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The book, *Mass Media and Society - A Multi-perspective Approach* is a collection of well researched and peer reviewed contributions that address the socio-economic and socio-cultural impact of mass media on society. The chapters are written by media educators and researchers in various universities within and outside Nigeria.

It is hoped that this book, which is written in simple and clear language will go a long way in contributing to the discourse on media and society and to the body of knowledge in mass media systems.



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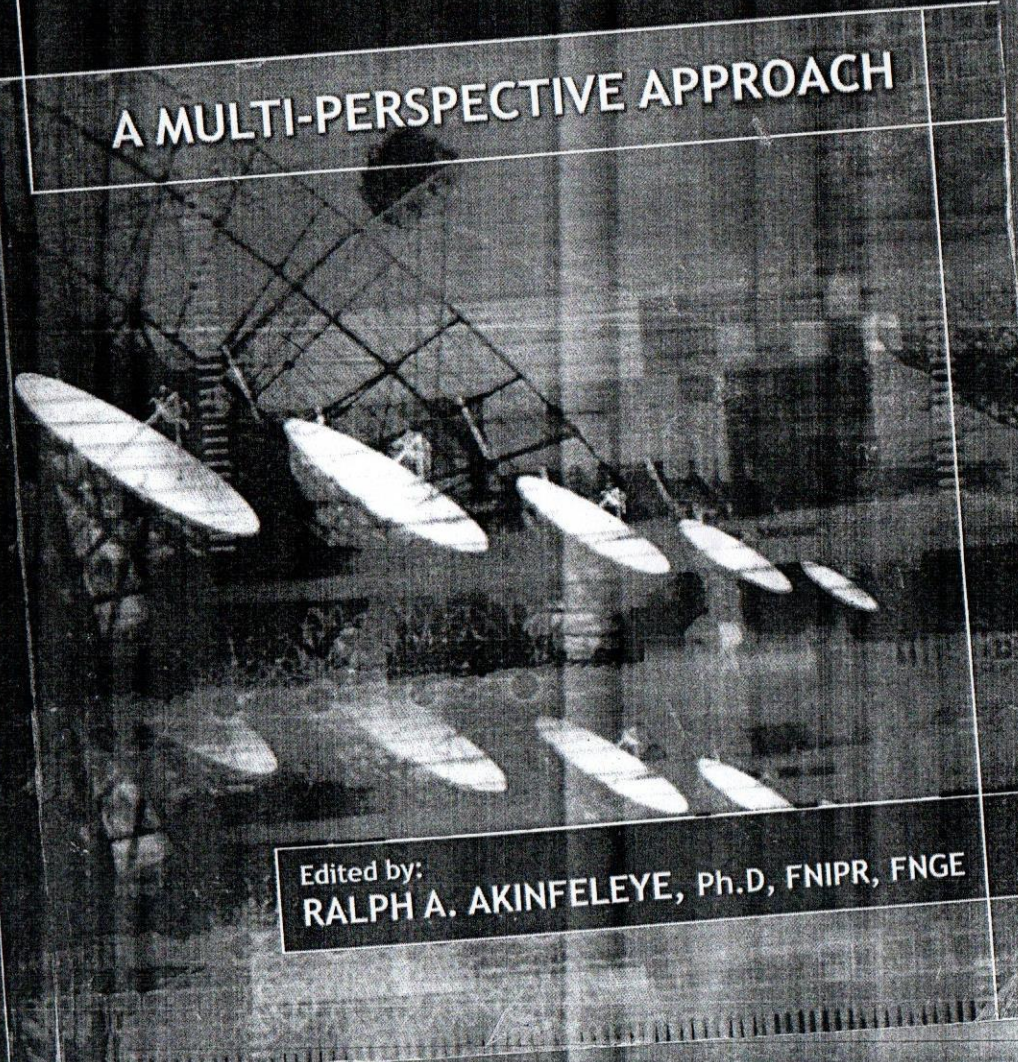
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MASS MEDIA AND SOCIETY - A MULTI-PERSPECTIVE APPROACH

