

INTEGRATED MARKETING COMMUNICATIONS PLAYBOOK



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Integrated Marketing Communications

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Glossary

Detailed Licensing

Licensing

A detailed breakdown of this resource's licensing can be found in **Back Matter/Detailed Licensing**.

How This Playbook Works

What This Book Is

This is not a book to read cover to cover before doing anything. It's a field guide, meant to be used one chapter at a time, alongside a single campaign you'll build for a real (or realistically scoped) organization across the length of this course. Each chapter teaches one part of that process and asks you to apply it immediately to your own campaign before moving on.

You are not completing eight separate assignments. You are building one integrated marketing communications campaign, one strategic decision at a time, and learning to think like a marketer along the way!

How the Chapters Map to Your Course

This playbook's structure follows the five core competencies of your course exactly. Each competency becomes a "Part" of the book, and each part contains one or more chapters:

Table 1: Competency Locations

Course Competency	Playbook Part	Chapter(s)
Analyze how promotional tools function together within integrated campaigns	Part 1: Analyze	Chapter 1
Establish target audience and promotional objectives	Part 2: Establish	Chapter 2
Create content across strategically aligned communication channels	Part 3: Create	Chapters 3–6
Develop measurable criteria and performance metrics	Part 4: Measure	Chapter 7
Deliver a comprehensive integrated marketing communications campaign	Part 5: Deliver	Chapter 8

Chapters 3 through 6 all fall under Create because that's genuinely where the bulk of hands-on campaign-building happens — a creative brief, a press release, a digital ad and brochure, and a commercial storyboard, each building on the last.

The Running Case: Fox River Roasters

Every chapter follows the same fictional organization — Fox River Roasters, an independently owned coffee shop in downtown Green Bay — as it builds a real campaign step by step, alongside you. Fox River Roasters was deliberately built to the same scope this course asks you to choose for your own project: one clear product or service, one identifiable audience, one manageable budget.

You'll also get to know two buyer personas built for Fox River Roasters — Commuter Casey and Remote-Work Riley — who reappear throughout the book as every new chapter's concepts are applied to them specifically.

The running case is a model, not a template to copy. Your own organization, audience, and campaign will look different — that's expected, and it's the point.

Recurring Features

Look for three recurring boxes throughout the book:

Field Note

Field Note boxes have real-world examples illustrating a concept in action.

Try This

Try This boxes provide short, low-stakes exercises to apply what you just read to your own campaign.

Watch Out For

Watch Out For boxes point out common mistakes at that stage, so you can recognize and avoid them.

How Chapters Connect to Your Graded Assignments

Each chapter teaches the thinking behind one or more Key Course Assignments (KCAs), but this book does not contain the formal assignment instructions, submission checklists, or rubrics themselves — those live in your Canvas course, module by module. Think of it this way: this playbook teaches you how to think through a decision; Canvas tells you exactly what to submit and how it will be graded.

Note on Chapter 7

[Chapter 7, "Putting It All Together,"](#) has no new graded KCA. It's a deliberate pause — a chance to audit your full campaign for consistency and get structured peer feedback before your final presentation in [Chapter 8](#). Check your Canvas module for that week's specific activity.

A Word on Consistency

The single idea this entire playbook keeps returning to is this: an integrated campaign is only as strong as its weakest inconsistency. A brilliant press release doesn't matter if your digital ad contradicts it. A well-designed brochure doesn't matter if it targets the wrong audience. Every chapter will ask you to check your new work against everything you've already built — not because repetition is the point, but because that habit of checking is, itself, what separates integrated marketing communications from a pile of disconnected marketing materials.

Good luck. Let's build something real.

PART 1: ANALYZE

Course Competency

- Analyze how promotional tools function together within integrated campaigns.

Chapter 1: Sizing Up the Situation

- 1.1: What is Integrated Marketing Communications, and Why Does it Matter?
- 1.2: Why You Start Here, Not With Ideas
- 1.3: Choosing an Organization You Can Actually Work With
- 1.4: Fox River Roaster- Our Running Example
- 1.5: Conducting a Situation Analysis
- 1.6: Defining Your Campaign Focus
- 1.7: Think Like a Marketer

CHAPTER 1: SIZING UP THE SITUATION

Before you can promote anything, you have to understand everything around it — the organization, the customers, the competitors, and the market they all share.

How to Use This Chapter

This is the first stop on an eight-week journey from a blank page to a fully executed integrated marketing communications (IMC) campaign. Everything you build from here forward — your objectives, your creative brief, your channel choices, your final pitch — rests on the work you do in this chapter. Skip it, or rush it, and you'll feel the gap later.

Throughout this playbook, you'll see three recurring features:

Field Note

Field Note boxes have real-world examples showing a concept in action.

Try This

Try This boxes provide quick, low-stakes exercises to apply what you just read.

Watch Out For

Watch Out For boxes point out common mistakes students (and professionals) make at that stage.

You'll also follow Fox River Roasters, a fictional independent coffee shop in downtown Green Bay, as a running example. We'll use it to model what "good" looks like at a scope you can realistically match with your own organization.

Learning Objectives

By the end of this chapter, you will be able to:

1. Define integrated marketing communications (IMC) and explain why consistency across the promotional mix matters
2. Assess an organization's current market position using a situation analysis
3. Identify the internal and external factors that shape IMC strategy
4. Distinguish a campaign-ready organization from one that will create unnecessary complexity
5. Conduct a SWOT analysis that actually informs campaign decisions, rather than just filling boxes

Key Terms

Integrated Marketing Communications (IMC)

The coordinated use of promotional tools (advertising, PR, direct marketing, digital/social, sales promotion, personal selling) so that a brand sends one consistent message across every channel a customer encounters

Promotional Mix

The set of tools available to communicate with an audience: advertising, public relations, direct marketing, digital/social media, sales promotion, and personal selling

Situation Analysis

A structured assessment of an organization's current internal capabilities and external environment, conducted before any strategic planning begins

SWOT

A framework for organizing a situation analysis into Strengths, Weaknesses, Opportunities, and Threats

Competitive Landscape

The set of organizations competing for the same customers, attention, or spending

Brand Audit

A review of how an organization currently presents itself across its touchpoints (visual identity, messaging, customer experience)

1.1: What is Integrated Marketing Communications, and Why Does it Matter?**1.2: Why You Start Here, Not With Ideas****1.3: Choosing an Organization You Can Actually Work With****1.4: Fox River Roaster- Our Running Example****1.5: Conducting a Situation Analysis****1.6: Defining Your Campaign Focus****1.7: Think Like a Marketer**

1.1: What is Integrated Marketing Communications, and Why Does it Matter?

Picture a business whose Instagram feels playful and irreverent, whose email newsletter reads like a corporate memo, whose in-store signage uses a third tone entirely, and whose sales staff describe the product in a fourth way. Nothing here is necessarily bad on its own — but taken together, a customer walks away with no clear sense of who this brand actually is. That's what happens without integration.

Integrated marketing communications (IMC) is the practice of coordinating every promotional tool a brand uses — advertising, public relations, direct marketing, digital and social media, sales promotions, personal selling — so they all reinforce one consistent message, look, and voice, no matter where or how a customer encounters the brand.

Marketers have a whole toolbox of tools to reach an audience, often called the promotional mix:

- **Advertising** — Paid, controlled messaging (digital ads, broadcast, print, out-of-home)
- **Public Relations** — Earned, third-party credibility (press releases, media coverage, events)
- **Direct Marketing** — Messaging aimed at specific individuals (email, direct mail, texts)
- **Digital and Social Media** — Owned and interactive channels (websites, social platforms, content)
- **Sales Promotion** — Short-term incentives (discounts, loyalty programs, contests)
- **Personal Selling** — Direct, one-to-one persuasion (in-store staff, sales conversations)

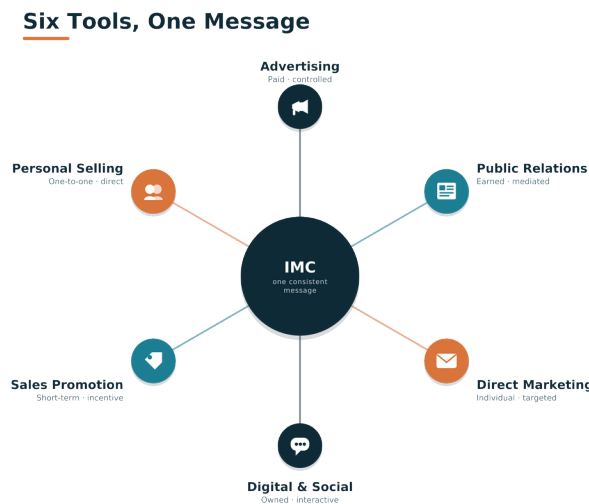


Figure 1.1.1: Six IMC tools for one message. Advertising, Public Relations, Direct Marketing, Digital & Social, Sales Promotion, and Personal Selling.

You'll spend Chapters 3 through 6 of this playbook learning to plan and execute each of these individually. But the integrated part of IMC is what separates a coherent campaign from a pile of disconnected tactics. A press release, a digital ad, and an in-store loyalty card can all exist without ever being "integrated" — integration happens when all three point back to the same strategy, speak in the same voice, and reinforce the same core message, so that a customer who sees the ad, reads the press coverage, and hears the pitch from a staff member recognizes it as one brand, one idea — not three unrelated encounters.

Why does this matter practically? Research and industry experience both point to the same pattern: inconsistent messaging dilutes brand recognition and wastes budget on channels that are working against each other instead of together. A customer needs repeated, consistent exposure to a message before it sticks — and "consistent" is the operative word. Integration is what makes repetition actually build recognition, instead of just creating noise.

This is also why your course-long project asks you to build one campaign across eight weeks, rather than eight disconnected

assignments. Every chapter from here forward is a piece of the same integrated whole. The situation analysis you build in this chapter isn't just "Week 1's assignment" — it's the strategic foundation that every later channel decision needs to trace back to.

Field Note

Think about a brand you recognize instantly, even from a single color, jingle, or tagline fragment. That instant recognition rarely happens by accident — it's usually the product of years of a brand saying the same thing, in a compatible voice, across every channel it uses. That's IMC working as intended: not a single brilliant ad, but disciplined consistency over time.

1.2: Why You Start Here, Not With Ideas

It's tempting to start a campaign project with the fun part: the tagline, the Instagram concept, the clever hook. Resist that urge. Every experienced marketer starts in the same unglamorous place — understanding the organization well enough to know what it actually needs before deciding what to say or where to say it.

Skip this step and you risk building a campaign that's creative but wrong: promoting the wrong product, to the wrong audience, solving a problem the organization doesn't actually have. A situation analysis is how you make sure the clever idea you land on in [Chapter 3](#) is clever and correct.

Field Note

A regional credit union once approached its marketing team wanting "something like what the big banks are doing" — flashy national-style ads about mobile banking convenience. A quick situation analysis showed something different: their actual customers were choosing them specifically because they weren't a big bank — they valued in-branch relationships and local decision-making. The campaign that launched leaned into that difference instead of copying competitors, and it outperformed the original concept in every tested market. The lesson: what a client asks for and what the situation analysis reveals they need are sometimes different things. Your job is to find out which is true before you start creating

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1.3: Choosing an Organization You Can Actually Work With

Not every organization makes a good subject for a campaign project — not because some organizations are less interesting, but because some are too complicated to plan for in eight weeks.

Look for Organizations With:

- A clearly defined product, service, event, or promotion (not a sprawling product line)
- Information you can actually find — websites, reviews, social media, public materials
- A scope you can hold in your head — one main audience, one clear value proposition
- A target audience you can describe specifically, not just "everyone"

Good fits: Local and regional businesses, nonprofits, tourism organizations, restaurants, retailers, service providers, startups.

