

Instructions

1. Students these in depth-Notes are for Generic Elective course GE 3.1, and are important for your semester exams.
2. Answers for the exam have to be long as they will be of 40 marks each.

Writing for radio

Note: Different rules apply for or news items

1. Introduction

When writing a script for the radio, you should always bear one thing in mind: you are writing for listeners – not for readers. The listeners will only hear your text once and they will have to understand it immediately.

Readers of a newspaper or an online article can read sentences that they do not understand two or three times. They can even look up unfamiliar words in the dictionary. In addition, readers can process the information at their own pace. Some people are slow readers, others will just scan an article. In radio, however, the speed at which the listeners have to digest the information is determined by the speaker. And everyone has to listen to everything.

Radio texts have to be well presented, logically structured and easy to understand. If listeners stumble over unfamiliar words or cannot follow your train of thought, you lose their attention. And even if the listeners are only disoriented for a moment, the speaker on the radio meanwhile continues reading. So it will be difficult for the listeners to catch up with the context, once they are ready to concentrate again. Ultimately, much of your message will be lost on the listeners.

Differences between reading and listening

Reading	Listening
Reading is a primary activity. When we read, we do not do anything else at the same time. We only concentrate on the text.	Listening to the radio is frequently a secondary activity. We often do something else simultaneously (drive a car, prepare a meal, etc). We do not concentrate 100% on what is being said.
Readers can read an article at any time they like.	Listening to the radio depends on the broadcast times.
Readers can re-read information they do not understand.	Listeners only hear information once.
Readers can determine how fast they read and when to take a break.	Listeners have to follow the speed of the speaker or radio journalist. If they stop listening for a moment, they miss pieces of information.
Readers see how long an article is and can decide whether they want to read the whole text. While reading, they always know how much more there is.	Listeners can not tell how long a piece on the radio will be. They never know what comes next in the report.

Newspaper articles and radio scripts are two very different things. Information has to be packaged differently depending on whether the audience will take it in with the eyes or the ears. If you want to be understood as a journalist and want to contribute to the success of your radio station, you will have to write your scripts in good radio language.

2. How is it done?

Radio scripts are not literature. In radio, simplicity wins. Simple words, clear short sentences and a logical structure are necessary to get information across.

Radio scripts should be informal, direct and polite. When you write your script and when you present it on the air, imagine that you are talking to one individual listener: your neighbour, your friend or your aunt. If you are writing a radio report, for example, think of how you would tell your neighbour the information which you are about to give to your listeners. What words would you use to talk to your neighbour? What is the first thing you would tell him or her, what would you mention later?

When you present your script on the air, don't think of the hundreds or thousands of listeners who might have tuned in – think of that one concrete person: your neighbour, friend or aunt. Imagine him or her sitting across from you in the studio. Talk, as if you were addressing just that one person. You will discover that your presentation will be much more direct and animated than if you presented your script *without* imagining that one person listening.

Radio language should be very close to spoken language. Write as you would speak. However, this does not mean that you can slip into colloquial slang. Aim for straightforward simplicity and avoid long, complicated sentences and specialist jargon.

When writing your script, you should always know what language is appropriate for your target group. If you use words that your listeners do not understand or language that they find offensive, you alienate them and not get your message across. You need to keep in mind what your listeners' religious, moral and ethnic sensibilities are. What words are taboos? Carelessness can cause great harm and damage your radio station's image and credibility.

2.1. Make short sentences

Research shows that listeners find it difficult to understand sentences with more than 15 words. Your listeners should not feel like the Spartans once felt in Ancient Greece. After they sat through a long speech delivered by a messenger from the Island of Samos, they said: "We forgot what he said in the beginning and did not understand the end because we couldn't remember the beginning."

Example

Not good (sentence too long):

"The globally-active pharmaceuticals group PILLCO, which – at its Supervisory Board

meeting on Friday of last week in LITTLETOWN – finally decided to go ahead with the construction of a new factory in BIGTOWN, reassured local environmentalists, who had originally voiced concerns, that pollution filters would be integrated in the smokestacks of the factory so that emissions would not endanger the residents.”

Better (several short sentences):

“PILLCO announced last night that it would integrate pollution filters into the smokestacks of the new factory in BIGTOWN. According to PILLCO, these filters will prevent emissions endangering the residents. PILLCO decided to go ahead with building the new pharmaceutical factory in BIGTOWN last week. But local environmentalists voiced concerns.

2.2. Repeat important terms

It is confusing for radio listeners, if you replace nouns or names with pronouns. It is better to repeat the name or noun. This may not sound elegant, but it guarantees clarity.

Example

(not good):

“The PILLCO Group did not find the decision an easy one. In its considerations, it not only had to take the international market conditions into account, it also had to consider whether qualified manpower was available. Following careful deliberation of all these points, it came to the conclusion that the BIGTOWN site offered ideal production conditions”.

By the time you’ve reached the second sentence, listeners no longer know what “it” refers to. You’ve confused them and have lost their attention.

Example

(better):

“The PILLCO Group did not find the decision an easy one. In its considerations, PILLCO not only had to take the international market conditions into account, but also had to consider whether qualified manpower was available. Following careful deliberation of all these points, PILLCO came to the conclusion that the BIGTOWN site offered ideal production conditions”.

Repeating key words, names and phrases would not be considered good style in a work of literature. But in radio journalism it is essential to avoid confusing the listeners.

2.3. Synonyms, foreign words and abbreviations

Radio language should be lively. But it is even more important that it should be understood immediately. Synonyms may seem like a good idea to make a script livelier – but in fact, they often confuse the listeners. For instance, when you are writing a script about the U.S. Ministry of Defence, it might not be a good idea to use the synonym “Pentagon”. Not all of your listeners would know this term. And if they

do not know that the U.S. Ministry of Defence is also called the Pentagon, they will not understand the information that you are trying to convey.

Similarly, if you talk about Bonn in a script and then replace the city's name with the synonym "the former German capital", listeners may be confused. Not everyone will be aware that Bonn *is* "the former German capital" – some may think you are talking about two different cities. They would start wondering, which city was the former German capital or which city is the capital now. And as soon as your listeners get caught up in such thoughts, you have lost their attention and your message will not reach its audience.

If in doubt, you should always repeat a name or term that your listeners already know. It's better to say "Bonn" in three consecutive sentences than to use confusing synonyms. In Radio, redundancy is good – unlike in literature. It promotes easy understanding.

Avoid using foreign words. Do not base your manuscript on what words you understand, instead try to think whether your listeners will understand it.

If there is no alternative for using a foreign word, you should provide a translation or an explanation of the word in question (e.g.: "...The *Bundestag*, the German parliament, voted in favour of the law" or: "Richard Wagner aimed to create a so-called *Gesamtkunstwerk*, a total work of art comprising music, poetry and the visual arts.")