RALPH A. AKINFELEYE

Mass Media And Society

A MULTI-PERSPECTIVE APPROACH



Edited by:
RALPH A. AKINFELEYE, Ph.D, FNIPR, FNGE

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Chapter Four

CREATIVITY AND ADVERTISING MESSAGE DEVELOPMENT: A CRITIQUE OF THREE PRINT ADVERTISEMENTS

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Introduction

Advertising is sometimes erroneously conceived by some people. The mere mention of the term creates a deluge of impression on their minds. To them, the word simply depicts a fictitious and deceptive package of message for the absolute purpose of making sales by covering the eyes of the public with dark wool.

To these people and other subscribers to this school of thought therefore, advertisements are misleading because they invariably exhibit the significant attributes of a product, idea or service with the aim of winning the emotions, sentiments and patronage of the public.

There exists however a particular group of people who have strongly argued against the notions of the above thinkers. This group represents the professionals who believe strongly that there is no correlation between advertising and deception. From their points of view, advertising, as a communication tool, has the basic objective of creating awareness for a particular good, product, idea or service, and that it is an act which is no way related to any element of propaganda.

In view of these contrasting opinions, one important question comes to mind. What then is advertising in its real and basic sense? From a professional perspective, advertising could be defined as a system of communicating a sponsored message to a potential audience about the existence of a particular product, good or service.

Dominick (1990:363) in his book, *The Dynamics of Mass Communication*, sees advertising as, "Any form of non personal presentation and promotion of ideas, goods and services usually paid for by an identified sponsor. From their own points of view, Bovee and Arens (1992:7) define advertising as, "The non personal communication of information usually paid for and usually persuasive in nature about products, goods and services, or ideas by identified sponsors through various media"

Closely related to the ones above, Giles (2005:89), in his text, *Marketing* submits that advertising is, "A non personal communication directed at a target audience through various media in order to present and promote products, services and ideas." The cost of the media space, time and advertisement production, he added "is borne by the sponsor or sponsor."

Inherent in these definitions are some basic elements which are fundamental to a clear conceptualization of advertising. Firstly, it is paid for unlike publicity which is not paid for. Secondly, it is non personal, when a personal or face to face presentation is made; the process is called personal selling. Even though advertising is a complement to, or a substitute for personal selling, the presentation is through the media such as newspapers, magazine, radio, television. There is a close relationship between advertising and personal selling but they are two different activities.

Thirdly, there must be products, ideas, goods or services to be advertised while the fourth element is the identifiable sponsorship. When the source of an idea is unknown, it may be difficult for the receiver to evaluate the merit of the idea. In fact, in most cases, identifying the sponsor is the prime purpose behind the

advertisement.

Lastly, advertising involves communication. Therefore, there should be the availability of a channel or medium through which it can be passed across to the target audience.

The Media of Advertising

The fragmentary composition of the different types of advertising can be rightly claimed to have in one way or the other, been responsible for the multiplicity of the advertising media. It should be made known that the type, nature and objectives of the advertising campaign can greatly influence the medium of its propagation.

There are specifically four main groups of advertising media. These are the electronic (broadcast) media, the print media, the traffic or position and point of purchase media. The electronic media are further divided into radio and television.

Radio: This has been described as an effective above the line medium of advertising, because of its ability to break linguistic and illiteracy barriers. It is highly mobile and can entertain a person at any location and at a particular time. Radio serves a more prominent role for national advertisers, because of its reach and frequency potentials. It is a relative low-cost advertising medium. The major drawback of radio advertising, as made known by Wright (2000:145), is its lack of visual elements; but creative people have described radio as a theatre of the mind in which listeners can imagine their own personal pictures of scenes and products.

Television: Also described as an above the line medium, television has turned out to be a very powerful and indispensable vehicle for both national and local advertising. With its audio-visual appeal, television's combination of sight, sound, motion and emotion,

make it great for product demonstration. Even though, advertising on television is more expensive than that of radio and other media, leading advertisers still prefer it to others.