Organizations to avoid: Global, multi-product giants — think Nike, Apple, Amazon, Walmart, McDonald's. It's not that these companies lack interesting marketing. It's that they run dozens of simultaneous strategies across dozens of audiences, which makes it nearly impossible to build one coherent, defensible campaign plan around them in the time you have.

Watch Out For

Choosing an organization because it's famous, not because it's workable. A campaign for a well-known brand can feel more exciting to present — but if you can't get specific about who their customer is, what makes them different from competitors, and what a realistic campaign budget looks like, you'll spend Weeks 2 through 8 fighting your own topic instead of building your campaign.

Try This

Before reading further, write down three organizations you could imagine building a campaign around. For each one, answer: Could I name their single biggest competitor? Could I describe their customer in one sentence? Could I find real information about them online in the next ten minutes? If you can't answer "yes" to all three for at least one organization, keep brainstorming.

1.4: Fox River Roaster- Our Running Example

Throughout this playbook, we'll build a campaign alongside you using a fictional example: Fox River Roasters, an independently owned coffee shop on Green Bay's Olde Main Street.

Company Overview

- **Industry:** Food & beverage / specialty coffee
- **Products/services:** Locally roasted coffee, espresso drinks, light breakfast and lunch items, a small retail line of bagged beans
- **Mission:** To be the neighborhood's daily gathering place, serving coffee roasted in-house and sourced with visible, traceable relationships with growers
- **Current customers:** A mix of downtown professionals grabbing coffee on their commute, remote workers using it as a daytime workspace, and weekend regulars

Notice what this profile does not include: a five-year strategic plan, multiple locations, or a national ad budget. That's intentional. It's exactly the kind of manageable, well-defined subject the KCA guidelines point you toward — and it's specific enough that every decision we make about it in later chapters will be a real, defensible one, not a guess.

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1.5: Conducting a Situation Analysis

A situation analysis answers one core question: what does this organization need to know about itself and its environment before it starts promoting anything?

SWOT Framework

The SWOT framework is a simple way to organize that answer:

Strengths and Weaknesses come from inside the organization — its people, resources, reputation, capabilities.

Opportunities and Threats come from outside it — the market, competitors, trends, economic conditions.

The SWOT Framework



Figure 1.5.1: The SWOT Framework: Strengths, Weaknesses, Opportunities, and Threats.

Fox River Roasters — A Working SWOT

- **Strengths:** Loyal local customer base; visible in-house roasting builds trust; strong word-of-mouth reputation downtown
- **Weaknesses:** Limited marketing budget; no dedicated marketing staff; inconsistent social media presence
- **Opportunities:** Growing downtown Green Bay foot traffic from recent development; increasing consumer interest in locally sourced products; underused loyalty/rewards potential
- **Threats:** National chain competitors nearby with larger ad budgets; rising wholesale coffee bean costs; seasonal swings in downtown foot traffic

Watch Out For

A SWOT that lists true but useless facts. "Weakness: doesn't have unlimited budget" is true of almost every organization you'll study — it doesn't help you make a decision. A strong SWOT entry is specific enough that it points toward an actual strategic implication. Compare "weak social media presence" (specific, actionable — points toward a channel decision in [Chapter 3](#)) with "could improve marketing" (true of everyone, useless).

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1.6: Defining Your Campaign Focus

A situation analysis tells you about the whole organization. Your campaign, however, needs a specific focus — one product, service, or initiative to promote.

Ask yourself:

- What exactly are you promoting? (A new product, a seasonal promotion, an event, a loyalty program?)
- Who are you promoting it to? (Which segment of the organization's broader audience?)
- Why does this campaign matter right now? (What opportunity or need does it respond to?)

Fox River Roasters — Campaign Focus:

Fox River Roasters is preparing to promote a new seasonal loyalty program timed to launch alongside the fall semester, aimed at building repeat visits from downtown professionals and remote workers who already visit occasionally but haven't made the shop part of their daily routine. The opportunity: convert occasional visitors into habitual ones before a national competitor's planned relocation two blocks away.

Notice how this campaign focus connects directly back to the SWOT: it responds to a named opportunity (foot traffic, underused loyalty potential) and a named threat (new competitor). That connection — SWOT to campaign focus — is exactly what a strong situation analysis should produce. If your campaign focus doesn't trace back to something you found in your SWOT, go back and look again.

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1.7: Think Like a Marketer

Every chapter in this playbook ends with a moment to step back from the mechanics and think about your choices the way a working marketer would — not just what you did, but why it makes sense.

Before you move to [Chapter 2](#), be ready to explain:

- Why you selected the organization you did
- Why it's a realistic, workable fit for an eight-week project
- How your emerging campaign idea connects to a real customer need you identified in your situation analysis

If you can't yet answer all three clearly, that's a sign to spend more time here before moving forward — not a reason to panic. This reflection is meant to catch weak foundations early, while they're still cheap to fix.

Chapter 1 Checklist

Before moving to [Chapter 2](#), confirm you have:

1. Chosen an organization with a manageable, well-defined scope
2. Written a company overview (industry, products/services, mission, current customers)
3. Identified your specific campaign focus (what, who, why)
4. Completed a SWOT analysis with specific, actionable entries
5. Drafted your "Think Like a Marketer" reflection
6. Cited your sources

Your Company Overview and Situation Analysis assignment (KCA) in Canvas asks you to submit formal versions of everything above. This chapter gives you the thinking behind the template — the graded assignment itself, with full instructions and the submission checklist, is in your Canvas module.

Looking Ahead

You now understand where your organization stands. In [Chapter 2](#), you'll turn that understanding into direction — defining exactly who you're talking to and what you want your campaign to accomplish. Fox River Roasters knows its strengths, weaknesses, opportunities, and threats. Next, it needs to know precisely who it's trying to reach.

PART 2: ESTABLISH

Course Competency

- Establish target audience and promotional objectives

Chapter 2: Know Your Audience, Define Your Mission

2.1: Objectives Before Tactics

2.2: Setting SMART Objectives

2.3: The Campaign Overview- Name, Theme, and Duration

2.4: Meet Your Customer- Why Personas Beat "Everyone"

2.5: Building Fox River Roasters' Personas

2.6: Connecting Objectives and Personas

2.7: Think Like a Marketer

CHAPTER 2: KNOW YOUR AUDIENCE, DEFINE YOUR MISSION

You know where your organization stands. Now it's time to decide exactly what you're trying to accomplish, and precisely who you need to convince.

Learning Objectives

By the end of this chapter, you will be able to:

1. Write SMART campaign objectives that give every later decision something concrete to aim at
2. Distinguish an objective (what you want to achieve) from a tactic (how you'll achieve it)
3. Build detailed, realistic buyer personas grounded in specific customer insight
4. Explain how objectives and personas work together to guide every remaining chapter in this playbook

Key Terms

SMART Objective

A goal that is Specific, Measurable, Achievable, Relevant, and Time-bound

Campaign Theme

The central creative idea or concept that ties a campaign's messaging together

Buyer Persona

A semi-fictional profile representing a real segment of an organization's target audience, built from research rather than assumption

Target Audience

The specific group of people a campaign is designed to reach and persuade

Value Proposition

The specific benefit an organization offers that solves a customer's problem or meets their need

Objection

A reason a potential customer might hesitate to buy, which a campaign needs to anticipate and address

2.1: Objectives Before Tactics

2.2: Setting SMART Objectives

2.3: The Campaign Overview- Name, Theme, and Duration

2.4: Meet Your Customer- Why Personas Beat "Everyone"

2.5: Building Fox River Roasters' Personas

2.6: Connecting Objectives and Personas

2.7: Think Like a Marketer

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2.1: Objectives Before Tactics

It's easy to confuse activity with progress. A campaign can post daily on social media, run a full-page ad, and mail out a beautiful brochure — and still fail, if none of that activity was aimed at a specific, measurable goal. Tactics are the how. Objectives are the what and why. Skip the objective-setting step, and you'll find yourself justifying tactics after the fact instead of choosing them on purpose.

This is why the KCA sequence in this course puts objectives (this chapter) before any actual creative work (Chapters 3 through 6). Every press release, digital ad, and storyboard you build later should trace back to one of the objectives you set here. If a tactic doesn't support an objective, it doesn't belong in the campaign — no matter how creative it is.

Watch Out For

Falling in love with a tactic before you've set an objective. If you catch yourself thinking "I really want to do a TikTok campaign" before you've decided what the campaign needs to accomplish, pause. The tactic might still be right — but you won't know until you've defined the goal it's supposed to serve

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2.2: Setting SMART Objectives

A SMART objective is built to survive contact with reality — specific enough that everyone agrees what success looks like, and measurable enough that you can prove, at the end of the campaign, whether you got there.

- **Specific** — Names exactly what will change, for whom, or in what area of the business
- **Measurable** — Includes a number or metric you can actually track
- **Achievable** — Realistic given your organization's size, budget, and timeline
- **Relevant** — Connects to something the organization actually needs right now
- **Time-Bound** — Has a clear deadline or campaign window

Compare a vague goal with a SMART one:

- *Vague*: "Get more customers."
- **SMART**: "Generate 100 new loyalty program enrollments during the 8-week campaign period."

The second version tells you exactly what to measure, by when, and lets you know unambiguously whether the campaign worked.

Fox River Roasters — SMART objectives

Recall from [Chapter 1](#) that Fox River Roasters is launching a seasonal loyalty program aimed at converting occasional visitors into daily regulars. Three SMART objectives that support that focus:

- Generate 150 new loyalty program sign-ups within the 8-week campaign period.
- Increase weekday afternoon visits (2–5 p.m.) from downtown remote workers by 20% during the campaign window.
- Grow Instagram engagement (likes, comments, shares) by 25% over the campaign period to support loyalty program awareness.

Notice that all three objectives connect directly back to the campaign focus and SWOT from [Chapter 1](#) — they respond to the specific opportunity (underused loyalty potential, growing foot traffic) rather than generic goals that could apply to any coffee shop anywhere.

Try This

Take one objective you've drafted for your own organization and ask: could a stranger read this and know, without asking you a single follow-up question, exactly what number to check and when to check it? If not, it isn't specific or measurable enough yet.

2.3: The Campaign Overview- Name, Theme, and Duration

Before objectives can guide a team, a campaign needs an identity. Three elements anchor that identity:

- **Campaign Name:** A short, memorable internal (and often external) label for the campaign
- **Campaign Theme or Concept:** The central idea tying every piece of messaging together
- **Campaign Duration:** The specific window the campaign runs, matching your time-bound objectives

Fox River Roasters — Campaign Overview

- **Campaign Name:** "Your Table, Every Day"
- **Theme/Concept:** Positioning Fox River Roasters as the reliable, welcoming daily habit — not just an occasional treat — for downtown workers
- **Duration:** 8 weeks, aligned to the start of the fall semester

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2.4: Meet Your Customer- Why Personas Beat "Everyone"

Every organization is tempted to describe its audience as broadly as possible — after all, more potential customers seems better. But a campaign written for "everyone" ends up meaningfully persuasive to no one. Specific, research-grounded personas force better decisions at every later stage: what tone to use, which channels to prioritize, what objections to address before a customer raises them.

