

# MESSAGING CAMPAIGNS

**A COMPANION TO CHANGING BEHAVIOUR**

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### Ready Neighborhoods, San Francisco

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# INTRODUCTION

Public campaigns that aim to **change behaviour** and **mobilise people to take action** are a powerful tool used by the Red Cross, Red Crescent movement in its efforts to prevent and alleviate human suffering. Campaigns are employed towards diverse objectives; from community resilience, health, disaster recovery, to social inclusion and beyond.

This publication offers **guidance for campaign development** based upon the learnings of others. Insights have been gathered from:

- the experience of a selection of key Red Cross, Red Crescent campaigns
- a small number of exceptional external campaigns
- the literature.

Creating behaviour change for social good is an incredibly challenging endeavour. The issues we are dealing with are difficult and complicated. For most practitioners working with communities, social marketing is not their primary area of expertise or their only role. Our best hope in making the positive impact we envision is to join forces. Getting it right is worth the effort.

Consider; Who is grappling with similar issues? Who has asked the same questions? What useful learnings can we

apply to make our road forward a little less bumpy or increase our chances of success?

*"It worries me when someone says, 'Do a campaign' and you've never had to do it before. Build for yourself a community of practice. Find somebody who has done something similar - go and have a chat with them. Create a network of people to support you, because we've all got 'war stories' that others can learn from."*

Jo Fitzgerald, (formerly) Alcohol Advisory Council of New Zealand

As a global movement, the old adage two brains are better than one can be multiplied exponentially. This is true for ideas, novel solutions, and learnings that can shape the work we do for the better.

Learn from others, seek advice and support - internally, externally and from surprising places. This guidance document starts the process by connecting the reader with the insights of others. Let this only be the beginning because together we are stronger and smarter. Together we can do more and reach further.



*“Although learning from the experience of others is appealing in principle, it may be difficult to practice. One possible obstacle is being too isolated to realise that others have faced the same tasks. A second is being too headstrong to admit that help is needed. A third is not having a chance to observe others’ learning process. As a result, newcomers may be condemned to repeat the same mistakes. Few risk communication researchers or practitioners can claim to have gotten it right first time. If what they tried first made sense to them at the time, it may also tempt others. Although the ensuing mistakes may be intelligent ones, they are still wasteful if they could’ve been avoided.”*  
Fischhoff, 1995, p137

*“Beginning a campaign planning process with a search for similar efforts around the world is one of the best investments of a planner’s time.”*  
Kotler et al., 2008, p58

*“It’s really helpful when you’re creating a campaign to draw upon the experience of people who’ve done it before. If we’d been able to draw upon others’ experiences and, in doing so, avoid reinventing the wheel, it would’ve been so much better. I can’t even begin to tell you how much.”*  
Sharon Sandow, (formerly)  
American Red Cross - Prepare  
SoCal (emergency preparedness)

*“It goes to the challenge of what this is all about. Social marketing is about making positive social change, helping to make society better for people—and helping not engineering. And it’s hard because the issues we are dealing with are the big wicked issues that affect so many people. So when you see the results—that’s people’s lives. And it is magical knowing the campaign you’ve developed has somehow saved ten families a year from having to go through all of those horrible things and undoubtedly save money and all of those things as well... We often underestimate it because we sit in an office or in a room, but it’s people’s lives and when it works, it’s magic.”*  
Jo Fitzgerald, (formerly) Alcohol Advisory  
Council of New Zealand

# A TEAM APPROACH

*Don't go it alone, be part of a bigger picture*



Behaviour change is complex. If it was easy we'd all be perfect and living in an utopian world. Too often we over-simplify the process, neglecting to address the many social and environmental factors that influence behaviour. Work to influence not only the target audiences but also the many other factors and actors at play (social, legislative, structural, economic, built...). Take a multi-pronged, multi-levelled approach.

Sound like mission impossible? It should and it is—but only if you are planning to go it alone. One organisation trying to change behaviour alone is absurd. Behaviour change takes a coordinated effort. Partnership is not easy, but worth the investment. Build collaborative relationships with varied players and seek allies in unexpected places.