The print media are also segmented into newspaper and magazine.

Newspaper: Newspaper advertising offers permanence, retrieval and good reference point to researchers and advertising agencies. It lends itself to local, as well as national advertising. Provincial newspapers conveniently serve the local need, while national dailies serve as a good medium for national advertising. The major obstacle in newspaper advertising is that it demands a lot of functional literacy. This may affect overall marketing objectives of the advertiser.

Magazine: The magazine shares similar attributes with the newspaper and equally similar disadvantages; but the difference between the two is that the magazine has more durability than the newspaper. It offers good demographic selectivity, geographic selectivity, permanence of message, secondary readership and good reproductive quality.

Other Media: The dominant among the traffic or position media is the billboard. Billboards are erected on the highways and the city streets as well as the landscape, along the highways, with posters pasted on them, advising audience of the products of various manufacturers and the services of many businesses. In the description of Wright (2000:331), point of purchase advertising is, the use of promotional materials situated in, on, or immediately adjacent to retail distribution points, designed to register advertising impressions and actually sell merchandise." Point of purchase advertising can employ one of or combination of signs, window displays, wall displays, display cards among others to influence the buying decision of the consumers of the product,

good, idea or service.

Advertising Agency: Meaning, Functions and Classification

According to Doghudje, (1999:41) advertising agency is a professional organization with experts in the planning, preparation and placement of advertisements in the media for the clients. The clients are usually profit-making business enterprises. But, they may also be government departments, individuals, political candidates, associations or other organizations.

Really, advertising agency is an agency for the media not for the manufacturer. It is paid a commission by the media owners for selling their space or air time. Strict advertising functions are the main pre-occupation of agencies. But, they are by no means the only function in these days of competitive advertising. Agencies now engage in research, promotion, and merchandising as well as public relations.

The advertising agency business, as reported by Kleppner (1973:13) started in 1841 in Philadelphia by Volney B-Palmer who went into the business of soliciting advertisements for newspapers as a sale agent on a commission basis. It could then be said that advertising arrived following the printed word through newspaper.

In Nigeria, the advertising agency business commenced in 1928, with the establishment in London of, "The West African Publicity Limited". This pioneer agency gave birth to what is known today as *LINTAS LIMITED* a full service advertising agency based in Lagos. The advertising agency of today has advanced a long way; from the space salesman of a century ago, to the extent that some feel it would be more appropriate to call it a marketing agency. These modern advertising agencies have incorporated what is called, Integrated Marketing Communications (IMC) as part of their functions. The American Association of Advertising Agencies, as mentioned by Okigbo (1995:219), defines IMC as:

A concept of marketing communications planning, that integrates a variety of strategic disciplines, - general advertising, direct response, sales promotion and public relations and combines these disciplines to provide clarity, consistency and maximum communication impact.

This new phenomenon of IMC has changed the role of the modern advertising agency. It is no longer restricted to producing advertisement and planning them in the media which will most likely be read by potential purchasers. Instead, the agency begins to study all the ways in which its client's business could be increased.

There are different ways of classifying advertising agencies. Usually, agencies are described as small, medium or big depending on their billings (volume of business that can be expressed in monetary value). Doghudje, as quoted by Okigbo(1990:36) notes further that:

In the 1990's, an agency billing under N5million will be described as small; that billing between N5 and N10million will be described as medium while the big will be expected to bill N10million and over.

Another classification criterion is what is called functional classification. There are full-service agencies which generally offer client services such as marketing and advertising planning, market research, creative work, media assessment, selection and purchase. Another type is the consultancy agency which offers professional advice and monitor progress of products. They also carry out research on client's products and services as well as evaluate the result of research. They organize workshops and training courses for agency's staff.

In-house agency is another one. It may be a development that resulted from the dissatisfaction by clients with all the essential

agency functions (full service or consultancy). Such affected companies locate their own agencies manned by skilled professionals in agency services. The last to consider is what is known as *CREATIVE BOUTIQUES* which are production companies that specialize in the production of advertisements only for advertising agencies and in-house advertising units and companies. Personnel include art directors, copywriters, lithographers, radio and television producers who produce jingles and commercials.