A buyer persona is not a stereotype or a guess — it's a composite built from real patterns in an organization's actual customer base. Each persona should include:

- **Background** — Occupation, family status, lifestyle
- **Demographics** — Age, income, location, education
- **Communication Preferences** — Social media, email, in-person, website, or other channels
- **Challenges** — The problem or need driving their behavior
- **Goals** — What they're trying to achieve
- **Value Proposition** — How your organization solves their specific problem
- **Objections** — Reasons they might hesitate to buy

You'll notice gender isn't on this list. That's intentional. Some persona templates include it, but this playbook leaves it out on purpose: naming a gender too easily invites shortcuts — assuming, for instance, that a busy professional persona must be a certain gender, or that a caregiving-focused persona must be another. The fields above (behavior, needs, communication habits, objections) are what actually drive marketing decisions. If gender genuinely shapes how a specific segment of your organization's real customers behaves — and your research shows that, not your assumptions — you can add it deliberately. Otherwise, leave it out and let the persona be defined by what people do and need, not who marketers might otherwise guess they are.

Field Note

A regional gym chain once assumed its core audience was "people who want to get fit." A closer look at actual membership data revealed two very different groups hiding inside that label: early-morning members squeezing in a workout before work, and evening members using the gym as a social, stress-relief outlet after a long day. Those two groups needed completely different messaging, class schedules, and even different photography in the ads. Treating them as one persona would have made the campaign vague enough to under-serve both.

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2.5: Building Fox River Roasters' Personas

Chapter 1's situation analysis already identified two distinct customer segments hiding inside Fox River Roasters' broader customer base: downtown professionals grabbing coffee on their commute, and remote workers using the shop as a daytime workspace. Rather than write one persona for "coffee drinkers," we'll build one persona for each segment.



Commuter Casey - The Efficient Regular

Table 2.5.1: Persona 1 Characteristics

Occupation	Marketing coordinator at a downtown insurance firm
Family Status	Single, no children
Lifestyle	Fast-paced, values efficiency, health-conscious, walks to work
Age	29
Income	\$42,000
Location	Downtown Green Bay apartment, five-minute walk from the office
Education	Associate degree
Communication Preferences	Instagram, mobile app notifications, quick email — not a heavy Facebook user
Challenges	Limited time in the morning; wants high-quality coffee without a long wait

Goals	A fast, reliable morning routine with an occasional small treat
Value Proposition	Quick, consistent, high-quality coffee on the walk to work, with loyalty rewards for daily visits
Objections	Might default to a faster drive-thru chain if a line forms; unaware the loyalty program exists



Remote Work Riley - The Daytime Regular

Table 2.5.2: Persona 2 Characteristics

Occupation	Freelance graphic designer
Family Status	Married, one child in elementary school
Lifestyle	Works from cafes for a change of scenery and reliable WiFi; values a sense of community
Age	37
Income	\$47,000 (variable, freelance)
Location	Near-downtown neighborhood, a short drive or bike ride in
Education	Bachelor's degree, career change into freelance design
Communication Preferences	Local Facebook groups, email newsletters, in-person conversations with staff

Challenges	Needs a comfortable place to work for several hours without feeling like they've overstayed their welcome
Goals	A productive workspace with good coffee, reliable WiFi, and a sense of belonging
Value Proposition	A loyalty program that rewards longer visits rather than penalizing them, plus a consistently welcoming space
Objections	Concerned about the cost of staying all day on one purchase; a competitor down the street offers more seating and dedicated workspace amenities

Notice how differently these two personas would respond to the same generic ad. Casey wants speed and a reason to keep the morning routine consistent; Riley wants to feel welcome to stay. A single "everyone" message would likely under-serve both — but a loyalty program thoughtfully positioned (rewarding both frequency and duration) can genuinely serve both personas at once.

Meet the Customer

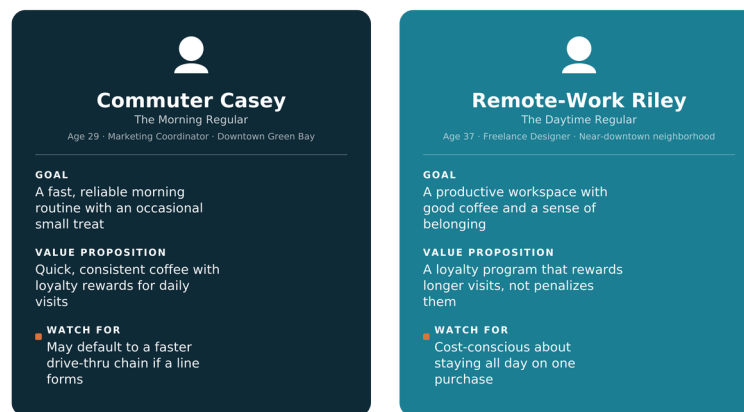


Figure 2.5.1: Customer Personas for Commuter Casey and Remote-Work Riley.

Watch Out For

Writing a persona that's really just "a younger version of the business owner" or a vague stand-in for whoever the organization already imagines its customer to be. If every detail in your persona confirms what you already assumed, look harder at real reviews, social comments, or customer conversations — a persona should occasionally surprise you.

2.6: Connecting Objectives and Personas

Objectives and personas aren't two separate assignments — they're two halves of the same strategic foundation. Your objectives tell you what winning looks like. Your personas tell you who has to change their behavior for that to happen.

Check the connection by asking: does each objective make sense given what you now know about your personas? Fox River Roasters' goal of growing weekday afternoon visits by remote workers only makes sense because Remote-Work Riley's persona revealed exactly that behavior pattern and need. If an objective doesn't connect to something true about at least one persona, it's worth re-examining — either the objective is disconnected from your real audience, or your persona research is incomplete.

From here forward, every chapter in this playbook will ask you to check new decisions against both: does this creative brief ([Chapter 3](#)) serve one of your objectives? Does this press release ([Chapter 4](#)) speak in a way that would resonate with one of your personas? Keep both close at hand — you'll return to them constantly.

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2.7: Think Like a Marketer

Before you move to [Chapter 3](#), be ready to explain:

- How your campaign objectives will help the organization achieve meaningful business results — not just marketing activity, but results that matter to the business
- What customer insights from your personas should guide your campaign decisions going forward

If your objectives could apply to almost any organization, or your personas feel like guesses rather than research-grounded profiles, this is the moment to sharpen both — every chapter from here forward builds on this foundation.

Chapter 2 Checklist

Before moving to Chapter 3, confirm you have:

1. Named your campaign and defined its theme/concept and duration
2. Written at least three SMART objectives
3. Explained the rationale behind each objective
4. Built two complete buyer personas (background, demographics, communication preferences, challenges, goals, value proposition, objections)
5. Checked that your objectives and personas connect to each other and to your [Chapter 1](#) situation analysis

Your IMC Strategy/Objectives and Target Audience/Buyer Personas assignments (KCAs) in Canvas ask you to submit formal versions of everything above. This chapter gives you the thinking behind the templates — the graded assignments themselves, with full instructions and submission checklists, are in your Canvas modules.

Looking Ahead

You now know what you're trying to achieve and exactly who you need to reach. In [Chapter 3](#), you'll translate that strategy into a creative brief and start choosing which channels in the promotional mix will actually carry your message to Casey and Riley.

PART 3: CREATE

Course Competency

- Create content across strategically aligned communication channels

Chapter 3: The Creative Brief and the Channel Mix

- 3.1: Why a Brief, and Why Now
- 3.2: Building a Creative Brief
- 3.3: Choosing Marketing Tactics
- 3.4: Choosing a Promotional Appeal
- 3.5: Building Your Measurement Framework
- 3.6: Think Like a Marketer

Chapter 4: Earning Attention- PR and Digital Channels

- 4.1: Why PR Belongs in an Integrated Campaign
- 4.2: Anatomy of a Press Release
- 4.3: Making It Newsworthy
- 4.4: Fox River Roasters- Sample Press Release
- 4.5: Checking Alignment
- 4.6: Think Like a Marketer

Chapter 5: Reaching Out- Direct Marketing and Broadcast Media

- 5.1: Two Channels, One Message
- 5.2: Anatomy of a Digital Advertisement
- 5.3: Fox River Roasters- Sample Digital Advertisement
- 5.4: Anatomy of a Brochure or Direct Mail Piece
- 5.5: Fox River Roasters- Sample Brochure Layout
- 5.6: Checking Alignment
- 5.7: Think Like a Marketer

Chapter 6: Going Big- Storyboarding and Getting Ready to Launch

- 6.1: Why Storyboard Before You Shoot
- 6.2: Anatomy of a Storyboard Frame
- 6.3: Fox River Roasters- Sample Storyboard
- 6.4: Planning a Realistic Timeline
- 6.5: Fox River Roasters- Sample Timeline
- 6.6: Building a Campaign Budget
- 6.7: Fox River Roasters- Sample Budget
- 6.8: Checking Alignment
- 6.9: Think Like a Marketer

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CHAPTER 3: THE CREATIVE BRIEF AND THE CHANNEL MIX

Strategy without a bridge to execution stays a strategy. The creative brief is that bridge — and it's the last stop before you start building anything customers will actually see.

Learning Objectives

By the end of this chapter, you will be able to:

1. Build a creative brief that translates campaign strategy into clear direction for creative work
2. Select marketing tactics that are appropriate for a specific audience and objective, not just popular or creative
3. Identify a promotional appeal that fits a target audience and campaign message
4. Build a measurement framework — metrics and KPIs tied directly to campaign objectives — that you'll return to throughout the rest of this playbook

Key Terms

Creative Brief

A document that translates campaign strategy into clear direction for everyone producing campaign materials

Key Message

The single core idea a campaign wants the audience to take away, stated in one clear sentence

Call to Action (CTA)

The specific action a campaign wants the customer to take

Promotional Appeal

The emotional or rational angle a campaign uses to motivate customer behavior (e.g., convenience, value, humor, emotion)

Metric

A specific, trackable number used to evaluate performance

KPI (Key Performance Indicator)

A metric selected in advance because it directly reflects progress toward a stated objective

3.1: Why a Brief, and Why Now

3.2: Building a Creative Brief

3.3: Choosing Marketing Tactics

3.4: Choosing a Promotional Appeal

3.5: Building Your Measurement Framework

3.6: Think Like a Marketer

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3.1: Why a Brief, and Why Now

Everything in [Chapters 1](#) and [2](#) lived inside your head and your notes: a situation analysis, a set of objectives, two personas. None of it has yet been translated into something a designer, copywriter, or video editor could actually use. That's the creative brief's job.

In professional settings, creative briefs exist because campaigns are rarely built by one person. A marketing manager, a designer, a copywriter, and a social media coordinator all need to row in the same direction without a dozen meetings to re-explain the strategy every time. A strong brief means someone who reads only this one document could accurately build a piece of your campaign without ever talking to you directly.

Watch Out For

Writing a brief that only makes sense to you. If a classmate read your creative brief cold, with no other context, could they correctly guess your key message and tone? If not, it's not ready — a brief that requires verbal explanation to make sense has failed its one job.

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3.2: Building a Creative Brief

A complete creative brief answers nine questions. Each one should be short — a brief is a compass, not a novel.

The Creative Brief, At a Glance

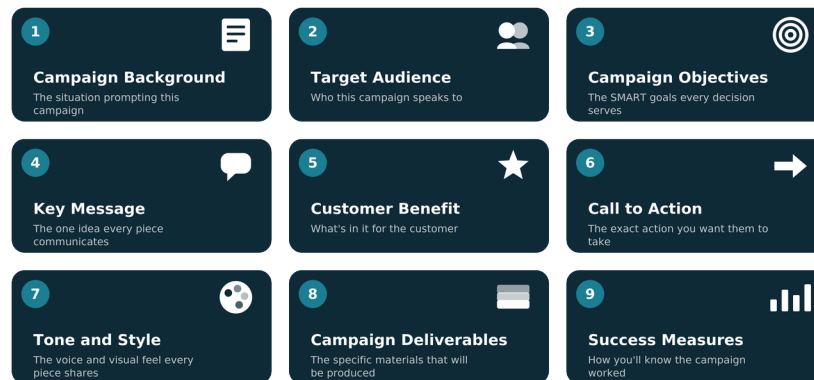


Figure 3.2.1: The Creative Brief.