If you use abbreviations or acronyms in your script, you should say the full name or explain the abbreviation at least once. Don't assume that all listeners know what the ICRC is (International Committee of the Red Cross) or what UNESCO stands for (United Nations Educational, Scientific and Cultural Organization). There are only very few abbreviations that your listeners will understand even if you do not give the complete name (USA, NATO, UN etc).

2.4. Numbers and figures

Radio is not the medium for detailed figures and numbers. Printed texts or online articles are much better for conveying this kind of information. Therefore it is better to concentrate just on two or three key few figures in a radio script – those that are absolutely necessary – and leave the rest to the printed press or online articles.

If you have to mention numbers or figures in your script, it's usually better to round the numbers off if this is possible without changing the information content of your message.

Example (not good):

"PILLCO plans to invest 78.89 million Euros in this country."

(better):

“PILLCO plans to invest almost 80 million Euros in this country.”

(not good):

“7123 people have signed a petition against the construction of the new factory.”

(better):

“Well over 7000 people have signed a petition against the construction of the new factory.”

However, there are cases in which it is essential to give the listener exact numbers and figures – sometimes up to the second or third decimal point. This applies particularly to election results, inflation rates and wage agreements.

Percentages frequently sound abstract to radio listeners. Wherever possible, try to avoid them in your scripts.

Example

(not good):

50 %

(better):

half

(not good):

66 %

(better):

Two thirds

2.5. Comparisons

When you talk about sizes, amounts or quantities of objects, it helps radio listeners visualise what you are saying if you draw comparisons. If, for example, you mention that a building site is roughly the size of two football fields, most listeners will be able to visualise this better than if you tell them the size in square metres. If, however, your listeners have never seen a football field, this comparison will obviously not work for your script. It is important that you draw your comparisons from your listeners' frame of reference – things they know and can relate to.

Example

(not good):

“The crane which PILLCO will use to build the factory is about 15 metres high.”

(better):

“The crane which PILLCO will use to build the factory is about as tall as a three-storey building.”

2.6. Graphic language

Using descriptive words and expressions is essential for a radio script. Keep in mind that your only tool to convey information to your listeners is the medium of sound – words. You cannot show them colourful pictures, like a television journalist would. And you cannot use graphics, charts or drawings, like a newspaper or online journalist would. You have to put all the information these visual media contain into your words. That's why it is crucial to use visual and descriptive language.

You are the listeners' eyes. Describe to them what you see when you are reporting on location. But you are also the listeners' ears, nose and taste buds. Don't just describe what something looks like, explain what it smells, feels or tastes like as well. The more descriptive you are, the easier it will be for your listeners to imagine what you, the reporter, are seeing and experiencing.

2.7. Active verbs

If possible, write your radio script in the active voice. This will make it sound livelier and less stilted. The passive voice often makes texts sound like official announcements: boring and wooden.

Example

(not good):

"A contract between PILLCO and city officials will be signed later today."

(better):

"PILLCO and city officials will sign a contract later today."

2.8. Quotes

When you are quoting what someone said in your script, your listeners cannot see where you've put the quotation marks. They may sometimes not understand where the quote begins and where it ends.

It is not enough to indicate where a quote begins and where it ends through your intonation. It is better to say "quote" and "end of quote" at the beginning and at the end.

Example:

"PILLCO president John Miller said – quote – This factory will bring wealth and prosperity to the people of BIGTOWN – end of quote."

As you can see, this wording may be unambiguous, but it does not sound very good. On the radio, it is better to change quotes into indirect speech (unless the statement is very short and snappy).

Example:

"PILLCO president John Miller said that the factory would bring wealth and prosperity to the people of BIGTOWN."

3. The structure of a radio script

The fact that everything spoken on the radio can only be heard once and therefore needs to be understood immediately also has an effect on the structure of the manuscript. Imagine you have to take your listeners by the hand and lead them through the topic – on a straight path, without wandering off to the right or left. Spare your listeners detours, do not bother them with insignificant sidelines. For your manuscript, this means: a clear structure, which informs and does not confuse.

3.1. Strong introduction

Always start with a strong opening, which catches the listeners' attention, arouses their interest and makes them want to hear more about this topic. A slow, boring introduction will make listeners switch off and turn their attention to other things.

Example

(not good):

"Yesterday evening, PILLCO – following extensive negotiations – confirmed that the residents of BIGTOWN whose houses will be demolished to make room for the new pharmaceutical factory will receive financial compensation."

The introduction "Yesterday evening" already gives listeners the impression that you are about to present them old news. Their interest in the subject will automatically fade. In addition, the wording sounds wooden and the sentence is much too long.

(better):

"Residents of BIGTOWN are breathing a sigh of relief: everyone whose house has to be torn down to make room for the new factory will get financial compensation. PILLCO confirmed this last night. The decision was made following extensive negotiations."

The introduction "Residents of BIGTOWN are breathing a sigh of relief" catches the listeners' attention. They immediately ask: "Why can they breathe a sigh of relief?" You have aroused their interest and they want to know more about the topic.

The strong opening is followed by

3.2. The Main facts and questions:

- The people whose houses will be demolished will receive money
- How much money will they receive?
- When will they receive it?
- When will their houses be torn down?
- etc.

This is followed by:

3.3. Details:

- Why are the buildings being demolished and the residents moved elsewhere?
- What will happen with the land?
- Has there been any reaction to PILLCO's announcement yet?
- What do the supporters of the project say on the matter?
- What do its opponents say?
- etc.

This is followed by:

3.4. Background information:

- Do the affected residents have to apply for compensation?
- Which office/body is responsible?
- Are there deadlines?
- etc.

In this example, the background information is strongly service-oriented. You are giving the listeners who are directly affected information that is important if they want to receive compensation. And the listeners who are not directly affected will get the impression that your radio station really cares about its listeners.

This is followed by:

3.5. Summary/Conclusion:

- After years of debate, the PILLCO and the city of BIGTOWN will go ahead with the project
- What does the current situation mean for PILLCO?
- Will the opponents of the project give up now?
- etc.

4. The outward appearance of the radio script

When writing a radio script, the contents and structure are undoubtedly the most important factors. However, if you want to get your message across to the listeners, it is also important how you present your piece.

It's helpful if your script is easy to read. This will make a good and lively presentation possible. You can focus totally on the text and the presentation and do not have to battle with unnecessary obstacles. Here are some helpful hints:

- **Only write on one side of the paper**

If you have to turn the pages of your script to read text on the reverse sides, your listeners will hear your rustling pieces of paper. This unwanted sound will distract them.

In addition, you may get confused whether you've already read both sides of the paper. You can make things easier for yourself if you just write on one side. You can then put each page aside once you have read it and don't have to look if there is anything written on the reverse side.