Major Departments in an Advertising Agency

Most agencies are organized according to basic services rendered and the functions performed by the practitioners and experts who work therein. A modern agency will have the following departments: The Media, Client Service, Accounts, Research & Planning, Production, Traffic and Creative Departments.

The Media Department

This is concerned with the philosophy and planning of the use of media, the selection of specific medium or media as the case may be, the ordering of space and time on the basis of the nature of the product, idea or service being advertised.

The Client Service Department

As the name suggests, this department links the agency with its clients. Its job is to ensure that client's advertisement needs and orders, are satisfactorily handled. This department handles the clients' records especially the contact report which is a document showing the business transactions between the clients and agency and indicating decisions reached.

The Accounts Department

This department handles the financial matters, records, transactions and dealing of this agency.

The Research and Planning Department

This department carries out research about a product to be advertised to know its qualities and attributes and also to know the market performance of the product after being advertised.

The Creative Department

This department, which serves as the rallying point of emphasis, comprises the copywriters, visualisers and art directors who perform the functions of preparing the advertisements.

The Production Department

When all the necessary work on the advertisement has been completed, it is the job of the production department to turn out the job to a perfect worth. This entails the mechanical aspect of the production after the creative department might have done justice to the copy.

The Creative Department as the Livewire of Advertising Agency Business

In the past, it was easy for manufacturing companies to sell all they had without trying to advertise their products to consumers. The ruling business philosophy at that time was: "If you build a better mousetrap, the world would beat a path to your door."

Along the line however, the pendulum swung over in favour of the consumers and the consumers' market which subsists to date has heralded a lot of changes which have completely made the manufacturing companies to face some challenges. The two most conspicuous of these changes are:

- (1) The consumers are now the king and therefore must be encouraged, influenced and persuaded to buy the product(s) being offered for sale;
- (2) In the face of keen competition, each manufacturing company now tries to evolve a cluster of value satisfactions such that the consumers would want to deal with it rather than its competitors.

In order to meet up with the challenges posed by these two factors, manufacturing companies have to resort to advertising as the most effective way of scaling through.

Now, from the stand point of the functions performed by the creative department as made known in our explanation of the major departments in every advertising agency, it is the presentation churned out from the creative department that is perceived by the consumers of the products.

Having in mind the two challenges faced by the manufacturing companies, the personnel in the creative department do not just produce any advertisement, but offers the novel, creative and big ideas which are used to develop advertisements that will not only encourage, but influence and persuade the consumers to purchase the advertised products. This, with alacrity, helps the manufacturing companies to meet up with the challenges and remain profitable in business.

Some people may ask: why single out the creative department as the livewire or the engine room of advertising agencies? The reason lies in the salient fact that some people have to prepare the advertisement; which is the most important reason why every advertising agency exists.

According to Doghudje, most of the other activities of the advertising process are means to the end of creating advertisements, and the final end of creating advertisements is the maximization of profits for not only the firm employing the advertising but for the agency as well.

Consequently, this argument is simple and logical enough. In newspaper organization for example, the editorial department is the back bone of the organization because it is through its personnel that the newspaper contents are produced. Without this department, no newspaper organization can exist. In the case of an advertising agency, what will be the need for the existence of the client service department if there is no creative department to prepare the advertisement from the brief sent to it by the client service department? What does the media planning and research department place in the media if no advertisement is prepared by the creative department? Candidly the activities of other departments in the agency revolve around the existence of the creative department.

Very important however, at this juncture, is the fact that this paper is not just considering the position of the creative department as the one charged with the responsibility of preparing the advertisement. More important than that is how the department serves as the source of the big idea, the point of focus and a theme around which an advertisement is built or created. This big idea is what grabs attention, makes impact and brings about memorability of the advertisement. Supporting this strongly, Ogilvy, as quoted by Doghudje (1999:42) posits that, "unless an advertisement contains a big idea, it will pass like a ship in the night."