- **Campaign Background:** The situation prompting this campaign, drawn from your Chapter 1 analysis
- **Target Audience:** Who this campaign speaks to, drawn from your [Chapter 2](#) personas
- **Campaign Objectives:** Your SMART objectives from [Chapter 2](#)
- **Key Message:** The one idea every piece of the campaign should communicate
- **Customer Benefit:** What's in it for the customer, specifically
- **Call to Action:** The exact action you want the customer to take
- **Tone and Style:** The voice and visual feel every piece should share
- **Campaign Deliverables:** The specific materials that will be produced
- **Success Measures:** How you'll know it worked — a preview of [page 3.5](#)

Fox River Roasters - Creative Brief

Table 3.2.1: Creative Brief Example

Campaign Background	Fox River Roasters has loyal but occasional customers and an underused loyalty program, while a national competitor plans to open two blocks away.
Target Audience	Downtown professionals on tight morning schedules (Commuter Casey) and remote workers seeking a daytime workspace (Remote-Work Riley)
Campaign Objectives	150 new loyalty sign-ups; 20% increase in weekday afternoon remote-worker visits; 25% growth in Instagram engagement — all within 8 weeks
Key Message	Fox River Roasters is your table, every day — not just an occasional stop

Customer Benefit	Faster rewards for regulars, and a welcoming space that values a long visit as much as a quick one
Call to Action	Sign up for the loyalty program in-store or via the shop's website
Tone and Style	Warm, local, unpretentious — photography and copy should feel like a neighbor talking to a neighbor, not a national ad campaign
Campaign Deliverables	Press release, digital advertisement, brochure/direct mail piece, commercial storyboard
Success Measures	Loyalty sign-ups, weekday afternoon visit counts, Instagram engagement rate, reward redemption rate (see Section 3.5)

Field Note

A regional nonprofit once handed three different freelancers a one-line project description instead of a brief and got back three unusable, mismatched drafts — different tone, different call to action, none reflecting the actual campaign goal. The fix wasn't better freelancers. It was a real brief. Once the nonprofit started supplying a one-page brief with a clear key message and CTA, revision rounds dropped sharply and turnaround time improved. The brief is often the cheapest fix available to a campaign in trouble.

3.3: Choosing Marketing Tactics

A tactic is not automatically right just because it's popular, cheap, or fun to make. A strong tactic choice can answer four questions clearly: What is it? Why does it fit this audience? How does it support an objective? What action should it drive?

Fox River Roasters' creative brief calls for four deliverables, each mapped to an upcoming chapter in this playbook:

Public Relations — Press Release ([Chapter 4](#))

- **What:** A local media pitch announcing the new loyalty program launch
- **Why this audience:** Local press coverage builds third-party credibility that a paid ad can't — useful for reaching both Casey and Riley through channels they already trust
- **Supports objective:** Loyalty sign-ups (Obj. 1) by driving initial awareness
- **Desired action:** Visit the shop or website to learn about the loyalty program

Digital Advertising ([Chapter 5](#))

- **What:** A targeted social/display ad promoting loyalty program sign-up
- **Why this audience:** Casey is reachable primarily through Instagram and mobile notifications
- **Supports objective:** Loyalty sign-ups (Obj. 1) and Instagram engagement (Obj. 3)
- **Desired action:** Tap through to sign up

Direct Mail/Brochure ([Chapter 5](#))

- **What:** A printed piece distributed to nearby offices and left in-store
- **Why this audience:** Reaches downtown office workers who may not follow the shop on social media
- **Supports objective:** Weekday afternoon visits (Obj. 2)
- **Desired action:** Bring the piece in for a first loyalty punch/stamp

Video/Commercial Storyboard ([Chapter 6](#))

- **What:** A short social video showing a day in the life of a Fox River Roasters regular
- **Why this audience:** Shows, rather than tells, the welcoming daily-habit positioning both personas respond to
- **Supports objective:** Instagram engagement (Obj. 3)
- **Desired action:** Share or comment, and visit to experience it firsthand

Try This

For each tactic you're considering for your own campaign, try to finish this sentence honestly: "I'm choosing this because my persona ___, and it supports my objective to ___." If you can't fill in both blanks specifically, the tactic isn't ready to make the list yet.

3.4: Choosing a Promotional Appeal

Every campaign message leans on some kind of appeal to move people to act. Common appeals include emotional, rational, fear, humor, convenience, value/savings, and social responsibility. Choosing one deliberately (rather than defaulting to whatever feels natural to write) keeps messaging consistent across every deliverable.

Fox River Roasters — promotional appeal: Value/savings appeal, layered with convenience.

This fits both personas without contradiction: Casey is motivated by a fast, reliable routine that now also earns rewards (value plus convenience), while Riley is motivated by a loyalty structure that makes staying longer feel worthwhile rather than costly (value). Every deliverable — the press release, the ad, the brochure, the video — should reinforce this same appeal rather than switching messages piece to piece.

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3.5: Building Your Measurement Framework

Here's a rule worth remembering for the rest of this course: if you can't measure it, you can't prove it worked. Before any creative work goes out into the world, decide exactly how you'll know whether it succeeded.

A strong measurement framework selects metrics that map directly back to specific objectives — not just whatever numbers happen to be easy to pull from a dashboard. For Fox River Roasters:

Table 3.5.1: Fox River Roasters Metrics

Metric	What It Measures	Supports Objective
Loyalty program sign-ups	Number of new enrollments during the campaign	Obj. 1 — 150 new sign-ups
Weekday afternoon visit counts	POS transaction volume, 2–5 p.m., weekdays	Obj. 2 — 20% increase in remote-worker visits
Instagram engagement rate	Likes, comments, and shares per post	Obj. 3 — 25% engagement growth
Loyalty reward redemption rate	Percentage of enrolled members who redeem a reward	Obj. 1 — confirms sign-ups translate to real repeat behavior

From Objective to Proof

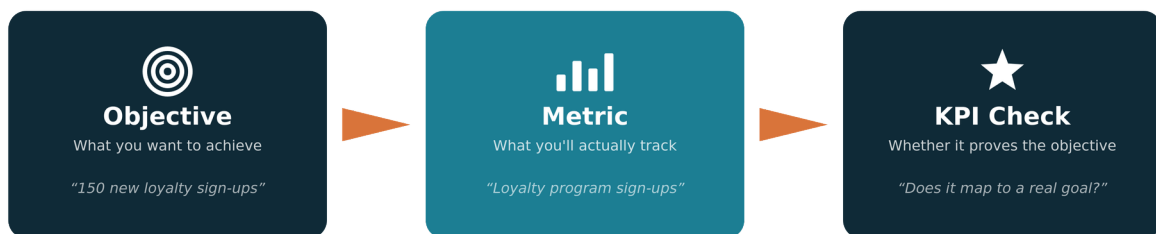


Figure 3.5.1: From Objective to Proof: Objective, metric, KPI check.

Notice that every metric traces back to one of the three SMART objectives from [Chapter 2](#). That traceability is what makes a measurement framework useful instead of decorative — a client or manager should be able to look at any metric on this list and know immediately which business goal it's proving out.

Watch Out For

Picking metrics because they're easy to track, not because they matter. Social media follower counts are simple to check but rarely prove much on their own. Engagement rate, conversion, and sign-ups tell you far more about whether the campaign is actually changing behavior.

Hold onto this framework. You'll come back to it directly in [Chapter 7](#), when you audit your finished campaign against these same metrics before your final presentation. Nothing new to learn there — just this same framework, applied to your own results.

3.6: Think Like a Marketer

Before you move to [Chapter 4](#), be ready to explain: why is clear communication important when working with creative teams? Think concretely — what specifically goes wrong on a real production timeline when a brief is vague, and how does a clear brief prevent it?

Chapter 3 Checklist

Before moving to [Chapter 4](#), confirm you have:

1. Written a complete creative brief (background, audience, objectives, key message, benefit, CTA, tone/style, deliverables, success measures)
2. Selected at least four marketing tactics, each explained by what/why/how/desired action
3. Identified one primary promotional appeal and explained why it fits your audience and message
4. Identified at least four metrics/KPIs, each tied to a specific campaign objective
5. Drafted your Think Like a Marketer reflection

Your Creative Brief and Marketing Tactics/Measuring Results assignments (KCAs) in Canvas ask you to submit formal versions of everything above. This chapter gives you the thinking behind the templates — the graded assignments themselves, with full instructions and submission checklists, are in your Canvas modules.

Looking Ahead

You now have a blueprint the rest of your campaign can build from: a clear brief, chosen tactics, an appeal, and a measurement framework you'll return to later. In [Chapter 4](#), you'll put that blueprint to work for the first time — earning attention through public relations and digital channels.

CHAPTER 4: EARNING ATTENTION- PR AND DIGITAL CHANNELS

A paid ad says what you want people to believe. Earned media works because someone else says it for you.

Learning Objectives

By the end of this chapter, you will be able to:

1. Explain why earned media builds a kind of credibility paid advertising can't
2. Write a press release containing all the components a journalist or editor expects to see
3. Evaluate whether an announcement is genuinely newsworthy or just a promotional pitch in disguise
4. Check a press release for alignment with a campaign's objectives, personas, creative brief, and promotional appeal

Key Terms

Press Release

A written announcement distributed to media outlets to generate news coverage of an organization's announcement

Earned Media

Publicity gained through editorial coverage rather than paid placement

Dateline

The city and date line at the start of a press release establishing when and where the news originates

Lead Paragraph

The opening paragraph of a press release, answering who, what, when, where, and why

Boilerplate

A brief, standard organizational description included at the end of a press release

Newsworthiness

The quality of being genuinely interesting or useful to an outside audience, not just promotional

4.1: Why PR Belongs in an Integrated Campaign

4.2: Anatomy of a Press Release

4.3: Making It Newsworthy

4.4: Fox River Roasters- Sample Press Release

4.5: Checking Alignment

4.6: Think Like a Marketer

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4.1: Why PR Belongs in an Integrated Campaign

Recall the promotional mix from [Chapter 1](#): advertising is paid and controlled, while public relations is earned and mediated by a third party. That difference matters more than it might first appear. When a brand says "we're great," customers discount it automatically — it's an ad, and everyone knows ads are trying to sell something. When a local news outlet says the same thing, customers believe it, because a journalist chose to cover it on its own merits.

This is why press releases exist even in an era when any organization can post directly to its own social channels. A press release isn't just a public post — it's a pitch, aimed at an editor or reporter, asking them to independently decide your news is worth covering. If they do, you get something advertising money can't directly buy: credibility.

Field Note

A small nonprofit food pantry once ran paid social ads asking for donations with modest results. A single well-placed press release about a record-breaking donation drive, picked up by a local news station, drove more donations in one week than a month of paid ads — not because the message was different, but because it came from a source people trusted more than an ad.

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4.2: Anatomy of a Press Release

A press release follows a predictable structure editors expect. Skipping a piece doesn't just look unprofessional — it can get your pitch ignored entirely.

- **Headline:** Clear and specific enough that an editor understands the announcement without reading further
- **Dateline:** City and date, e.g., "GREEN BAY, Wis. — September 8, 2026"
- **Lead Paragraph:** Answers who, what, when, where, and why in the first few sentences
- **Supporting Information:** Additional detail that expands on the announcement — numbers, context, background
- **Quote:** At least one realistic quote from someone at the organization, adding voice and credibility
- **Call to Action:** Tells the reader what to do next — visit, sign up, attend, learn more
- **Organization Boilerplate:** A short standard paragraph describing the organization, used consistently across releases

Minimum length: three to four well-developed paragraphs — enough to be substantive, not so much that an editor loses interest before reaching the point.