- **Space between the lines and clear paragraphs**

Generous space between the lines of your text will make it easier for you to focus on the text while you are reading it on the air. It will prevent you from accidentally slipping into the wrong line.

If you leave space between the lines of your text, you can add pronunciation and intonation marks over or under the words.

Clearly define paragraphs within your text. This visual aid will show you at first sight where to pause and take a breath.

- **Write legibly**

When you are reading an illegible script on the air, you have to focus mainly on deciphering the text. Your pronunciation and intonation will not be lively. It's very likely that you will stumble over certain words or phrases that are hard to read. Listeners will think that this sounds unprofessional. Their attention will be diverted from the contents of your report. In the end, you will lose your listeners.

- **Avoid words and expressions that are hard to pronounce**

When writing a text, avoid words that you might stumble over later, when you present the text on the air. If you think you could have a problem pronouncing a certain word, choose a simpler one.

Numbers and figures can also be linguistic stumbling blocks, especially larger numbers. It helps if you write out thousands, millions and billions in words rather than figures. It's easier to read "two million" than to see a figure like "2 000 000" and have to count the zeroes to figure out whether you are dealing with millions or billions.

If you stick to the above-mentioned tips and tricks, you should have a radio script that looks virtually impeccable. But before you can present it in the studio, you should

read it out loud at least once. That way you will discover which sentences may be too long, where you may have the odd unpronounceable word and whether your report has the intended total length.

Finally, ask a colleague to go over your script or to listen to you reading it out loud. Maybe your colleague will spot phrases or words that are hard to understand or do not make sense.

Once your colleague (or your boss) has given you the green light, you are ready to go into the studio and present your text on the air.

News Writing for Television and Radio¹

Ricky Telg²

This publication on news writing television and radio is the fourth of a five-part series on news media writing. This series also covers an introduction to news media writing, news writing for print, grammar and punctuation, and interviews for news stories.

Introduction

Creating a television or radio story is more than hitting “record” on a video camera or audio recorder. You have to learn the process of writing an effective television and radio news story first. The term *broadcast writing* will be used interchangeably for *television and radio news writing* throughout this publication.

Writing for the Eye and Ear

Writing for radio and television is different from writing for print for several reasons. First, you have less space and time to present news information. Therefore, you must prioritize and summarize the information carefully. Second, your listeners cannot reread sentences they did not understand the first time; they have to understand the information in a broadcast story as they hear it or see it. As a result, you have to keep your writing simple and clear. And third, you are writing for “the ear.” In print news stories, you are writing for “the eye”; the story must read well to your eye. The television or radio news story has the added complexity that it has to sound good; when a listener hears the story it has to read well to “the ear.” Also for a radio news story, listeners cannot see video of what you are saying, so you must paint word pictures with the words you use in your

radio news story so people can “see” images just through your verbal descriptions.

As with any type of news writing, you should try to identify characteristics of your audience so you know what type of information your audience wants. Use the criteria of newsworthiness presented in *News Media Writing* in this publication series to help you determine if your television or radio news story idea has news value. Television and radio news stories must have these attributes:

- *The writing style should be conversational.* Write the way you talk.
- *Each sentence should be brief and contain only one idea.* We do not always talk in long sentences. Shorter sentences are better in broadcast news writing. Each sentence should focus on one particular idea.
- *Be simple and direct.* If you give your audience too much information, your audience cannot take it in. Choose words that are familiar to everyone.
- *Read the story out loud.* The most important attribute for writing for “the ear” is to read the story aloud. This will give you a feeling for timing, transitions, information flow, and conversation style. Your audience will hear your television or radio news story, not read it, so the story has to be appealing to the ear.

1. This document is AEC531, one of a series of the Department of Agricultural Education and Communication, UF/IFAS Extension. Original publication date January 2015. Reviewed February 2018. Visit the EDIS website at <http://edis.ifas.ufl.edu>.

2. Ricky Telg, professor, Department of Agricultural Education and Communication; UF/IFAS Extension, Gainesville, FL 32611.

The Institute of Food and Agricultural Sciences (IFAS) is an Equal Opportunity Institution authorized to provide research, educational information and other services only to individuals and institutions that function with non-discrimination with respect to race, creed, color, religion, age, disability, sex, sexual orientation, marital status, national origin, political opinions or affiliations. For more information on obtaining other UF/IFAS Extension publications, contact your county's UF/IFAS Extension office.

U.S. Department of Agriculture, UF/IFAS Extension Service, University of Florida, IFAS, Florida A & M University Cooperative Extension Program, and Boards of County Commissioners Cooperating. Nick T. Place, dean for UF/IFAS Extension.

Television and Radio News Writing Structure

- *Be brief.* A good newspaper story ranges from hundreds to thousands of words. The same story on television or radio may have to fit into 30 seconds—perhaps no more than 100 words. If it is an important story, it may be 90 seconds or two minutes. You have to condense a lot of information into the most important points for broadcast writing.
- *Use correct grammar.* A broadcast news script with grammatical errors will embarrass the person reading it aloud if the person stumbles over mistakes.
- *Put the important information first.* Writing a broadcast news story is similar to writing a news story for print in that you have to include the important information first. The only difference is that you have to condense the information presented.
- *Write good leads.* Begin the story with clear, precise information. Because broadcast stories have to fit into 30, 60, or 90 seconds, broadcast stories are sometimes little more than the equivalent of newspaper headlines and the lead paragraph.
- *Stick to short sentences of 20 words or less.* The announcer has to breathe. Long sentences make it difficult for the person voicing the script to take a breath.
- *Write the way people talk.* Sentence fragments—as long as they make sense—are acceptable.
- *Use contractions.* Use *don't* instead of *do not*. But be careful of contractions ending in *-ve* (e.g., *would've*, *could've*), because they sound like “would of” and “could of.”
- *Use simple subject–verb–object sentence structures.*
- *Use the active voice and active verbs.* It is better to say “He hit the ball” than “The ball was hit by him.”
- *Use present-tense verbs, except when past-tense verbs are necessary.* Present tense expresses the sense of immediacy. Use past tense when something happened long ago. For example, do not say, “There were forty people taken to the hospital following a train derailment that occurred early this morning.” Instead, say, “Forty people are in the hospital as a result of an early morning train accident.”
- For radio news stories, *write with visual imagery.* Make your listeners “see” what you are saying. Help them visualize the situation you are describing.