Pertinent to note is that the combined product of the creative department personnel copywriters, visualisers, art directors, including broadcast producers, is the creative nucleus, which is translated through the production process into the final advertisement. Now, the unmatched creative functions performed by these personnel at different stages of production of the advertisement could be easily regarded as a creative process. What is being said here is that absolute creativity is implied in each phase of the preparation of every advertisement, if the advertisement is to be provocative and persuasive on the part of the consumers.

As a matter of fact, the majority of the creative ideas begin in the copywriters' minds. The reason for this is not that writers are

blessed with more creative genius than other personnel in the creative department, but, because they work closer to the basic information or the brief sent by the client service department. Therefore, the creative process begins with them and ends with the art directors.

Copywriters and Creativity

Taking for granted that the meaning of an "all-purpose copy" may jeopardize the completeness of this work. This is because many people misuse or misinterpret the term, and the comprehension of the term is germane to the understanding of the copywriter's job. Copy includes all the elements in an advertising message, either printed or broadcast. In this sense, as defined by Wright (2000s), "Copy of a newspaper advertisement includes not only the reading matter headlines, subheads, picture, captions, seals, logotypes, slogans and body text but also pictures, trademarks borders and other illustrations or visual symbols. Copy for a television commercial includes not only the words to be spoken by the characters in the script, but music, sound effects, illustrative materials, actions and camera cues". Therefore, according to Wright, in a restricted sense, copy refers to, "A typewritten material which is to be set in type of printed media or spoken by announcers for broadcast transmission."

The copywriter's creative job divides itself into two equal and unwavering parts:

- (1) "A never-ending search for creative ideas the "What to say" in an advertisement that provides the brilliant solution to an advertising problem" (and)
- (2) "A never-ending search for new and creative ways to express the creative ideas the "how to say it" and "how to show it" techniques of preparing an advertisement that provides the brilliant execution of the ideas he wants to convey."

In the search for these creative ideas and the creative ways to express them, the copywriter employs three separate, though overlapping creative techniques: copy thinking, copy structuring and copy styling.

Copy thinking

In this first step, the copywriter gathers facts and the facts which he looks for vary with the type of product and the type of advertising. In general, he gathers facts about what the product will do for the consumers and what it would not do. He gathers facts about the prospects Are they men or women, housewives or career individuals? Twelve basic creative-fact-gathering questions six about the product itself and six about the consumers are provided answers to by the copywriter

- 1) What is the product made of? The ingredients or raw materials that go into the production of a product may be a source of effective sales ideas.
- 2) How well is it made?
- 3) What does it do?
- 4) How does it compare with competition?
- 5) How can it be identified?
- 6) How much does it cost?

Now, essential facts about the prospects are gathered

- 7) Is it used by men, women, children, students etc.?
- 8) What age group dominates?
- 9) Is income a critical factor?
- 10) Does occupation affect the purchase?
- 11) Who influences the purchase?
- 12) What other characteristics identify the best prospects?

Once the copywriter has collected all possible data about the

product and the prospects, his next step in creative copy thinking is to develop from these facts what is variously called a copy strategy, copy platform or unique selling proposition. This is nothing more mysterious than a concise statement of the selling points the product has. This, he finds out through creative enquiry. The distinction between the two terms: "selling points" and "benefit" summarizes the basic contribution of the copywriter to advertising and the most important creative function the advertising agency performs for the advertiser. A selling point for a product is what the product has to satisfy the need or desire of the buyers, while a benefit is the satisfaction received from the purchase or use of the product.

Still at the creative copy thinking stage, the next step for the copywriter is the selection of advertising appeals. Prospects are not interested in the advertiser's product but in the satisfaction the product promises. For example: Will the product make the purchaser more comfortable, secured, distinctive, important, attractive, healthy, powerful, and loved among others?