Anatomy of a Press Release



Figure 4.2.1: Anatomy of a Press Release.

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4.3: Making It Newsworthy

The single most common mistake in a student's first press release is writing an advertisement and calling it news. An editor's job is to serve their audience, not your marketing goals — so the announcement has to be genuinely interesting or useful to someone who has never heard of your organization and doesn't care about your sales numbers.

Ask: would a stranger reading the local paper care about this, or does it only matter to people who already do business with us? "We're offering 10% off" is not news. "We're launching a program that changes how the community can access X" might be, if there's a real local angle.

Watch Out For

Burying the actual news under sales language. Phrases like "don't miss this incredible offer" belong in an ad, not a press release. If your headline reads like a coupon, rewrite it to lead with the actual news value — the launch, the partnership, the milestone — and save the promotional tone for your digital ad in [Chapter 5](#).

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4.4: Fox River Roasters- Sample Press Release

This sample follows directly from the creative brief built in [Chapter 3](#) — same key message, same call to action, same warm and local tone.

Example 4.4.1

FOR IMMEDIATE RELEASE

Fox River Roasters Launches "Your Table, Every Day" Loyalty Program to Reward Downtown Regulars

GREEN BAY, Wis. — September 8, 2026 — Fox River Roasters, an independently owned coffee shop on Green Bay's Olde Main Street, today announced the launch of "Your Table, Every Day," a new loyalty program designed to reward the downtown professionals and remote workers who make the shop part of their daily routine. The program begins September 15 and is open to any customer who signs up in-store or online.

The program comes as downtown Green Bay continues to see growing foot traffic from new development, and as Fox River Roasters looks to deepen its relationship with regulars ahead of a busy fall season. Members earn a stamp with every visit and receive a free drink after their tenth visit, with additional perks planned for members who use the shop as a daytime workspace during weekday afternoons.

"This neighborhood has supported us one cup at a time since we opened, and we wanted a way to say thank you that actually means something," said Maria Delgado, owner of Fox River Roasters. *"Whether you're grabbing coffee on your way to work or spending the afternoon here with your laptop, this is our way of making sure you always have a table."*

Customers can sign up for the "Your Table, Every Day" loyalty program in-store or at foxriverroasters.example.com starting September 15.

About Fox River Roasters: Fox River Roasters is an independently owned coffee shop located on Olde Main Street in downtown Green Bay, Wisconsin. The shop roasts its coffee in-house and sources beans through direct, traceable relationships with growers. Fox River Roasters has served the downtown community since its founding.

Notice the through-line from Chapter 3's creative brief: the key message ("your table, every day"), the warm and local tone, and the call to action (sign up in-store or online) all appear here exactly as specified. Nothing in this release contradicts or drifts from that brief.

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4.5: Checking Alignment

Before submitting a press release — or any deliverable for the rest of this course — run it against four checks:

- **Objectives:** Does this support at least one SMART objective? (Here: loyalty sign-ups, Obj. 1)
- **Personas:** Would Casey or Riley find this relevant and worth reading? (Here: both — the release speaks to commuters and daytime workspace users by name)
- **Creative Brief:** Does the tone, key message, and CTA match what the brief specifies?
- **Promotional Appeal:** Does it reflect the value/convenience appeal chosen in [Chapter 3](#), rather than introducing a new angle?

This four-part check will come up again in every remaining chapter. Getting in the habit now saves a lot of revision later — especially in [Chapter 7](#), when you'll run this same check across your entire campaign at once.

Try This

Read your own press release draft out loud. If you can't point to the exact sentence that connects to a specific persona's challenge or goal, the release is still living at the level of "good general PR" rather than being genuinely tied to your campaign strategy

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4.6: Think Like a Marketer

Before you move to [Chapter 5](#), be ready to explain: what makes this announcement newsworthy for your target audience? Why should people who don't already know your organization care enough to read past the headline?

Chapter 4 Checklist

Before moving to [Chapter 5](#), confirm you have:

1. Chosen a press release topic that supports your campaign objectives
2. Written a clear, newsworthy headline
3. Included a proper dateline
4. Written a lead paragraph answering who, what, when, where, and why
5. Added supporting information and at least one realistic quote
6. Included a call to action and an organization boilerplate
7. Reached a minimum of three to four substantive paragraphs
8. Checked alignment against your objectives, personas, creative brief, and promotional appeal
9. Drafted your Think Like a Marketer reflection

Your Press Release assignment (KCA) in Canvas asks you to submit a formal version of everything above. This chapter gives you the thinking behind the template — the graded assignment itself, with full instructions and the submission checklist, is in your Canvas module.

Looking Ahead

You've earned attention through a channel that runs on credibility rather than a paid budget. In [Chapter 5](#), you'll shift to two channels that let you control the message directly — a digital advertisement and a brochure or direct mail piece — while keeping the same brief, personas, and appeal front and center.

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CHAPTER 5: REACHING OUT- DIRECT MARKETING AND BROADCAST MEDIA

A press release earns attention through someone else's voice. Now it's time to speak directly — with your own message, your own design, and your own call to action.

Learning Objectives

By the end of this chapter, you will be able to:

1. Design a static digital advertisement that clearly reflects a campaign's brief, persona, and appeal
2. Design a brochure or direct mail piece that delivers more depth than a quick digital ad can
3. Write a strategic rationale connecting a creative execution back to audience, brand image, message, and placement
4. Explain why a campaign benefits from pairing a fast-attention channel with a slower, detail-rich one

Key Terms

Static Digital Ad

A single-image advertisement (not video or animated) placed on a digital platform

Promotional Offer

A specific incentive — a discount, free item, or program enrollment — designed to prompt action

Ad Placement

The specific platform or location where an advertisement will run

Direct Mail

A physical piece (postcard, flyer, self-mailer) delivered directly to a prospective customer

Delivery Method

How a brochure or direct mail piece physically reaches its audience

5.1: Two Channels, One Message

5.2: Anatomy of a Digital Advertisement

5.3: Fox River Roasters- Sample Digital Advertisement

5.4: Anatomy of a Brochure or Direct Mail Piece

5.5: Fox River Roasters- Sample Brochure Layout

5.6: Checking Alignment

5.7: Think Like a Marketer

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5.1: Two Channels, One Message

A digital ad and a brochure serve different jobs in the same campaign. A digital ad has roughly two seconds to stop a scroll — it has to be immediate, visual, and simple. A brochure or direct mail piece can ask for more of someone's attention, so it can carry more detail: how a program works, what makes the organization different, full contact information.

The risk in using two very different formats is that they start to feel like two different campaigns. The fix is discipline: both pieces should trace back to the exact same creative brief from [Chapter 3](#) — same key message, same tone, same call to action — even though they look and read differently.

Anatomy: Digital Ad vs. Brochure

Digital Ad	Brochure
1 Brand Identification Clear enough that a scroller still knows who it's from	1 Brand Identification Consistent with the digital ad's visual identity
2 Headline / Primary Message The one line doing the most work to stop the scroll	2 Headline / Key Message Same core message, with a bit more room to breathe
3 Visual Element(s) Supports the message rather than competing with it	3 Product / Offer Description Enough detail for someone unfamiliar with the offer
4 Promotional Offer A specific reason to act now	4 Customer Benefits What's in it for them, spelled out rather than implied
5 Call to Action Sign up, shop now, learn more	5 Visual Element(s) Supporting imagery consistent with the campaign's look
6 Brand-Consistent Design Colors, fonts, and tone matching the rest of the campaign	6 Contact Information Address, hours, website — everything needed to act
	7 Call to Action The same next step used elsewhere in the campaign

Figure 5.1.1: Anatomy of a Digital Ad versus a Brochure.

Watch Out For

Treating each new deliverable as a fresh creative opportunity to try a new idea. If your digital ad's headline and your brochure's headline could belong to two unrelated organizations, you've drifted from your brief. Consistency, not novelty, is what makes a campaign feel integrated.

5.2: Anatomy of a Digital Advertisement

A strong static digital ad includes:

- **Organization or Brand Identification:** Clear enough that someone scrolling quickly still registers who it's from
- **Headline or Primary Message:** The one line doing the most work to stop the scroll
- **Visual Element(s):** An image or illustration supporting (not competing with) the message
- **Promotional Offer or Incentive:** A specific reason to act now — a discount, loyalty incentive, or limited-time offer
- **Call to Action:** A short, direct instruction: sign up, shop now, learn more
- **Design Elements Supporting Brand Image:** Colors, fonts, and tone consistent with the rest of the campaign

Remember: this course evaluates strategic thinking, audience fit, and message clarity — not professional design skill. A simple, clear layout that hits every required element beats an elaborate one that loses the message.

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5.3: Fox River Roasters- Sample Digital Advertisement



Figure 5.3.1: Digital Advertisement for Fox River Roasters

This ad is deliberately simple: one clear headline, one visual, one offer, one action. It doesn't try to say everything the brochure will say — it only needs to stop the scroll and prompt a next step.

Advertising Rationale

Table 5.3.1: Advertisement Alignment

Target Audience/Persona	Commuter Casey — reachable primarily through Instagram and mobile notifications, motivated by speed and a reason to keep a daily routine consistent
Brand Image	Warm and approachable rather than slick or corporate — consistent with the shop's local, neighborhood identity
Message Strategy	"Your Table, Every Day" reframes an occasional stop as a daily habit worth being rewarded for — directly relevant to a persona who already visits, but not yet daily
Placement	Instagram feed and Stories — matches Casey's stated communication preferences and allows visual, mobile-first delivery
Campaign Alignment	Supports Objective 1 (150 new loyalty sign-ups); desired action is an immediate sign-up tap-through

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5.4: Anatomy of a Brochure or Direct Mail Piece

A brochure or direct mail piece includes:

- **Organization or Brand Identification:** Consistent with the digital ad's visual identity
- **Headline or Key Message:** The same core message as the rest of the campaign, expressed with a bit more room to breathe
- **Description of the Product, Service, Event, or Promotion:** Enough detail that someone unfamiliar with the offer understands it fully
- **Benefits to the Customer:** What's in it for them, spelled out rather than implied
- **Visual Element(s):** Supporting imagery or icons consistent with the campaign's look
- **Contact Information:** Address, hours, website — everything needed to act
- **Call to Action:** The specific next step, matching the one used elsewhere in the campaign

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5.5: Fox River Roasters- Sample Brochure Layout

A tri-fold brochure is really three small documents working together: a front panel that has to earn a second look, an inside spread that does the explaining, and a back panel that closes the loop with practical details.