## *wee gems*

*“Our partners have existing, trusted channels to our audiences. And they have a reach we could never afford on a small budget. They championed Shake Out for us.*

*Use the connections you have but think big about who is involved in your campaign. Be bold. Be cheeky. Set your goals high. It can't happen if you don't ask. And keep them engaged. Develop a sense of ownership—we didn't do it to them, they were involved the whole way along.”* Bridget Cheesman - Shake Out New Zealand

*“We could do this campaign by ourselves, but it wouldn't be sustainable. It would make little sense. It must be integrated within the systems and ways at the local 'barangay' level. We've succeeded in having the work of 143 mandated as a part of the local official structure when preparing and responding to disaster.”* Tonette Bacol, American Red Cross - 143 (disaster preparedness, Philippines)

*“Organisations often say they don't have the capacity to build partnerships for behavioural change. Actually they don't have the capacity not to.”* Ian O'Donnell - Global Disaster Preparedness Center, IFRC



## vignettes

*Estadios Amigables (Friendly Stadiums)  
Spectator violence at football (soccer) games. (Case study on page 58)*

*"Everyone supports football. It's a spectator sport where you find poor people, you find rich people, you find authorities, you find politicians, you find famous people—all of them are together in one stadium. It's a time we can talk with all of them about the issue. 'What do you need to do to improve your behaviour here or to make it safer?' Because everybody is together, it is really easy for us to raise the issues we need to. For example, someone might say, 'The police told me we can't bring the car close to the stadium,' and we say, 'Okay let us talk to the police', and we walk five metres to talk to the police about being ready to provide information about parking.*

*And so we start solving the problems that get in the way of football games being festive without violence.*

*We're also looking at how we can widen campaign activities—to the fan clubs, to the neighbourhood football clubs, to the schools, to the communities... because the underlying problem is not football but violence being accepted in our communities. Our work in the communities also then helps our work in the stadium"*

*Diego Castellanos - Ecuadorian Red Cross*

*"Police pressed for more security in the stadiums. New laws were passed to close a loophole so people responsible for the violence could be trialled by law. The Friendly Stadiums campaign encouraged and took advantage of external things such as the law change. External things from the environment can help or hurt your mission—work to maximise the positive impact of the external factors. In this case it surely helped.*

*It's about having the right organisations to work with for the context. The partners need to be pulled together by something deep and profound. We all believed in the importance of eradicating violence in the stadiums. I am very proud of the collective effort—the willingness of the different participants to help make it better and not be selfish with one another.*

*We were able to open the door for Red Cross to do their work. We respected each other and played to our strengths. That respect was crucial and meant we could exchange ideas."*

*Selin Doumet - Asociación de Fútbol del Guayas*

*"We've been working on initiatives in stadiums directed at changing perception. For example, both teams come onto the field as the Fair Play hymn is played. The players are with their kids, their families and there is a meet and greet between families and players. That way people can see and understand that even though it's a competitive game, it's also a game between colleagues and friends. That transmits into the stands.*

*The new laws punish those responsible for violence. They can now be charged. We have a suite from which we can see the entire stadium on security cameras. We have public prosecutors at the games that enables us to take action against violent fans and we've established inter-agency communication that supports this.*

*We bring together a committee of those involved on game day who have an interest in the issue. On this committee are representatives from Red Cross, security, the district attorney's office, police, fire department..."*

*Nicolás Vega López - Asociación de Fútbol No Amateur de Pinchincha*

# KNOW YOUR AUDIENCE

*Let the audience drive decisions.  
Create your campaign together*



Emergency managers have their own common language, goals, frustrations, ways of working—a lens through which they view the world. The same is true for those working in public health, for aid workers, for communications personnel, or community development workers... We often create messaging based on our priorities, knowledge and conventions. We need to move past this and get into the hearts and minds of our audiences.

Changing behaviour requires a deep understanding of the cues, routines and rewards associated with that behaviour. It involves influencing the costs and benefits associated with current and proposed behaviour. It involves addressing the barriers to behaviour change that people face. It involves a deep understanding of the problems underlying the issue. It involves understanding people's social and cultural worlds, what they value, who they trust, and how they prefer to communicate. None of this is possible unless you deeply understand your audience.

If you bought a gift without thinking about who you're buying for, it most likely wouldn't fit, they wouldn't like it, so it wouldn't do its job. Knowing your audience is the foundation of your campaign - without this you have nothing to build on. Understand your audience, test ideas with them and have them shape the campaign at every step along the way. If you are going to prioritise where to spend your limited resource, make it this.