The copywriter creatively discovers the best appeal(s) through his understanding of the physiological and psychological needs which are strong forces in human motivation.

Somewhere after this stage of copy thinking is the visualization which is an elusive one. Both the copywriter and the art director visualize. As a matter of fact, visualization is creativity to the core because of how it is concerned with the creation of the *big idea*. It is the *big idea* that synthesizes the purposes of the creative strategy, joins the product benefit with consumer desire in a fresh, involving way, brings the subject to life and makes reader or the audience stop, look, listen and watch. Before the copy structuring, there must be the composition or the situation for the key illustrations that dramatize the theme of the advertisement. This is visualization. It should not be confused with layout which deals with the arrangement of the various elements headlines, illustrations, body text, logo, trademark and other elements of a

print copy. Visualization is a mental exercise that gives birth to the key illustrations graphic and pictorial that are used in the advertisement.

Copy Structuring

Now, the copywriter is really ready to get to his job as a wordsmith. From the facts gathered and analyzed for the copy platform or selling proposition, he has somewhere during the visualization step, usually developed a creative concept for a headline idea an idea of interest to the reader or a point of contact with the prospect.

Illustrations are modified, revised, refined and polished before the copy is finally completed with the basic idea of getting the prospect's attention and interest. The copywriter uses the so-called *AIDCA* formula to structure an advertising message:

- A -Attention
- I -Interest
- D -Desire
- C -Credibility
- A -Action

Consequently, the copy structure is designed with these four elements:

- 1) The head line idea; the grabber that attracts the attention and interest of the reader, listener or viewer.
- 2) The headline extension; the bridge that relates or extends the original reader interest idea to the product.
- 3) The presentation and support of product claims; the benefits the product promises, the selling points that support them and any evidence needed to back up claims.
- 4) The closing; a suggestion for action by the prospect or a distillation of the idea to be accepted.

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Copy Styling

Being a communicator who is equipped with the qualities of a good writer, the copywriter knows that the purpose of advertising is to communicate with millions of prospects at the same time without the later referring themselves to a dictionary before they grab the meaning of the words and expressions used. The copywriter, out of creativity, uses words which evoke images in the mind of the consumers with absolute believability, readability, simplicity and human interest.

Art Directors and Creativity

When the word "art" is mentioned, most people immediately think of visual art as painting or photograph. In print advertising, this is called the visual and as submitted by Bovee and Arens (1992), it is usually the reproduction of a photograph, a computer-generated image or a hand-rendered illustration. However, the visual is not the only art in a print advertisement. In advertising, the term art refers to the whole presentation visual, verbal and aural of the commercial or advertisement. For example, in most cases, the words in the copy are artfully chosen to communicate not only the facts about the product, but the positive feelings the prospects should expect to experience with its use. Then the advertisement text is carefully set in an appropriately designed typeface and precisely arranged by the artists as directed by the art director to further improve its readability and to interact well with the visual. Art directors also add to advertising creativity through the style of photography, illustration, use of colour and the arrangement of elements in the advertisement, so that they relate to one another in size and proportion.

To ensure the persuasiveness of the advertisement which is the main objective of every agency, the art men make use of the principles and instruments of design in the arrangement of laying out of the various elements that make up the advertisement. These

principles and elements include: Balance, Unity, Movement, Proportion, Contrast, Continuity and White Space.

Very important now, if copy is the spoken language of an advertisement, art is the body language for both print advertisements and the commercials we see and hear on the electronic media. Art directors are also very important when it comes to writing and producing radio and television commercials. Why? They are concerned with what the commercial sounds like, looks like and feels like. Television requires the artful use of both sight and sound to creatively attract and keep the viewer involved.

In fact, many top agencies even have their art directors help write radio commercials. They believe that effective radio advertising combines sounds and words to create visual pictures in the mind of the listener. The art men are very creatively instrumental in orchestrating this visual and visceral impression of the radio commercial. The particular blend of such writing, visual designs and sounds makes up any advertisement's particular expressive character.