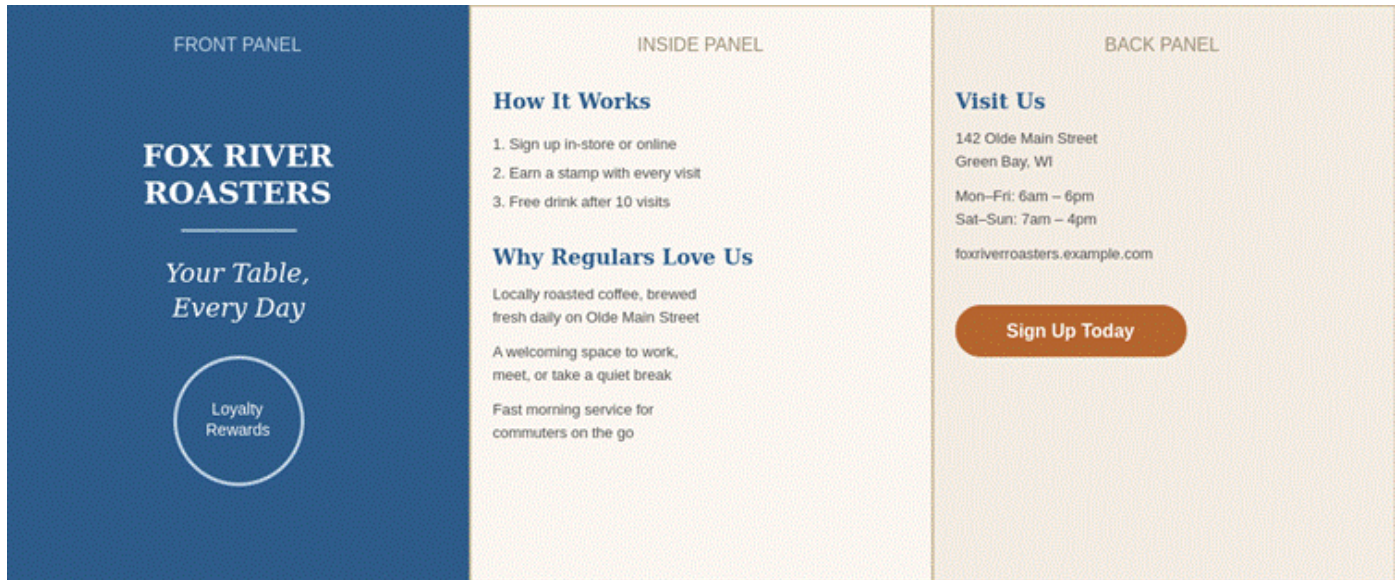


Figure 5.5.1: Depiction of a Tri-Fold Brochure for Fox River Roasters

Notice the front panel doesn't try to explain the whole loyalty program — it just repeats the campaign's key message and identity, the same job a headline does in the digital ad. All of the detail work happens once the reader has already opened the piece.

Strategic Rationale

Table 5.5.1: Strategy Alignment

Brand Image	Same warm, local identity as the digital ad — consistent color palette, serif wordmark, and unhurried tone
Message Strategy	Expands on "Your Table, Every Day" with the specific mechanics (how to earn a stamp, what the reward is) that a quick digital ad can't fit
Delivery Method	Distributed in-store at the register and left in nearby downtown office break rooms with permission — reaches commuters like Casey during their existing routine, without requiring a new destination
Campaign Alignment	Supports Objective 2 (weekday afternoon visits) by explicitly inviting remote workers to treat the shop as a workspace; complements the digital ad by giving interested customers a physical reminder and full details

Field Note

A regional dental practice found that its direct mail piece consistently outperformed its digital ads for one specific action: scheduling a first appointment. The reason wasn't the design — it was that scheduling an appointment felt like a bigger commitment than a click, and people wanted more information in hand before making it. Match the channel to how big a decision you're asking someone to make.

5.6: Checking Alignment

Run both pieces through the same four-part check from [Chapter 4](#):

- **Objectives** — Does each piece support a specific SMART objective?
- **Personas** — Would Casey or Riley recognize themselves in this, specifically?
- **Creative Brief** — Same key message, tone, and CTA as the brief specifies?
- **Promotional Appeal** — Still reflecting value/convenience, not a new angle?

Try This

Put your digital ad and your brochure side by side. Cover the logos. Could a classmate tell both pieces came from the same campaign? If not, look for the specific word, color, or image choice breaking the connection, and fix that one thing rather than starting over.

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5.7: Think Like a Marketer

Before you move to [Chapter 6](#), be ready to explain two things:

- Why would your target audience stop scrolling, pay attention to your digital ad, and take action, when they're exposed to thousands of competing messages daily?
- Why is a brochure or direct mail piece a good investment for this campaign — what can it communicate that a quick digital ad can't?

Chapter 5 Checklist

Before moving to [Chapter 6](#), confirm you have:

1. Created a static digital advertisement with brand ID, headline, visual, offer, and CTA
2. Written an advertising rationale covering audience/persona, brand image, message strategy, placement, and campaign alignment
3. Created a brochure or direct mail piece with brand ID, headline, description, benefits, visuals, contact info, and CTA
4. Written a strategic rationale covering brand image, message strategy, delivery method, and campaign alignment
5. Checked both pieces against your objectives, personas, creative brief, and promotional appeal
6. Drafted your Think Like a Marketer reflections

Your Digital Advertisement and Brochure/Direct Mail Piece assignments (KCAs) in Canvas ask you to submit formal versions of everything above. This chapter gives you the thinking behind the templates — the graded assignments themselves, with full instructions and submission checklists, are in your Canvas modules.

Looking Ahead

You've now built two very different pieces that still sound like the same campaign. In [Chapter 6](#), you'll add a third dimension — a commercial storyboard — and start thinking about the timeline and budget that will actually get your campaign into the world.

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CHAPTER 6: GOING BIG- STORYBORADING AND GETTING READY TO LAUNCH

A great campaign idea means nothing without a plan to actually make it, pay for it, and put it in front of people on schedule.

Learning Objectives

By the end of this chapter, you will be able to:

1. Build a commercial storyboard that translates campaign messaging into visual storytelling
2. Explain how a storyboard's visuals, audio, and key message work together frame by frame
3. Build a realistic campaign timeline covering both development and execution activities
4. Build a campaign budget with reasonable cost estimates tied to specific objectives

Key Terms

Storyboard

A frame-by-frame visual plan for a video, used to plan a commercial before any filming happens

Frame

One panel of a storyboard, representing a single shot or moment in the commercial

Milestone

A specific, dated point marking major progress in a campaign timeline

Development Activity

Work that happens before a campaign launches — planning, design, production

Execution Activity

Work that happens once a campaign is live — advertising, PR distribution, mailings, events

Budget Rationale

The explanation for why resources are allocated the way they are across a campaign

6.1: Why Storyboard Before You Shoot

6.2: Anatomy of a Storyboard Frame

6.3: Fox River Roasters- Sample Storyboard

6.4: Planning a Realistic Timeline

6.5: Fox River Roasters- Sample Timeline

6.6: Building a Campaign Budget

6.7: Fox River Roasters- Sample Budget

6.8: Checking Alignment

6.9: Think Like a Marketer

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6.1: Why Storyboard Before You Shoot

Video is expensive and time-consuming to produce, and mistakes are costly to fix after the fact. A storyboard lets a team catch problems — a confusing sequence, a missing call to action, a mismatch between visuals and message — while all it costs to fix is an eraser, not a reshoot.

You are not being asked to produce a professional video in this course. You're being asked to think like a marketer: to plan a commercial precisely enough that someone else could film it and get the message right without guessing.

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6.2: Anatomy of a Storyboard Frame

Each frame in a storyboard should include three things:

- **Visual Description:** What the viewer sees — setting, characters, action, camera framing
- **Audio/Dialogue:** What the viewer hears — dialogue, voiceover, music, or sound effects
- **Key Message:** What that specific frame is doing for the overall story — not just what's happening, but why it's there

A minimum of six frames is required — enough to tell a complete, coherent story with a beginning, middle, and end, including a clear call to action in the final frame.

Anatomy of a Storyboard Frame



Minimum six frames — a clear beginning, middle, and end, with a call to action in the last frame.

Figure 6.2.1: Anatomy of a Storyboard Frame: Visual Description, Audio/Dialogue, and Key Message.

Watch Out For

A storyboard that's really just six pictures of the product with no story connecting them. Viewers remember stories, not feature lists. If you removed the dialogue from your storyboard, could someone still follow what's happening and why they should care? If not, the visuals aren't doing enough work yet.

6.3: Fox River Roasters- Sample Storyboard

Commercial Concept: "A Day at Fox River Roasters" follows two regulars — one grabbing coffee on a fast morning commute, one settling in for an afternoon of work — to show that the shop, and its new loyalty program, has a place for both kinds of days.

Table 6.3.1: Storyboard Frames

Frame	Visual Description	Audio/Dialogue	Key Message
1	Exterior shot, early morning. Warm light on Olde Main Street. Casey walks toward the shop's door.	Soft acoustic music, no dialogue.	Establishes a real, specific neighborhood setting.
2	Interior counter. Barista hands Casey a to-go cup and stamps a loyalty card.	Barista: "Same order — and that's stamp number nine!"	Rewards build naturally with every visit.
3	Close-up on the loyalty card, one stamp away from a free drink.	Soft chime sound effect.	Makes progress toward the reward visible and satisfying.
4	Time transition — midday light. Riley enters, laptop bag over one shoulder, settles into a corner table.	Riley (quietly, to self): "Perfect spot, as always."	The shop welcomes a second kind of regular, not just morning commuters.
5	Wide shot of the shop, both commuters and laptop workers visible, everyone occupied and comfortable.	Voiceover: "Whether you're grabbing coffee on the way to work, or spending the afternoon getting things done—"	Positions the shop for both personas at once, without picking one over the other.
6	Logo animation over a warm still shot of the counter. Text on screen: "Your Table, Every Day."	Voiceover: "—there's always a table for you. Sign up for our loyalty program today."	Delivers the campaign tagline and a direct call to action.

Commercial Notes

Table 6.3.2: Notes on Commercial Concept

Brand Image	Warm, unhurried, community-focused — the commercial avoids a hard-sell tone in favor of a slice-of-life feel
Campaign Theme	"Your Table, Every Day" — reinforced visually by showing two different customers, two different times of day, one consistent welcome

Connection to Objectives

Frame 6's CTA directly supports Objective 1 (loyalty sign-ups); showing Riley's afternoon visit supports Objective 2 (weekday afternoon visits); the video itself is designed for social sharing, supporting Objective 3 (Instagram engagement)

6.4: Planning a Realistic Timeline

A campaign timeline needs two distinct kinds of activity. Development activities happen before launch — planning, design, and production. Execution activities happen once the campaign is live — the actual advertising, PR outreach, and mailings customers will see. A timeline that only shows execution dates hides all the lead time a campaign actually requires.

Sequencing matters too: some tactics need to happen before others can work. A press release timed to go out with the loyalty program launch does more good than one that runs three weeks after customers have already started asking about it.

6.5: Fox River Roasters- Sample Timeline

Table 6.5.1: Week-by-Week Activity Timeline

Week	Activity	Type
1	Finalize creative brief, messaging, and loyalty program mechanics; order loyalty card materials	Development
2	Design digital ad and brochure; film and edit commercial	Development
3	Distribute press release to local media; soft-launch loyalty program in-store	Execution (milestone: campaign launch)
4	Launch digital ad on Instagram; distribute brochures in-store and to nearby offices	Execution
5	Release commercial video on social media	Execution
6	Mid-campaign check-in — review early metrics, adjust ad spend if needed	Execution (milestone: mid-campaign review)
7	Targeted reminder posts/emails to customers who haven't yet redeemed a reward	Execution
8	Final push promotion; close out campaign and compile results	Execution (milestone: campaign close)

Campaign Timeline

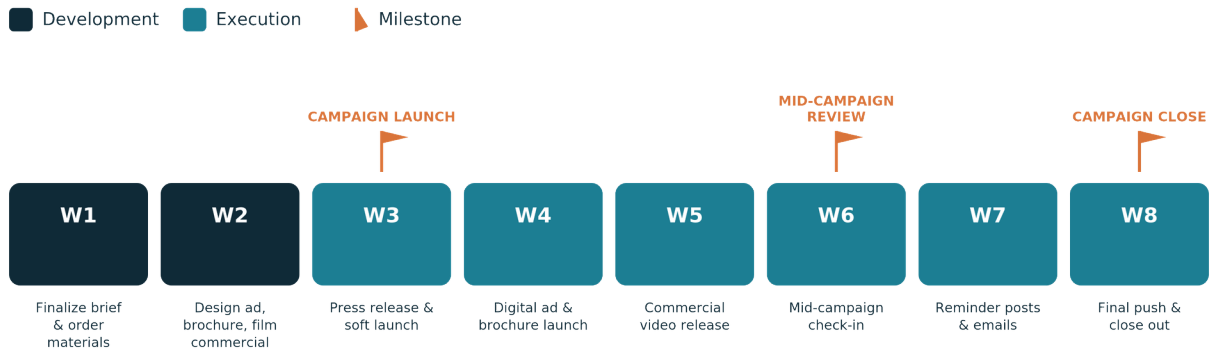


Figure 6.5.1: Campaign Timeline including launch, mid-campaign review, and campaign close.