Television and Radio News Writing Techniques

- *Use a person's complete name (first and last name) in the first reference, then the person's last name thereafter.*
- *Use phonetic spellings for unfamiliar words and words that are difficult to pronounce.*
- *Omit obscure names and places if they are not meaningful to the story.*
- *Titles precede names; therefore, avoid appositives.* Do not write, “Tom Smith, mayor of Smallville, said today...” Instead, write, “Smallville mayor Tom Smith said today...” (Other examples: “City councilman Richard Smith,” not “Richard Smith, city councilman.” “Anyville High School student Beth Baker,” not “Beth Baker, Anyville High School student.”)
- *In age reference, precede the name with the age.* (Example: “The victim, 21-year-old Rob Roy...”)
- *Avoid writing direct quotations into a news script, if at possible. Instead, let people say things in their own words during soundbites.* A **soundbite** is the exact words spoken by someone in his or her own recorded voice. If you must use a direct quote, set it off with such phrases as “In the words of...” or “As he put it...,” or try to paraphrase as much as possible. Avoid saying “quote” and “unquote” to lead into or end a direct quote.
- *The attribution should come before a quotation, not after it.* In contrast to writing for print media, the attribution of paraphrased quotations in broadcast stories should be at the beginning of the sentence, before the paraphrase. The listener should know where the quotation is coming from before hearing the quote. Example: “Bill Brown said he would run for re-election.”
- *Avoid most all abbreviations, even on second reference, unless it is a well-known abbreviation.* This is different from the Associated Press Style rules for print stories. Write out days, months, states, and military titles each time. About the only acceptable abbreviations are *Mr.*, *Mrs.*, and *Dr.* Punctuate, by using a hyphen in between, commonly used abbreviations. For example, write “U-S,” instead of “US” (United States), and “U-N” for “UN” (United Nations).
- *Avoid symbols when you write.* For example, the dollar sign (\$) should never be used in broadcast writing. Always spell out the word “dollar.” This is different from the Associated Press Style for “dollar” when used in a print news story.

- *Use correct punctuation.* Do not use semicolons. Use double dash marks for longer pauses than commas. Use underlines for emphasis.
- *Use numbers correctly.* Spell out numerals through 11. (This is different from Associated Press Style for print stories, which spells out one through nine, and starts using numerals for 10 and above.) Use numerals for 12 through 999. Use hyphenated combinations for numerals and words above 999. (Examples: 33-thousand; 214-million.) Round off numbers unless the exact number is significant. (Example: Use “a little more than 34 million dollars,” not “34-million, 200-thousand, 22 dollars.”) Use *st*, *nd*, *th*, and *rd* after dates, addresses, and numbers above “eleventh” to be read as ordinary numbers. (Examples: “Second Street,” “May 14th,” “Eleventh Avenue,” “12th Division”—this is different from AP Style for print.)
- *Narrate the news story.* After you hit the “record” button on the video camera or audio recorder, wait approximately 10 seconds before speaking. This prevents you from accidentally losing some of the narration if you hit “record” and start narrating the script immediately. It is a good idea to use a standard reference opening, such as the day, place, and subject’s name. You may want to use a countdown: “Honeybee story, coming in three, two, one,” and then start the story. This also helps your voice stabilize as you start. The standard reference opening and countdown will be edited out of the final story.
- *Articulate words correctly.* Speak clearly. Do not run your words together. Practice proper **articulation**, the distinct pronunciation of words. The following words are often improperly articulated: “prob-ly” for “prob-ab-ly,” “git” for “get,” and “jist” for “just.” Also, do not drop the final “g” in “-ing” words, such as *cooking*, *running*, and *hunting*.

Television and Radio News Story Format

- *Broadcast news stories are typed, double-spaced, and in uppercase/lowercase.* Many years ago, television news scripts were written in all uppercase, but that practice has changed in recent years.
- *Make the sentence at the bottom of a page a complete sentence.* Do not split a sentence between pages.
- *Never split words or hyphenated phrases from one line to the next.*
- *Do not use copyediting symbols.* Cross out the entire word and write the corrected word above it. This is one reason why broadcast news scripts are double-spaced: so you will have room to make corrections between the lines.

Narrating Television and Radio News Stories

Follow these recommendations when you narrate (also referred to as “voicing”) television and radio news scripts:

- *Position the microphone properly.* Position the microphone 6 to 10 inches from your mouth and at a 45-degree angle to the direct line of speech. This will help prevent “blasting” with explosive letters such as “P” and “B.” Always maintain the same distance from the microphone as you speak.
- *Remove noise-making distractions.* Remove all paper clips, pens, and other items that you would be tempted to play with as you read the story. Any rustling of paper clips or pen clicking can be picked up by the microphone.
- *Think the thought.* Think about what you are going to say. If something has a positive idea, put a smile in your voice by putting a smile on your face. This helps to project the personality of the story.
- *Think the thought through to the end.* Keep half an eye on the end of the sentence while you are reading the first part. Know how the sentence will come out before you start. This will help you interpret the meaning of the phrases of the entire idea.
- *Talk at a natural speed.* But change the rate occasionally to avoid sounding monotonous. The speed that you talk is your speaking **rate**. Vary the pitch and volume of your voice to get variety, emphasis, and attention. **Pitch** is the high and low sounds of your voice. You will sound more assertive if you lower your pitch and inflect downward; however, avoid dropping your pitch when it sounds unnatural to do so.
- *Breathe properly.* Control your breathing to take breaths between units of thought. Otherwise, you will sound choppy. Sit up straight while narrating. This helps your breathing.
- *Use your body.* A relaxed body helps produce a relaxed-sounding voice. Do a few exercises before going on the air. A little activity reduces tension.
- *Listen to the final product.* Listen to how it sounds. Listen to what you said as if you were an audience member.
- *Time the story.* At the end, be sure you time the story. If the story is going on the air of a radio or television station, the story’s timing is important, and, in many cases, needs to be exact. Practice writing and narrating news stories to determine what your normal reading time is.

- *Practice your narration skills.* Never give up practicing speech and delivery techniques. Read something aloud at least twice a week for practice.

Additional Information

The Associated Press. (2012). *The Associated Press stylebook and briefing on media law* (46th ed.). New York: The Associated Press.

Burnett, C., & Tucker, T. (2001). *Writing for agriculture: A new approach using tested ideas* (2nd ed.). Dubuque, IA.: Kendall/Hunt.

Oliu, W. E., Brusaw, C. T., & Alred, G. J. (2007). *Writing that works: Communicating effectively on the job* (9th ed.). Boston: Bedford/St. Martin's.

Telg, R. & Irani, T. A. (2012). *Agricultural communications in action: A hands-on approach*. Clifton Park, NY: Delmar.