Critique Of Three Advertisements

Advert 1 (see appendix 1):

The picture, a visualization of the headline, imaginatively interprets what the copy headline says. The creativity in this advertisement lies in the picture. There is simplicity of presentation in the picture, headline and body copy. Using the copy platform which is seniority the elders drink, the bottle is creatively decorated with the characteristics of an elder including: the elder's cap on its head, the beads round its neck, the staff beside it and the elder's type of sandals underneath. These are all marks of an elder. It shows that the drink is really a grand old man's first choice.

Advert 2 (see appendix 2)

The copy is most important here. The illustration which tells what the advertisement is all about supports the copy. The advertisement's creativity is anchored on the text slantingly woven into North, East, West and South to tell the prospects that Dunlop Elite's superior quality is good news from North East, West and South nationwide.

Advert 3 (see appendix 3)

The copy headline is creatively interpreted by the picture and the words in the body copy have been creatively selected and used to support the message being put across by the headline and the picture. Candidly, with the creativity that links the headline, picture and body copy together, every fast thinking individual may have cause to doubt the possibility of the free education, health and some other facilities as promised by Social Democratic Party (SDP), being the opposition party to National Republican Convention (NRC) the party that placed this advert, during the 1993 electioneering campaigns in Nigeria. Even though the name of the party is not mentioned in the advertisement, but it is very clear that it is was the party to which the advert was referring. The advertisement posited that if SDP succeeded in making free, the essential facilities being promised, Nigerians will be asked to pay some certain imposed levies, and that the promises of *free this and that* were like baits which SDP wanted to use to entangle the Nigeria citizenry later. As evident in the advert, the mouse trap was SDP, the bait stood for the promises, while the trap-caught rat represented Nigerians.

At this juncture however, it is very necessary to make it known that having used print advertisement to assess the creativity that this paper has been emphasizing does not indicate that creativity in radio and television commercials does not exist or cannot be assessed. Creativity in radio commercials can be assessed through the use of sound effects, spoken words and the

audition of the models to evoke images in the minds of the prospects. Composition of jingles is out of nothing but creativity. Jingles that are creative appear memorable and as a result give the product, idea or service being advertised the needed sing ability.

In television commercials as well, creativity can be assessed through the models used for the advertisement, the various camera shots, the spoken words, the sound and special effects as well as the audition of the models.

Before this paper is concluded, there is need for mentioning some of the problems encountered by the creative personnel in an agency.

One of such problems often faced by this department originates from the client service department that sometimes provides the creative personnel with wrong, improper and inadequate brief from the client(s). This problem is often blamed on the advertisers themselves who always try to speak and talk good of their products. Also the client service department sometimes gives unrealistic and short deadlines to the creative people thereby causing the latter not to produce the desired effective advertisement(s) due to a short time framework. Another problem encountered is the adherence to the laws and ethics of advertising which often times make impossible the use of some illustrations which may be considered indecent and obscene. Worthy of note is inadequacy of the latest computer facilities in the creative departments of many advertising agencies.

Notwithstanding, it is irrefutable fact that the role performed by the creative department in every advertising agency is very vital to the agency's success and profitability. This is because it is the creative department that produces the advertisement the essence of being of every agency. Given a very good qualitative product to advertise, the creative department uses the big idea to churn out an award-winning advertisement, one with memorability, interest, attention-grabbing elements, influence provocativeness and persuasiveness. There is no

legitimate function of every agency that is not important, but the end product of the agency is the advertising itself. This is because it is what spurs the prospects on into responding to the advertisement positively or otherwise. Every advertising agency should therefore provide its creative department with the necessary and suitable working environment that would bring the best out of the staff.

Advertising agencies should be cognizant of the salient fact that if the advertisements placed by them in the media do not have any impact on the consumers due to lack of creativity, the advertisers would no more patronize the agencies. This results in nothing but depression for the agencies and if such loss of patronage persists, the agencies will not only collapse but die completely.