## *wee gems*

*"If you base your decisions upon 'this is what the research with the audience told us', then you can feel safe and confident in the decisions you're making."*

Jo Fitzgerald - (formerly) Ease Up on the Drink (responsible drinking)

*"Installing smoke alarms is a simple way we can reduce death and injuries. We started by giving people smoke alarms but we found they often weren't installed. Where socioeconomics are low, it's not that they are irresponsible or they can't do it. People are often working two or three jobs and are too busy in their life bringing rent and food to the table. Others are third generation immigrants and hadn't had smoke alarms in their countries of origin. So the campaign needed modifying to include installation."*

Guillermo Sanchez, American Red Cross - Home Fire campaign





## vignettes

### All Right? (post-earthquake wellbeing)

*“Despite pressure to get the campaign out quickly, we knew that to create something that would work we had to invest time in researching our audience. We asked about their wellbeing, what was working for them, the challenges and what they wanted in a campaign. They told us, ‘We don’t want experts telling us how to feel and what to do. We get support from and are influenced by our peers, not experts. We want this to be for Cantabrians, by Cantabrians. Keep it simple. Don’t use a government agency brand—we’re dissatisfied with authority. Don’t make actions onerous—we’re time poor and have little energy.’*

*And so the language that people used to describe how they were feeling was incorporated directly into the campaign messaging. The campaign has its own branding—there’s no government or agency logo in sight. The tone is light, approachable, local, with the audience as their own experts and as peer supports...*

*We used all this information so that people would say—and they do—‘I really felt that campaign was talking to me.’”*

**Sue Turner - Canterbury District Health Board**

### Ghost Chips (drink driving)

*“Talking to our core audience, young Māori provincial guys, told us that they didn’t need to be told the problem, they knew the consequences and they even agreed that they shouldn’t drink and drive. The real insight into the problem came from a social worker who works closely with young Māori guys—when you are drinking with a bunch of mates the last thing you want to do is kill the vibe and be the one to call out a mate who is about to drive drunk.*

*We realised it’s not a problem of education or ignorance or even denial about drink driving. It is wholly a social problem. This insight opened up the way to find the answer.”*

**Linda Major - Clemenger BBDO**

*“We need to understand our audience and we do this with lots of qualitative work. What is it that is going to tug on their emotional strings? What is it that’s going to make them second guess what they’ve been doing up until now?”*

*We usually take three or four concepts that meet the brief to be tested directly*

*with our target audience. Ghost Chips was the result of four failed concepts—none shone through as anything that we could invest in taking further but each had something we could grab and rebuild into Ghost Chips. Then that went back into testing to ensure it was on the mark. It was a fraught process. Until we’ve got it right it is much better and more cost effective for us to take a step back and redo it than put something that is only half doing its job into the media world.*

*I’ve been asked before, ‘So who sits around that table and makes the call as to what ad you’re going to make?’ My response is, ‘The target audience does.’ If we’re going to invest in the production of any form of campaign, no matter how big or small, we are very rarely the target audience so we cannot make the decisions. The decisions must be made with informed knowledge of what is going to be effective with the audience.”*

**Rachel Prince - New Zealand Transport Agency**

# PLAY THE LONG GAME

*Be prepared to go the distance*



Behaviour change takes time and requires a sustained, long term focus. It is not quick. It is not easy. It takes time to put runs on the board. You have to be prepared to play the long game. Design your campaign accordingly.

The long approach may be at odds with funding approaches. Funding a short campaign is unlikely to be effective and is in the best interests of no one. Advocate for and seek long term funding if contemplating a campaign to change behaviour.

Alternatively (or additionally), ensure campaign efforts contribute to a behaviour change plan led by others who are able to sustain their work over the long term. Ensure someone with an interest in the issue holds the long game.

## *wee gems*

*“Consistency makes for success. Being there again and again with the message. Repeat it until it becomes a custom.”*

*When campaigns are short, the results are short lived. So Estadios Amigables should not have a limit or an end, for the time being at least.”*

*Marlon Feraud, Zona Mega Radio TV - Estadios Amigables (Friendly Stadiums)*

*“Working at the community level with a campaign, we often think one to two years and your work is done. It’s never done, so have a plan for continuing that work.”*

*Alan Kwok, Formerly American Red Cross - Ready Neighborhoods, San Francisco*



## vignettes

### Estadios Amigables (football stadium violence)

*"It needs to be a long-term campaign. You won't see a difference from one day to another. In one year there's not going to be a big change. It's going to take education and a lot of time.*

*We'll see our schools free of violence and our kids grow up with this role model of the teacher and the campaign. They then become the role model for their kids. In ten years you could see the kids being better parents. It's not as easy to educate the parents. Catch the kids as they are growing up. Maybe in five, six years you might see something has changed."* **Melissa Ramirez - Guayas Government.**