CORPORATE SOCIAL RESPONSIBILITY

In the modern day society, advertisements have huge influence everywhere, especially those through the media. Advertising through the media is pervasive and powerful in shaping up attitudes and behaviors in the contemporary world. Advertisement does have profound impact on peoples' understanding of life, the world and themselves, particularly regarding values and choices in life. Today, there is increasing literature focusing on ethical and moral issues that advertisement can and does actually raise. Research reveal instances that advertisement violets the basic economic assumptions in the society each day and that the consumers are increasingly aware of it and its influences. This paper focuses on exploring the reasons why some businesses and advertising agents are opting for improvements in ethics and social responsibility to further enhance their image and perhaps as another way of building brand images acceptable in the modern competitive society.

Advertisement by definition refers to the structured, non-personal communication or information about products, services or a firm that is in most cases paid for. It is usually persuasive and about products by identified sponsors through the various channels of the media. Social responsibility as much as it may mean differently to different people, generally, it refers to the obligation on the part of the business to take deliberate actions that safeguards and improves the society's welfare as a whole. Ethics on the other hand, means conduct that is right in the society's view. What is ethical is that which receives a common consent of the society. The focus of business in the 21st century should not be to earn profit alone, but to serve the society in the most ethical and socially responsible ways possible.

In this paper we address the topic of concern in terms of effect on the whole advertisement industry. That is, the paper examines how ethical and social responsibility practice of firms affects the advertisement industry today. In addition, the paper attempts to explore various ways in which the business managers use the practices in their advertisement campaigns to achieve business objectives. Besides looking at how ethical and social responsibility practices influence consumer behaviour, the paper further examines the implementation of such practices in specific organizations.

Description of Ethical and Social responsibility in advertising

In today's competitive world, consumers are exposed to numerous commercial messages each day. They appear in the form of TV commercials, newspaper ads, billboards, coupons, event sponsorships, publicity, sales letters, emails, web ads or even telemarketing calls. These are only a few of the numerous communication tools used by companies and

organizations in initiating and maintaining contact with clients, customers and prospects. According to Wells et al., advertisement is defined as form of paid for unidirectional communication disseminating a product or a service (Wells, et al. 2007). In the words of Singh, advertisement simply means creating a need in the consumer's mind for a product, in an attempt to influence them to feel thrust for a product regardless of whether they really need it or not (Singh, 1998). Research reveals that companies spend heavily on advertisement campaigns. Laczniack points out that in 2005 an estimated \$300 billion was spent on advertisements around the world (Laczniack, 2008). The primary interest in advertisement is in the ability to enhance business profitability and therefore many of these companies tend to ignore the social aspects in designing these advertisement campaigns.

Ethics means conduct that is right in the society's view. An ethical practice is that which receives a common consent of the society. Business ethics forms applied ethics informing ethical principles, morals or ethical issues arising in the business environment. Business ethics applies in the confines of all aspects of business conduct relevant to the conduct of business organizations and individuals as a whole. In the modern times, it makes good sense for companies and individual businesses to be ethical in their operations. As a result of enhanced consumer awareness, companies cannot be competitive both at national or international levels without being ethical in their operations. Advertising ethics on the other hand is an applied philosophical analysis regarding the nature of advertisement and the ethical issues that arises from advertising.

A bulging literature pool concerning the morality of business processes indicates that, away from responsiveness to environmental issues and greater emphasis social responsibility, businesses, for the better part, continue to face ethical issues that were widespread in the 1960s (Pratt B, 1994). Ethics in business advertisement demand that businesses have the responsibility of what they say, how they say it, their selection of whom they speak to, when and where they speak. According to Pranee, ethical advertisements should bear honest messages that mark accurate impression, without manipulation or distortions (Pranee, 2010). The businesses should pay close attention to responses and the feedback from the adverts. Advertising should reveal the facts, that is, they should restrain from inaccurate, false and misleading statements or claims.

The concept of social responsibility is concerned with provision of environmental benefits through the firm's marketing activities presented as a moral obligation or duty on the part of the firm. Greater opportunities unveil to business organizations that make themselves visible and accessible by

involving with the public. There is a growing perception that business are not just sellers of their products and services but also bear an inherent responsibility to be more socially responsible for their actions as well as being more responsive to social concerns.

The effect of a firm's ethical and social responsibility on the advertising industry

Ethics and social responsibility means that businesses show concern for the people as well the environment in which they transact their businesses. It also means that the business organization communicates and enforces the values to everyone including the organizational practices as well as to the partners of the organization. As much as pursuing a social agenda does not translate into automatic increase in revenues or enhance public image at once: businesses that consistently pursue social responsibilities eventually earn a strong reputation with dividends in the form of consumer loyalty.

Today, advertisements from business entities that do not incorporate ethics and social responsibilities in their operations are not as effective with their advertisements as before. Research reveals that ethical practices and social responsibilities by businesses have become a vital component of marketing strategy by businesses. The acceptability of business behaviour is determined by the customers, government regulators, competitors, interest groups, and the public as well as personal values and morals principles. Consumers as well as social advocate groups hold that businesses should not only focus on making profit but should also consider the implications of their activities on the society. Therefore, main aim of social responsibilities as an obligation on the part of a business should be to maximize its positive outcomes while minimizing the negative outcomes on the society.

There is a growing pressure for the advertisement campaigns to be socially, culturally and morally ethical. As a result of consistent and seemingly unending string of ethical lapses across industries, businesses and in organizations, to greater extend has resulted in a crisis of trust in the market place. It is this numerous and highly publicized ethical breaches that have resulted into many firms and agents to be under constant public scrutiny (McKinney et al., 2010). In attempts to improve their image and their ethical performance, many of these firms have defined their ethical codes of conduct. The advertisement industry has come under constant frequent criticism for exaggerating and publishing misleading claims on products and services advertised. There is also an increasing perception on advertisements as being guilty of glorifying tendencies and habits regarded as undesirable and encouraging deviant culture in the society. However, as

a result of increased consumer awareness concerning ethical and social responsibilities expected of the businesses entities, misleading or exaggerated advertisement claims tarnish the firm's credibility.

The role of ethical and social responsibility in achieving business objectives

Investing in the ethics and social responsibility practices is perceived as a long short-term investment with long-term benefits. The question then is whether firms will be willing to accept the short-term costs when their competitors in most cases are not. However, the vision of businesses in promoting ethical and social responsibility is to be accountable to a wide range of stakeholders, shareholders and investors. Key areas of focus, when it comes to Ethics and Social Responsibility, concerns environmental protection, employees' wellbeing, community as well as the civil society's welfare, both in the present and future.

Underpinning ethical and social responsibility practices for businesses is the idea that businesses can no longer act in isolation as economic entities detached from the broader society. Driving the issues of ethics and social responsibility is the shrinking role of the government, demand for more disclosure, increased customer interest and investor pressure, supplier relations and competitive labor markets. The benefits from adoption of ethical and social responsibility practices accrue not only to businesses but also to community and the general public as well as to the environment.