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APPENDIX I

SEAMAN'S AROMATIC SCHNAPPS



SENIORITY

Seaman's Aromatic Schnapps. The great elders' drink for special occasions. A grand Old man's privilege and first choice.

Seaman's Aromatic Schnapps. Invigorating. Matured. Dignified. Sacred. Revered. Qualities that have earned it seniority status over time.



SEAMAN'S

APPENDIX II



Elite's superior quality is still good news

It was news when Dunlop Elite Tubetires hit the market. After 6 consecutive MIS Awards, Dunlop Elite Tubetires is still good news.

Having been tested, it is now tested and generally accepted nationwide for its ruggedness, good cornering stability, steady and all-round performance. But then, you can't expect less from a combination of the best of British and Japanese for luxury - oftenally manufactured by competent Nigerians.

DUNLOP ELITE
Ultimate Safety Advantage



APPENDIX III

**DIALECTICS OF MASS COMMUNICATION IN
EFFECTIVE PUBLIC RELATIONS
MANAGEMENT FOR HIGHER INSTITUTION
SEEKING CHANGE AND RELEVANCE**

*Prof. Ralph A. Akinfeleye, Ph.D
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University of Lagos, Akoka- Yaba, Lagos*

Introduction

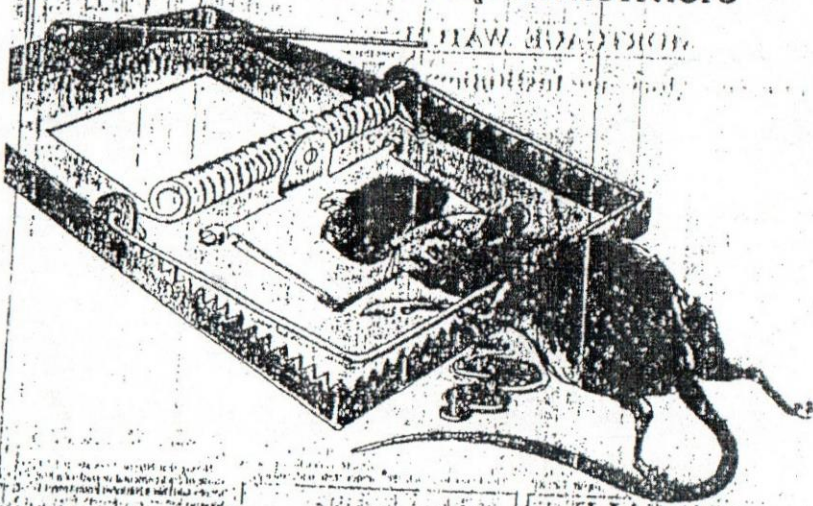
It is now a truism that every organisation is a product of its own society. That is to say the society in which the organisation operates must have symbiotic relationship with the institutions and/or organization in that society.

Both the organisation's and/or institutional structural and conceptual frameworks would be reflective of what society they serve. Therefore, in a dynamic society, such organization must be seeking for positive changes and relevance at all times so as to be able to cope with the societal expectations and challenges. Therefore, the operations should be dynamic and people-oriented in which public relations is essential for its vertical and horizontal development.

Effective public relations management in my judgment, is therefore a panacea for meaningful change(s) in such an institution. The public relations we are talking about here is not "PUBLICITY" or "MARKETING" or "ADVERTISING" or "SALESMANSHIP" or "SALES PROMOTION" or even "PROPAGANDA". But it is a deliberate, planned and sustained action to create, maintain and sustain cordial relationship, good

Free has a price

Beware! There's a trap somewhere



The rat that got caught always suspected that the wide open trap was a gateway to death. Yet the "Free" gift tied to it was too much temptation.

Momentarily he did not think of the fate of his own ancestors and like them he took the fatal bite. He should have remembered that nothing is absolutely free. So, if anybody

offers you "Free this" and "Free that", like our friends are doing, be careful. There will be "this levy" or "that levy" to pay soon. Don't get caught like the rat!

message in the service of the people from NRC



VOTE NRC

the party that will guarantee you the good life