*"Go for the kids. Make it fun for them, because that's who you're aiming for actually. Then in ten years, you're going to have balance in stadiums. That should be the goal, not to have it in six months or a year, because that's not going to happen."*

**Javier Velez Arcos - Guayas Government**

### Prepare SoCal 2.0 (disaster preparedness)

*"When reaching out to communities about disaster preparedness, it doesn't happen quickly. There's at least two things at play. You've got to be continuously talking to them about your message. Say it once and they won't hear you. Twice, five, ten times—it takes repetition. And that's also not enough—you can talk, talk, talk until you are blue in the face. The second piece is the established trust. It's not a one-time thing. **Nikki Davis - American Red Cross***

*"Often our processes focus too much on short-term results. It's frustrating because building the relationships that make the campaign successful takes time. Partnership takes a lot of work, a lot of meetings, a lot of knocking on doors. Like in a romantic relationship you need to buy flowers, you need to call, you need to invite them to dinner, invite them to the movies before you start holding their hand. It's the same for partnerships between organisations—you also need to build trust. This is difficult when there's a short term focus and a short project timeline.*

*We say no, it takes more time. You need a longer view. We want to create an impact in the individuals, we want behaviour change and the outcome is the most important."*

**Guillermo Sanchez - American Red Cross**

### Ghost Chips (drink driving)

*"We can't expect long term behaviour change to happen with a three month campaign. In that time you can raise awareness of an issue but everything will drop away once you drop your focus. To achieve long term behaviour change you do need to be there for the long haul and have a significant amount of funding behind it.*

*In New Zealand, drink driving was completely acceptable in the early 90s, but today people frown upon it after two decades of a sustained campaign. Now you'd be ashamed to admit being caught drink driving, whereas once you might have received sympathy. No one will stand around the water cooler and go, 'Oh man, I got done for drink driving on the weekend.'"*

**Rachel Prince - New Zealand Transport Agency**

# MIND MELD

## *Social marketing and subject matter expertise creating together*



Subject matter experts can't sell it. But selling without substance is meaningless. Campaigns risk failure when they are designed by marketers-communicators without co-creating with practitioners (subject matter experts/those close to the communities). Campaigns risk failure when they are designed by practitioners without adequate knowledge of social marketing principles and communication practices.<sup>1</sup>

Ensure your campaign design has input from and values both arenas of expertise. If budget doesn't allow for engaging a creative agency or subject matter expertise, find creative ways to source expertise such as professional volunteers or pro bono partnerships with the private sector or academia.

Successful collaborations don't just happen. Be intentional—select experts carefully, invest in the relationship, operate with shared values, humility, trust, openness and honesty.<sup>2</sup>

### *wee gems*

*"When you look at campaigns in terms of what works and what doesn't, you see how important the community organising component is. Campaigns that failed or didn't continue were often put together with great theories, the materials look great, but they lacked the practitioners, the organisers, the people that work with the community." Norma Vega, American Red Cross - Prepare SoCal 2.0 (disaster preparedness)*

*"It's important not to lose the thinking behind the campaign along the way. A creative or comms agency may make it beautiful but in doing so, lose the thinking."*

*Often these things sit in comms but they say, 'Well it doesn't work for me', but they're not the target audience. If you're always coming from what the research about the audience tells you, there's a safety that should come with the decisions you're making. But people don't base it on that. People take it over and say, 'That won't fly' and get all creative and the creative process sometimes gets unstuck from the strategy which is really unhelpful."*

*Jo Fitzgerald - (formerly) Ease Up on the Drink (binge drinking)*



## vignettes

### All Right? (post-earthquake wellbeing)

*"We were very careful about the selection of a creative agency. The criteria for selection had to be more about whether the agency understood the campaign's aims and objectives, less about whether we'd used them before, the agency's size or whether they came in as the cheapest. We persevered until we found the right agency. The one we chose, well they just 'got it'. This was so important.*

*We've counted each other's insights as valuable. All along the way there's been mutual learning and a willingness to step into each other's shoes. We're all living the recovery too, so everyone involved is passionate about what we're trying to do."*

**Sue Turner - Canterbury District Health Board**

### Ghost Chips (drink driving)

*"A strong two way trusting relationship with our advertising agency was invaluable. Everyone was passionately involved and felt strongly about what the campaign needed to achieve. Respect for each other's expertise is huge. Debate can be very healthy if it's approached appropriately. It's important to allow your creative agency to question your approach and for them to allow you to question theirs. They aren't afraid to push us and we aren't afraid to push back. Consequently we managed to create some magic."* **Rachel Prince - New Zealand Transport Agency**