The benefits accruing to businesses from adoption of such ethical and social responsibility practices ultimately leads to the achievement of business objectives. By embracing ethical practices and engaging social responsibilities, the businesses will benefit from improved financial performance resulting from increased sales, reduced operating costs, enhanced reputation and brand image, greater ability to attract and retain employees as well as increased productivity by the workers. These businesses will have increased access to capital; enjoy customer loyalty as well as product safety with a decreased liability. The overall net effect of these benefits is that the ultimate goal of profitability of the firm will be attained with a lot of ease as compared to firms that depend on advertisements alone as a means of marketing their products and services.

Effect of ethical and social responsibility practices on consumer behavior

Research reveals that increased ethical awareness by consumers in the modern times influences the way consumers behave towards products and services of different firms. Over the last few decades, ethics and social responsibility have increasingly become so fundamental in the modern

business realm. Researchers attribute the development on the heightened media attention, pressure from interest groups, and the demand from stakeholders and consumers (Barnes, 1983). Ethics and social responsibility practices of firms have significant influence on consumer purchase behavior. That is, consumer purchasing decisions are influenced by socially responsible initiatives on the side of the firm. However, further insights into this topic points out that the effect of such initiatives will depend on the level of consumer awareness of the firm's involvement in the initiative (Lois A. Mohr, 2001). Building awareness, as argued by Varadarajan and Menon, is arguably the main purpose behind cause-related marketing. Numerous researches on impact of ethics and social responsibility on consumers' purchasing behaviour have revealed that, a significant number of consumers are influenced by ethical firms that are socially responsible for their actions (Speer, 1997; Ross et al., 1992; Smith and Alcorn, 1991 and Creyer and Ross, 1997). It is undoubtedly clear that the impact of ethical and philanthropy business initiatives will influence consumer response towards the products or services of the said firm or business.

Development and implementation of ethical and social responsibility

A Case Study of Vodafone (Vodafone Group Plc, Newbury, England)

Vodafone is an international mobile carrier for both consumers and enterprise customers. The company enjoys a significant presence in Europe, Africa, Middle East, and in Asia, Pacific and the United States (Vodafone Group, 2007). The company has a strategic approach to business ethics and business decisions. This involves the company's management considering the long-term impact of important decisions. The company has 6 global goals, one of which states, 'to be a responsible business'. This specifically concerns the ethical issues. Vodafone, as a company, has eight key social responsibility programs. These forms part of the company's strategies to meet its global goal of becoming a responsible business.

The company has implemented various strategies one of which is responsible marketing. For instance, as part of the move in responsible marketing, the company decided not to be sending unsolicited SMS messages or emails to its customers, unless they choose to receive the communications. The employees of the company are expected to tactically implement the strategies in the fast changing and competitive environment. To do this, the company's employees share a set of consistent values in form of a code of conduct.

The company in its social responsibility initiatives around the world, invests in both local and national charities through its Vodafone UK foundation. As a

move to monitor and reduce the impact of its products on the environment, the company has in place measures of recycling mobile phones, energy reduction measures, and waste reduction activities among others. In order to facilitate the success of the initiatives, the company listens to the concerns raised by local communities, customers, pressure groups and any other interested parties. Besides, the Vodafone staff have been empowered ethically that they share common passions. This facilitates their decision making processes.

Conclusions

From the above predispositions, it appears that consumers in contemporary times are significantly influenced by ethical and social responsibility practices of businesses. It is evident also that businesses are increasingly investing in initiatives that endear them to the communities within which they operate. Therefore, in conclusion, ethical and social responsibilities should inform marketing strategies of businesses in the 21st century as a move to influence consumer behaviour.

Writing Successful Slogans & Jingles: 11 Perfect Examples

Here are 11 of the most iconic jingles and slogans that have succeeded over the last three decades because of the high-quality writing behind them.

Some brand jingles and slogans are easily remembered. Others are easily forgotten.

That's because different people remember different things.

A person can typically remember the jingle, its message, and (most importantly) the brand represented by it, when considering some of the best jingles and slogans over the last 30 years.

Sure, some stick out more than others. Some have been iconic; others have been legendarily awful.

But no matter how you slice it, the really good ones leave impressions that last years, decades, or even a lifetime.

Here are some of the most iconic jingles and/or slogans that have succeeded over the last three decades because of the high-quality writing behind them.

Motel 6: "We'll leave the light on for you."

This Motel 6 slogan was born in the best way: as an ad-libbed line-turned-instant success – and a perfect representation of the motel brand and its values.

Created off the cuff by NPR personality Tom Bodett, this slogan was an optimal way to convey the hotel chain's welcoming spirit, affordable prices, and general availability.

ADVERTISEMENT

CONTINUE READING BELOW

A slogan that has lasted more than 30 years with showing no signs of stopping, it clearly

stands for what Motel 6 is trying to communicate.

And it's working.

If it isn't broke, don't fix it.

Maybelline: "Maybe she's born with it. Maybe it's Maybelline."

Used since 1991, the slogan was the anchor for "the number one cosmetics company in America" and its advertising.

It made it until 2016, when it was replaced by the brand's new "Make it Happen" tagline. But not before it was voted "most recognizable" over the last 150 years by Marketing Week in 2013.

Red Bull: "Red Bull gives you wings."

Red Bull has been a revolutionary product creating a revolutionary experience since the Austrian company's inception in 1987.

And what better way to do that than with a slogan like "Red Bull gives you wings" for an energy drink that was going to change your day, and ultimately your life?

Only problem was, Red Bull wasn't offering much more than the average cup of coffee in terms of a jolt (via caffeine). And the U.S. District Court of the Southern District of New York decided that the slogan was misleading customers.

The extra pep in your step – or "wings" as Red Bull called them in its marketing – was deemed ambiguous and Red Bull paid out a \$13 million settlement.

Skittles: "Taste the rainbow."

Remarkably in its 25th year as the slogan for Skittles, "Taste the rainbow" has done plenty right.

What began in 1963 under the name “Glees,” Skittles have become the most popular non-chocolate candy in America with its iconic slogan.

Sure, being a tasty candy helps. But the brand’s marketing has found a way to keep the same slogan throughout multiple generations, all while effectively communicating with its audience in a way that has kept us listening, watching, and even laughing.

The slogan has helped convey an enticing image for its product and its relationship with the “rainbow” reference, a connection it will likely always – at least for the general future – be associated with.

And for good reason.

McDonald’s: “I’m lovin’ it.”

Another jingle that was communicated – at least in the beginning – by a famous personality was McDonald’s long-running slogan of “I’m lovin’ it,” which got assistance from Justin Timberlake in 2003 when it launched.

The fast-food company’s campaign was anchored around the J.T. song by the same name, which became one of Timberlake’s full-length songs on his album at the time.

