organisation learns: it identifies which messages, media, seasons and offers genuinely work for its audience, so that each successive campaign starts from knowledge instead of opinion, and weak habits, such as buying a medium because it was always bought, can be challenged. Third, evaluation protects and improves creative work itself: pre-testing rescues good ideas from fixable faults, and fair post-campaign evidence defends effective work against purely personal dislike, just as it exposes ineffective work that personal enthusiasm might have continued. Fourth, it guides future budgets and media selection with cost-per-result evidence, directing money towards the combinations that deliver awareness, enquiries or sales most efficiently.

- **For the advertiser:** Proof of return, better future budgets, stronger negotiation with agencies and media, and an audit trail for every rupee spent.
- **For the agency:** Evidence of its value, a fair basis for fees and renewal, and knowledge of what to repeat and what to change for the client.

- **For the media:** Credible audience and results data justify their rates and help them improve the environment in which advertisements appear.
- **For the public and regulators:** Evaluation that includes complaints, comprehension and social effects helps keep advertising truthful and responsible, not merely effective.

There is also a professional and educational importance. Campaigns that are evaluated and written up, with objectives, methods and results stated honestly, become the case studies from which students and younger practitioners learn, in Pakistan as elsewhere. An industry that measures itself can improve its standards, argue its value to business and society and answer its critics with evidence. Evaluation should therefore be budgeted and planned as part of the campaign from the first day, typically as a small but protected share of the total cost, not improvised afterwards from whatever figures happen to be available. A campaign without an evaluation plan is, in a strict sense, unfinished, because nobody can say what it did.

Conclusion

In conclusion, advertising campaigns are evaluated by pre-tests of draft material, by concurrent verification, tracking and response measurement while they run, and by post-campaign recall, awareness, attitude, sales and modelling studies after they end, with digital analytics now providing continuous evidence throughout. Evaluation is difficult because many forces affect sales and because some effects are delayed, but those difficulties argue for better design, not for no measurement. Evaluation matters because it makes advertising accountable, turns experience into learning, improves creative and media decisions, justifies future investment and upholds public trust. The advertiser who evaluates honestly will sometimes learn that a

campaign failed, and that knowledge, acted upon, is worth more than a comforting report that everything succeeded.

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