Notice that development work is front-loaded into Weeks 1–2, before anything reaches a customer — this matches the sequence you’ve followed in this playbook, where strategy (Chapters 1–3) came before any customer-facing materials (Chapters 4–6).

6.6: Building a Campaign Budget

A budget translates strategy into resource decisions. It doesn't need real vendor quotes — reasonable, defensible estimates are the goal. For each line item, identify the activity, estimate the cost, note when the expense occurs, and explain why it supports an objective.

Field Note

A regional nonprofit once built a beautifully designed campaign budget that allocated most of its funds to a polished video and almost nothing to actually distributing it. The video was excellent — and almost no one saw it. A budget has to fund reach, not just production.

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6.7: Fox River Roasters- Sample Budget

Table 6.7.1: Itemized Budget

Item	Estimated Cost	Timing	Supports
Loyalty program materials (cards, in-store signage)	\$200	Week 1	Obj. 1 — sign-ups
Graphic design (digital ad + brochure)	\$400	Week 2	Obj. 1, 2 — consistent creative
Video production (commercial)	\$600	Weeks 2–3	Obj. 3 — shareable content
Printing (brochures/direct mail)	\$250	Week 2	Obj. 2 — office distribution
Public relations / media outreach	\$150	Week 3	Obj. 1 — earned awareness
Direct mail / brochure distribution	\$100	Week 4	Obj. 2 — reaches offices directly
Digital advertising spend (Instagram)	\$500	Weeks 4–8	Obj. 1, 3 — sustained reach
Contingency	\$150	As needed	Covers reasonable overages

Total estimated budget: \$2,350

Budget Rationale

Table 6.7.2: Budget Alignment

Resource Allocation	The largest single investments are video production and digital ad spend, together representing nearly half the budget
Why These Tactics	Video and digital ads carry the campaign's reach and shareability, directly supporting the Instagram engagement objective and sustaining awareness across the full 8-week window, not just at launch
Supports Objectives and Audience	Lower-cost, high-credibility tactics (PR, in-store signage) are used to build trust cheaply, while paid reach (digital ads) is reserved for driving volume toward the loyalty sign-up goal — an efficient allocation for a small, single-location business

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6.8: Checking Alignment

Budget Allocation

Total estimated budget **\$2,350**

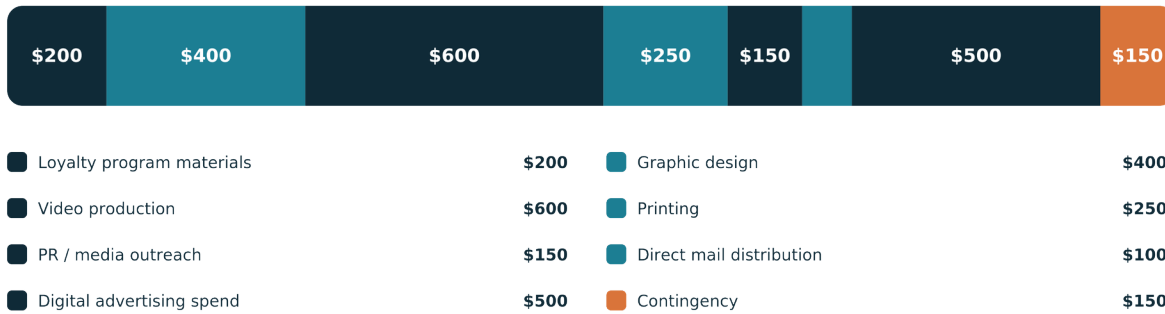


Figure 6.8.1: Budget Allocation example.

Run the storyboard, timeline, and budget through the same check used since [Chapter 4](#) — plus one addition specific to this chapter:

- **Objectives, personas, creative brief, and appeal** — Still consistent across every deliverable?
- **Feasibility** — Could this timeline and budget actually be executed by a real small organization, or does it assume unlimited time and money?

Try This

Imagine explaining your budget to a skeptical manager who controls the money. For your single largest line item, can you say in one sentence why it's worth the cost? If you can't, that's the number to revisit before you submit.

6.9: Think Like a Marketer

Before you move to [Chapter 7](#), be ready to explain:

- How does your commercial bring your positioning and messaging strategy to life?
- If you were presenting your timeline and budget to a manager or client, how would you justify these recommendations? Why do these investments make sense for the organization?

Chapter 6 Checklist

Before moving to [Chapter 7](#), confirm you have:

1. Created a storyboard with a minimum of six frames
2. Included visual descriptions, audio/dialogue, and a key message for each frame
3. Explained your commercial concept, brand image, and campaign theme
4. Built a timeline covering both development and execution activities, with milestones identified
5. Built a budget with estimated costs, timing, and a rationale for each line item
6. Written a budget rationale explaining resource allocation and connection to objectives
7. Drafted your Think Like a Marketer reflections

Your Commercial Storyboard and Timeline/Budget assignments (KCAs) in Canvas ask you to submit formal versions of everything above. This chapter gives you the thinking behind the templates — the graded assignments themselves, with full instructions and submission checklists, are in your Canvas modules.

Looking Ahead

Every piece of your campaign now exists: strategy, brief, tactics, creative materials, a plan, and a budget. In [Chapter 7](#), you'll step back from building new things and instead audit everything you've built — checking that it all still tells one consistent story before you deliver your final executive presentation in [Chapter 8](#).

PART 4: MEASURE

Course Competency

- Develop measurable criteria and performance metrics

Chapter 7: Putting It All Together

7.1: The Integration Audit

7.2: The Gap-Check- Budget, Timeline, and Tactics

7.3: Applying Your Measurement Framework to Your Own Campaign

7.4: Structured Peer Review

7.5: Incorporating Feedback Without Starting Over

7.6: Think Like a Marketer

CHAPTER 7: PUTTING IT ALL TOGETHER

You haven't been building six separate assignments. You've been building one campaign. This week, prove it.

How to Use This Chapter

There's no new deliverable due this week, and that's deliberate. You've produced six pieces of a single integrated campaign in six weeks — a fast pace by any measure. Before you stand in front of a client in [Chapter 8](#), you need room to step back, look at everything together, and fix what doesn't quite fit yet. That's what this chapter is for.

Nothing here is new theory. Every framework in this chapter is one you've already used — you're just pointing it at your own finished work instead of building something new.

Learning Objectives

By the end of this chapter, you will be able to:

1. Audit a completed campaign for consistency across strategy, personas, creative execution, and measurement
2. Apply the measurement framework from [Chapter 3](#) reflexively to your own campaign's results and plans
3. Identify gaps between what your creative brief promises and what your timeline and budget can actually deliver
4. Give and receive specific, structured feedback using a shared peer-review protocol

Key Terms

Integration Audit

A systematic check that every campaign element still traces back to the same strategy, audience, and message

Gap-Check

A comparison between what a campaign promises and what its resources (time, budget) can realistically support

Peer Review Protocol

A structured format for giving and receiving feedback, designed to produce specific, actionable input rather than vague reactions

7.1: The Integration Audit

7.2: The Gap-Check- Budget, Timeline, and Tactics

7.3: Applying Your Measurement Framework to Your Own Campaign

7.4: Structured Peer Review

7.5: Incorporating Feedback Without Starting Over

7.6: Think Like a Marketer

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7.1: The Integration Audit

Work back through your campaign in the same order you built it, and check that each piece still agrees with the one before it.

- **Situation Analysis** (Chapter 1) → Does your campaign focus still respond to a specific opportunity or threat you identified?
- **Objectives and Personas** (Chapter 2) → Does every later decision still serve one of your three SMART objectives and speak to Casey- or Riley-type customers specifically (or your own campaign's equivalents)?
- **Creative Brief** (Chapter 3) → Do your press release, ad, brochure, and storyboard all share the same key message, tone, and call to action the brief specifies?
- **Tactics and Appeal** (Chapter 3) → Does every deliverable reflect the same promotional appeal, rather than drifting into a different angle piece by piece?
- **Measurement Framework** (Chapter 3) → Do your chosen metrics still make sense given the final versions of your tactics?

The Integration Audit Chain

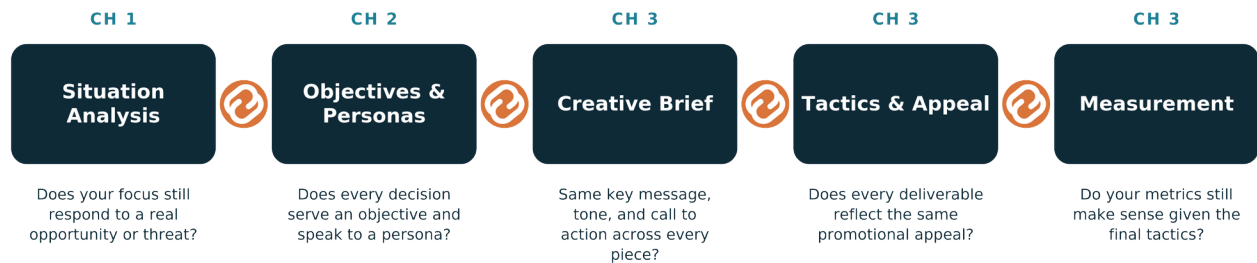


Figure 7.1.1: The Integration Audit Chain.

Watch Out For

Discovering that your press release (Week 4) and your storyboard (Week 6) quietly drifted into slightly different messages. This is extremely common — it happens gradually, one small wording choice at a time, not through one obvious mistake. That's exactly why this audit exists: small drifts are nearly invisible piece by piece, but obvious once you line everything up side by side.

7.2: The Gap-Check- Budget, Timeline, and Tactics

A campaign can be perfectly consistent in message and still be unrealistic. Check your [Chapter 6](#) timeline and budget against what you actually promised in earlier chapters:

- Does your budget actually cover every tactic your creative brief lists as a deliverable?
- Does your timeline give each tactic enough lead time, given what you now know about producing it?
- If you added anything after [Chapter 6](#)— a new channel, a bigger promotional offer — does the budget reflect that, or is it still pricing an earlier, smaller version of the campaign?

This is a common gap: the creative work (Chapters 4–6) often expands slightly beyond what the [Chapter 6](#) budget assumed, simply because ideas get more specific and ambitious as you build them. Catching that now is far cheaper than a client catching it in [Chapter 8](#).

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7.3: Applying Your Measurement Framework to Your Own Campaign

In [Chapter 3](#), you built a set of metrics before any creative work existed. Now that the creative work is finished, go back and ask a harder question of each one: would this metric actually prove whether this specific campaign worked, or was it just a reasonable-sounding number at the time?

For Fox River Roasters, that means checking: does the final storyboard actually give someone a reason to engage on Instagram (supporting the engagement metric), or did the video end up being purely informational? Does the final brochure distribution plan actually reach the weekday-afternoon audience the visit-count metric depends on? A metric that no longer connects to a real mechanism in your finished campaign needs to be revised, not just carried forward out of habit.