McDonald’s spent \$1.37 billion in advertising in 2003 when the campaign launched, which led to an 11% increase in sales that year (\$17.1 billion).

So, yeah, you could say it worked.

Marines: “The Few. The Proud. The Marines.”

Used since 1977, “The Few. The Proud. The Marines.” has remained one of the Marines’ primary recruiting slogans, but it hasn’t been the only one.

Other, similar slogans were used (i.e., “If everybody could get in the Marines, it wouldn’t be the Marines”) but none of lasted as long as “The Few. The Proud.”

Each supplemental slogan has served a distinct purpose to the Marines recruiting missions in terms of needs of the military branch throughout different generations, according to

the Marine Times.

“The Few. The Proud.” was nearly dropped in 2016 after the organization explored other possibilities but made a proud return to the Marines’ marketing strategy after a short hiatus in 2017.

“The Few. The Proud.” does a great job distinguishing (the Marines) from the other branches (of military) and making us prestigious to recruits, but it doesn’t say anything about what we do or why we exist,” said Lt. Col. John Caldwell, a spokesman for Marine Corps Recruiting Command, to the Marine Corps Times in 2016.

Army: “Be all you can be.”

While the Army has since stopped using its “Be all you can be” slogan, its impact cannot and has not been ignored.

And it still resonates today.

The slogan was used by the land warfare service branch from 1980 through 2001 and was eventually replaced by several new attempts to effectively reach its target audience.

First came “An Army of one,” which ran from 2001 to 2006 but didn’t show the same success as “Be all you can be.”

That was eventually replaced by the short salute “Army strong” in 2006, which was successful, but did not carry the same type of message as “Be all you can be,” according to Sergeant Major of the Army Daniel Dailey.

“‘Be All You Can Be’ was a national identity to the Army ... it is still today,” Dailey said. “I can say ‘Be All You Can Be’ and people just – it was the national identity to the Army.”

That’s a slogan that’s certainly implanted in many of us who grew up around that 21-year stretch of “Be all you can be” messaging. I know I’m one of them.

Burger King: “Have it your way.”

The fast-food chain’s most successful slogan to date, “Have it your way” was a revolutionary

call-to-action for Burger King's customers to order what they want, how they want it.

It's easily Burger King's most well-known slogan in a battle that was devoted to catching up to McDonald's while also fending off other chain challengers. The slogan helped (the best it could).

BK ditched the phrase in 2014 and has since replaced it with several new slogans, including the "Be your way" slogan and, most recently, "Feel your way" slogan, both obvious plays on the original jingle.

GEICO: "15 minutes could save you 15% or more on car insurance."

GEICO spends more than a billion dollars a year to tell potential customers they could save money if they use it as their insurance company.

It is the largest brand advertiser out there and it shows.

We all know the slogan – and the humorous commercials that often accompany it.

It's simple, concise, and communicated across a multitude of mediums: switch to GEICO and you'll save money.

It's also (mostly) true, according to a study by Forbes.

Catchy, easy-to-remember, and, most of all, legitimate in its claim – the GEICO recipe for success has helped build one of the most noticeable brands in America.

It also helps to have deep pockets, A.K.A. budget.

Farmer's Insurance: "We know a thing or two because we've seen a thing or two."

Another insurance company making big noise in a clouded insurance market is Farmer's.

Competing among some of the most notable advertisements in rotation (see: Geico, State Farm, All State), Farmer's nails this slogan that is based on real-life facts and statistics and also relays a message of confidence and trust to its customers.

Built around the idea that Farmer's has dealt with some seemingly unbelievable insurance claims – and properly taken care of those involved and covered by Farmer's – the car insurance company-turned multi-line, multi-company insurer and financial services group has even built its [Hall of Claims section](#) on its website to back up its claim.

It's tough to contend with high spenders like GEICO, but at least when Farmer's does it, it drives home a strong and meaningful (and true!) slogan that can help put customers at ease.

Nike: “Just do it.”

The power of the best slogan of the last 30 years comes from not just its longevity, but its overall impact, not just on the fitness and footwear industries, but in powerful and meaningful walks of life.

That it would also help shift the industry when [Nike](#) needed it most makes it that much better, too.

Aiming to gain market share from other brands like Reebok, advertising executive Dan Wieden created the game-changing slogan on Nike's behalf [from two unusual places](#) in 1988, further adding to the longstanding tagline's lore.

“It was about the ultimate statement of intention,” Liz Dolan, former chief marketing officer at Nike, told [The Washington Post](#). “It had to be personal.”

And it was, and continues to be.

Just as momentous as its support to helping Nike grow into the worldwide powerhouse it is today is the ability it has had to adapt and continue to still inspire to this day.

From [Colin Kaepernick and his stance against social injustices](#), to [women's equality and admiration](#), to being a large part of some of the gutsiest performances by athletes across the world, Nike's message has consistently motivated humans to be faster, stronger, and better.

“Just do it” has only grown in intensity and effectiveness as Nike continues to utilize the message and the underlying drive-home point in all of its overarching messaging.

It's evolved into a cultural rally cry for standing up for what's right, fighting your hardest, and making a real impact that isn't limited to the field, court, or rink. Nike will continue to use the infamous tagline for many more years to come, and it will [likely keep winning](#) by

doing so and shifting with the times.

Guide to Making Posters and Pamphlets

What is in this guide?

1. [What do you use posters and pamphlets for?](#)
 2. [Important things to know about posters and pamphlets](#)
 3. [How to make a poster](#)
 4. [How to distribute a poster](#)
 5. [How to make a pamphlet](#)
 6. [How to distribute a pamphlet](#)
-

1. What do you use posters and pamphlets for?

Posters and pamphlets are an important way of getting information to the community. You can use them:

- to mobilise people to support your cause
- to advertise a meeting or specific event
- to popularise your slogans and messages.

Posters and pamphlets are very useful especially in areas where there is no easy access to newspapers and radio. It is a direct way of communicating with your constituency, but it can also be very expensive. Organisations can easily produce posters and pamphlets but it is essential that you are clear about the aim of the media, who you are targeting, and what you want to achieve by doing it before spending lots of money.