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7.4: Structured Peer Review

Feedback works best when it's specific enough to act on. "I like it" or "looks good" doesn't tell a classmate what to fix. Use this shared structure, adapted to your course's delivery format:

In-Person: Workshop Protocol

- Presenter gives a two-minute walkthrough of the campaign's key message and one deliverable they're least confident about
- Reviewers spend three minutes reading/viewing the materials silently before responding
- Each reviewer gives one specific strength and one specific gap, using the integration audit categories above (not general impressions)
- Presenter records feedback without responding/defending in the moment — discussion happens after all reviewers have spoken

Online: Discussion Board Protocol

- Post your campaign materials (or a summary with links) by the date your instructor specifies
- Reply to at least two classmates using this format: one specific strength, one specific gap tied to the integration audit, one specific question
- Respond to feedback you receive within the posting window — even a brief "fixed the CTA mismatch you flagged" closes the loop

Try This

When giving feedback, avoid "I think you should..." and try "I noticed that... which made me wonder if..." The second phrasing points at a specific observation and invites the presenter to decide what to do about it, rather than handing them your own creative direction to follow.

7.5: Incorporating Feedback Without Starting Over

Not every piece of feedback deserves the same response. Sort what you receive into three categories:

Sorting Peer Feedback



Figure 7.5.1: Sorting Peer Feedback: Fix now, note for presentation, or respectfully set aside.

- **Fix Now:** Small, clear inconsistencies — a mismatched CTA, a metric that no longer applies — these are quick and worth fixing before Chapter 8
- **Note for the Presentation:** Real gaps you don't have time to fully rebuild, but should acknowledge directly to your "client" rather than hope they don't notice
- **Respectfully Set Aside:** Feedback that reflects a reviewer's personal taste rather than a strategic inconsistency — not every suggestion needs to be adopted

Effective marketers get feedback constantly and can't rebuild a campaign from scratch every time. Learning to triage feedback — fix, flag, or set aside — is itself a professional skill this exercise is building.

7.6: Think Like a Marketer

Before you move to [Chapter 8](#), be honest with yourself: if you were the client reviewing this campaign for the first time, would you approve it? What's the one thing you'd want fixed before you would? You'll answer a version of this question again, formally, in your Chapter 8 executive reflection — treat this as your first honest draft of that answer.

Chapter 7 Readiness Check

Before moving to [Chapter 8](#), confirm you have:

1. Completed a full integration audit across all six prior chapters
2. Checked your budget and timeline against your actual, final set of deliverables
3. Re-examined your measurement framework against your finished creative work
4. Given and received structured peer feedback
5. Sorted the feedback you received into fix-now, note-for-presentation, and set-aside

Looking Ahead

Your campaign is as strong as it's going to get before it faces a real audience. In [Chapter 8](#), you'll assemble everything into a concise executive presentation and make the case, one final time, for why this campaign deserves approval.

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PART 5: DELIVER

Course Competency

- Deliver a comprehensive integrated marketing communications campaign

Chapter 8: The Pitch- Executing and Presenting the Campaign

8.1: The Five-Minute Test

8.2: What Belongs on the Slide vs. in Your Notes

8.3: A Slide-by-Slide Flow for a Five-Minute Pitch

8.4: Fox River Roasters- Sample Slide Content and Notes

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8.7: Checking Alignment — One Last Time

8.8: Think Like a Marketer

CHAPTER 8: THE PITCH- EXECUTING AND PRESENTING THE CAMPAIGN

Seven weeks of strategic work now has to survive five minutes in front of someone who can say no.

Learning Objectives

By the end of this chapter, you will be able to:

1. Assemble a complete campaign into a concise executive presentation
2. Write speaker notes that carry the depth of your thinking without overloading your slides
3. Distinguish what belongs on a slide from what belongs in your narration
4. Deliver an honest executive reflection on whether your own campaign deserves approval

Key Terms

Executive Presentation

A concise, high-level presentation designed to secure a decision-maker's approval, not to teach them everything you know

Speaker Notes

The spoken narration accompanying a slide, carrying detail and reasoning that the slide itself doesn't display

Recommendation

The specific decision or action a presenter is asking a decision-maker to approve

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8.1: The Five-Minute Test

A CMO, marketing director, or client does not have an hour for your campaign. They have five minutes, and probably less genuine attention than that. Everything you've built across seven chapters — the research, the personas, the creative work, the budget — now has to survive being compressed into a handful of slides someone will judge quickly and, often, skeptically.

This isn't a lesser version of your work. It's a different skill: knowing what to cut, what to say out loud instead of writing down, and what single decision you're actually asking someone to make.

Watch Out For

Trying to include everything from every chapter at full detail. A presentation that tries to prove how much work you did will run long and bury your actual recommendation. Your job here is not to demonstrate effort — it's to make approval easy.

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8.2: What Belongs on the Slide vs. in Your Notes

This is the single most common mistake in a first executive presentation: treating the slide as the presentation, instead of treating the slide as a prompt for what you're going to say.

On the Slide: A headline, a number, a short list, an image — the minimum needed to orient the viewer's eyes while you talk.

In Your Speaker Notes: The actual explanation, the reasoning, the connections back to your research — everything a reader would need if they only had your notes and no narration at all.

The KCA requirement that every slide include speaker notes isn't a formality — it's what separates a presentation from a report awkwardly split across slides.

Slide vs. Speaker Notes

ON THE SLIDE



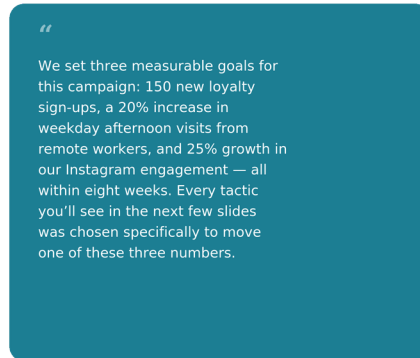
SLIDE 3

Campaign Objectives

- 150 new sign-ups
- +20% afternoon visits
- +25% IG engagement

The minimum needed to orient the viewer's eyes while you talk.

SPEAKER NOTES



“

We set three measurable goals for this campaign: 150 new loyalty sign-ups, a 20% increase in weekday afternoon visits from remote workers, and 25% growth in our Instagram engagement — all within eight weeks. Every tactic you'll see in the next few slides was chosen specifically to move one of these three numbers.

Figure 8.2.1: Examples of information on a slide versus on the speaker notes.

8.3: A Slide-by-Slide Flow for a Five-Minute Pitch

Eleven slides, each averaging under 30 seconds, is tight but workable if every slide has exactly one job. Notice how several KCAs combine onto a single slide — that compression is the whole point of this chapter.

The Five-Minute Pitch Flow



Eleven slides, each averaging under 30 seconds — every slide has exactly one job.

Figure 8.3.1: The Five-Minute Pitch Flow.

Table 8.3.1: Slide Content Outline

Number	Slide Content	Draws From
1	Title: campaign name, organization, presenter	—
2	Company snapshot + top situation analysis insight	Ch. 1
3	Campaign objectives (3 SMART objectives)	Ch. 2
4	Meet the customer: persona summaries	Ch. 2
5	Creative brief highlights: key message, appeal, CTA	Ch. 3
6	Public relations: press release highlight	Ch. 4
7	Digital & print: ad and brochure thumbnails	Ch. 5
8	Video: storyboard concept and a key frame	Ch. 6

Number	Slide Content	Draws From
9	Timeline and budget snapshot	Ch. 6
10	Measurement: how success will be evaluated	Ch. 3 / Ch. 7
11	Recommendation and executive reflection	Ch. 7 / Ch. 8

8.4: Fox River Roasters- Sample Slide Content and Notes

Two slides, shown in full, to model the gap between what's on screen and what's said aloud.

Slide 3: Campaign Objectives

Table 8.4.1: Comparison of On-Screen and Speaker Notes for Slide 3

On-Screen	Three bullet points, each one SMART objective stated in under 10 words, with the target number bolded.
Speaker Notes	<i>"We set three measurable goals for this campaign: 150 new loyalty sign-ups, a 20% increase in weekday afternoon visits from remote workers, and 25% growth in our Instagram engagement — all within eight weeks. Every tactic you'll see in the next few slides was chosen specifically to move one of these three numbers."</i>

Slide 11: Recommendation

Table 8.4.2: Comparison of On-Screen and Speaker Notes for Slide 11

On-Screen	One sentence: "We recommend approving the 'Your Table, Every Day' campaign as presented, at a total budget of \$2,350." Below it, three small icons representing the three objectives.
Speaker Notes	<i>"This campaign is built around a real gap we found in our own data — loyal but occasional customers, and an underused loyalty program — and every tactic we've shown you today traces directly back to solving that gap. We're asking for approval to launch on the timeline and budget presented, and we're confident these three metrics will tell us clearly whether it worked."</i>

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8.5: The Executive Reflection

The KCA asks a deceptively simple question: if you were the client, would you approve this campaign? Why?

Answer it honestly, not diplomatically. You spent [Chapter 7](#) auditing your own campaign for gaps — if you found one you couldn't fully close, say so here, along with how you'd address it. A confident, specific answer that acknowledges a real limitation is far more credible to an actual client than a reflexive "yes, it's perfect." Executives can tell the difference between genuine confidence and performed confidence.

Note

A junior strategist once ended a real pitch by naming the one assumption the whole campaign rested on and explaining exactly how they'd know within the first two weeks if it was wrong. The client approved the campaign specifically because of that moment — it signaled the strategist understood the risk, rather than pretending there wasn't one

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8.6: Delivering With Confidence in Five Minutes

- Time yourself in rehearsal. Five minutes goes faster than it sounds — most first attempts run long.
- Read your speaker notes aloud once before recording; awkward phrasing is much easier to catch by ear than by eye.
- Use PowerPoint's built-in Record feature to narrate directly on your slides, then export and upload according to your instructor's Canvas Studio instructions.
- Keep slide text minimal enough that you're not tempted to simply read it — a slide you can't stop yourself from reading aloud word-for-word is a sign it needs to be trimmed.

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8.7: Checking Alignment — One Last Time

Before recording, confirm your presentation still passes the same check you've used since [Chapter 4](#): does it reflect your objectives, personas, creative brief, and promotional appeal, consistently, from the first slide to the last? A presentation is often the first time every piece of a campaign is seen together — it's also the last chance to catch a piece that never quite matched the rest.

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8.8: Think Like a Marketer

If you were the client, would you approve this campaign? Why? Answer this in your presentation's final reflection, specifically and honestly, drawing on the audit you completed in [Chapter 7](#).

Chapter 8 Checklist

Before submitting your final presentation, confirm you have included:

1. Company overview and situation analysis
2. Campaign strategy and SMART objectives
3. Buyer personas summarized
4. Creative brief highlights
5. Press release, digital advertisement, brochure/direct mail piece, and commercial storyboard
6. Measurement metrics
7. Timeline and budget
8. A final recommendation
9. Speaker notes or narration for every slide
10. A presentation length of five minutes or less
11. Your Think Like a Marketer executive reflection

Your Campaign Executive Presentation assignment (KCA) in Canvas asks you to submit a formal, recorded version of everything above. This chapter gives you the thinking behind the format — the graded assignment itself, with full instructions and submission checklist, is in your Canvas module.

You've Built a Campaign

Eight weeks ago, this began with a single question: what does this organization need to know about itself before it promotes anything? Everything since then — the audience research, the strategy, the creative work, the plan, the pitch — has been one continuous answer to that question, refined chapter by chapter.

Whatever organization you chose, you now have a real, defensible, presentable campaign built the way working marketers actually build them: strategy before tactics, evidence before assumptions, and one consistent story from the first slide to the last. That's the habit this playbook was built to teach — not just for this course, but for the next campaign, and the one after that.

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GLOSSARY

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