2. Important things to know about posters and pamphlets

a. Posters

Posters are seen by the target audience for only a few seconds – usually as the drive or walk past. They should be put up on poles next to busy roads or on walls and windows of shops where passers by can see them. It is important that they are as large and as bold as possible so that they attract attention and can be read easily. Here are some useful tips for producing good posters:

- Make the posters as large as possible - they should not be smaller than A2 (4 x a normal A4 page)
- Keep the writing as big as possible so that people can read it easily from about 10 metres away
- Use as few words as possible - avoid using full sentences. For example "Unite against Child Abuse" instead of "Let us unite in the fight against Child Abuse"
- Use colour if you can afford it – it make your poster stand out and attract more attention
- Do not put too many words and images on your poster – it may be beautiful, but if the design is too busy the most important information may not get through to the audience
- Make sure that the poster is easily recognised as belonging to your organisation by using your logo, colours or the abbreviation of your organisation's name

Posters are generally very expensive to print but you can make them by hand by using koki pens or paint. If you have access to a silkscreen printer, you can also print posters yourself. A few well made beautiful posters can be much more effective than 100s of small ones that nobody notices. If you want to print posters it will cost you R2 - R4 per poster depending on the size and quality of paper you print it on. If the

paper is thin you usually also have to use cardboard to stick the poster onto and this will add at least another R1 to the cost. Posters are best used for advertising events or for popularising a short slogan that will get support for your cause or organisation.

b. Pamphlets

Pamphlets should be used when you want to give people more information than you can put on a poster, for example to:

- explain an issue to the community
- inform people of their rights
- win support for a campaign you are running
- win support for your organisation's point of view

Pamphlets are much cheaper to produce than posters and you can usually produce small pamphlets in A5 size (half the size of a normal A4 page) for less than 10 cents each. You can produce pamphlets by photocopying them yourselves or printing them on a duplicator or by taking them to a professional printer. It is important to produce pamphlets that attract attention and make people want to read them. You can also waste a lot of money if you print pamphlets and then do not distribute them properly.

3. How to make a poster

1. Decide on the purpose of your poster, how much money you can spend and how many posters you need. This will help you know how many to produce, what quality you can afford and what method of printing to use.
2. Decide exactly what you want to write on it in terms of content.
3. Develop a basic design and get someone who can use a computer to lay it out and print out a copy on normal A4 paper – the printer can enlarge it to fit the paper size you choose..
4. Remember to include the name of your organisation and/or logo.
5. Make sure that there are no unnecessary words. For example if you want to advertise an event don't write "Mass Meeting, Venue: City Hall, Time: 8.30pm, Date: 3 April" and so on. Putting Venue, Time and Date is unnecessary. You can simple write "Mass Meeting, City Hall, 8.30pm,3 April". This will enable you to write bigger letters and people will be able to read your poster more easily. Use the biggest size letters that you can on your poster. Look at the posters newspapers sue to advertise every day – that will give you a good idea of what size letters to use.
6. Make your first rough draft and get someone to check the spelling and to proof read it carefully. Spelling mistakes and other errors look very unprofessional.
7. Make your final copy and take it to the printers or organise a work session of your organisation's media committee to hand-make your posters.

4. How to put up posters

In many areas you have to get permission from your local municipality before you can put up posters. Get a copy of the rules in your area and then go to the municipality with your posters to get the permits and pay the deposits so that the posters are not removed.

For posters that you want to stick to walls you can buy glue or make your own by mixing flour and water. Use a paint roller and put a thin layer of glue on the wall and stick the poster on it.

For posters that you want to hang on poles you will need cheap, rough string and a backing board. This can be made out of cardboard, plastic or masonite. Backing boards can be very expensive. The cheapest option is to use cardboard especially if you use old cardboard boxes. You can also buy backing boards from cardboard or packaging companies. It is a good idea to take your old posters down and to keep their backing boards for your next posters. . Buy 3-ply rather than 2-ply cardboard as it will not shrivel up in bad weather.

Cut your string into pieces of 70 - 90cms. Make a pair of holes about 10 cms apart with a nail or a drill through the top of the poster and another pair near the bottom of the poster. Put a piece of string through each set of holes. Take your stringed posters to the poles and tie them very tightly around the pole or tree you select. When you have tied both the top and bottom strings around the pole, tie the ends of the top and bottom pieces of string together. This helps to keep the poster firm and in place regardless of the weather.

Make maps of where the best roads are where people are most likely to see your posters. Good positions are where traffic slows down, like at stop signs and robots, main roads, busy shops, bus and taxi ranks and railway stations. Organise a team of people in your organisation who will always put up posters as they will get to know the area well and will know the best sites.

Put up a few posters in a row rather than just one. This gives people in passing cars and buses a better chance to read the whole poster. It also attracts more attention. In some areas it is better to put your posters very high on the poles as this prevents people taking them down easily. You may need to use a ladder for this. If your posters get damaged, take them down or repair them soon so that you don't create a bad impression and your message still gets across. After your event, take your posters down. If you had to pay a deposit at the municipality you can get it back. Old posters left on poles also create a bad impression that your organisation is lazy so it is important to take them down. Keep the backing boards which are in a good condition for next time.

5. How to make a good pamphlet

Before you start make sure that you discuss the purpose, the message, the target audience and the content. Work out how many you need to print and what quality you can afford.

If you are printing on both sides of a pamphlet each side should have an interesting headline to get people's attention. Each side should also carry your organisation's logo or name. You don't know which side of the pamphlet people will see first and you want them to read it even if they see the back first.

Keep your language simple by avoiding long words and jargon. The best pamphlets are short and simple. Make sure that all your facts are right and if you are dealing with policy issues check the contents with your organisation's leadership.

Do not make the layout too dense with lots of small typing. Leave some space in between the writing either as empty white space or as space for logos or pictures. This makes it easier for people to read. Most computers have different fonts [kinds of type face]. Check which are easiest to read and use them. You can also vary the typing by using bold and italics as well as different size letters for headings, captions and so on. Play around with this until your media committee agrees on the best layout. Use bold headlines that catch people's attention and sound interesting.

When you do the layout do each page on a separate sheet of A4 paper. Use a computer if you have access to one. If you are going to reduce the page to a smaller one, remember to use a big type size like 12 point. Check spelling and proof read your pamphlet carefully. Before you take it to the printers make a copy as printers sometimes lose or damage your master copy. Print only enough to distribute to your target group.

6. How to distribute pamphlets

Think carefully about the target group before you plan distribution as different sectors of people gather in different places. Youth, for example, won't be on the trains and buses going to work, but outside the school gates. Thousands of pamphlets are wasted if they are distributed in an irresponsible and unplanned way.

Handing out pamphlets at taxi ranks, bus stops and stations is not a very good method as so many people are either rushing or have their hands full of shopping bags. They just throw the pamphlets in the nearest bin. It is better to ask someone in the taxi, bus or train to pass a few around so that the passengers can read them while they travel.

The best way of distributing is through door-to door where a team drops them off at each house in the area

you are targeting. You can also use schools, factories, churches or other targeted venues depending on who your target group is.

It is also good to distribute pamphlets when you are having marches, information tables or other public events. You have already attracted people's attention and a pamphlet gives you a chance to explain your work to people who do not have time to stay and discuss it with you.

Dr.Pinky Isha. Assistant Prof RBU