*"A huge part of the success is because we were lucky to be standing on the shoulders of very experienced personnel at the Transport Agency who have been working on these issues for fifteen years. They had a great understanding of the core problem. We helped translate this emotionally and overlay our own insights of what's going to motivate people. It's easy to present a behaviour we want, but if we're not tapping into an existing human truth, a need, a desire or an aspiration, then we can get that quite wrong"*  
**Linda Major, Clemenger BBDO**

### Dumb Ways to Die (rail safety)

*"There is no one side that is wrong or right all the time. There's often the agency that thinks their idea is vastly superior regardless of the factors the client is bearing in mind. Then you have clients who are afraid of what people might think or say and so they water down the emotional impact of the campaign before it gets to air which makes it ineffective.*

*Agency-client relationships work well when you have shared values. The relationship was very strong, very honest and particularly frank and that's a really good way to work."*

**Adrian Mills - McCann**

*"When you're trying to change behaviour, it's definitely about having smart, talented people and then it's about the relationship. The creatives were getting frustrated having to pitch again and again, but they liked that about me—that I wouldn't just settle for something that wasn't right. You've got to get that right mix with the agency. And don't be afraid to change it either—to pull the plug if it's not right."* **Chloe Alsop - Metro Trains**

# PEER TO PEER POWER

## Create persuasive messengers



We are not passive absorbers of information. People process information socially and are change agents in their own right. Herein lies opportunity. Trust is essential to communication and no one is more trusted than our peers. Aim to generate conversation. Aim to actively engage audiences. Aim for the messengee to become the messenger. In doing so, be prepared to pass over the ownership of the message—this takes courage.

### wee gems

*“A puffed up white middle-aged man in uniform lecturing people about the importance of being prepared is much less effective than hearing it from people you trust. I remember a woman in the bushfires who was practically surrounded by the fires. Unsure of what to do, she rang her father in Perth for advice. We wanted to tap into people’s tendency to use their own network.”*  
John Richardson, Australian Red Cross - REDiPlan, emergency preparedness

*“Parents are violent on the sidelines of their kid’s football games. We believe that the only way that the parents can keep calm is if they calm themselves, like when another mother comes and says, ‘No don’t do that. We’re going to lose the points.’ When it’s an authority, you want to punch them, because they’re part of what’s going wrong with your kid. We’re forming committees of mothers so if a fight starts you’d get nine mothers intervening.”*  
Javier Velez Arcos - Guayas Government, Estadios Amigables

*“Breast cancer awareness month is promoted through American Football. You have a significant sports league wearing pink—pink socks, pink gloves, pink ball, using sports athletes who are front and centre in the news and coaches at the youth league level. Everyone supports and brings attention, wearing pink armbands and initiating the conversation. It makes use of a national network for what may seem an unrelated topic, but all involved have mothers, sisters, spouses, friends—somebody that has been impacted.”*  
Anna Burton - City of Los Angeles



## vignettes

### Haiti post-disaster beneficiary communications (such as cholera prevention)

*"I learnt an essential word in Creole, which is also part of the Haitian way of life 'Ti parle': meaning discussion or chat. These two words describe well the importance in Haiti of engaging in dialogue and exchanging information from human to human, mostly face-to-face, in order to communicate..."*

*Word of mouth, Radyo Bouche, is a very popular method for sharing information received through the media... Trust in both the information itself and the provider of the information is a critical factor for how likely it is the information will be passed from one person to another. The decision to pass information on, or not to share it at all, depends entirely on the recipient's perception of how relevant the information is..."*

*Neighbours forward SMS to their contacts, they share information they find useful with each other and they increase the volume of the radio or TV when the news is on. Radio and TV are usually consumed in a group at home, rather than at work. Most of the information is discussed on the spot and then, if found useful, shared with others."*

IFRC 2011, P.5, 17 & 22

### Dumb Ways to Die (rail safety)

*"We needed the target audience to share the message peer to peer—it was an affordability imperative but also messages are received more favourably this way. The viral video charts showed us that the most shared content by young people was music videos. So we created a song. Then our launch strategy essentially then became, so how do you launch a song?"*

*We followed the same logic as if it were the next Taylor Swift song—we put it on i-tunes, we put it on sound cloud, we put a music video on you-tube... We made an album cover, essentially creating an act. And it worked! The song was available for free but it sold over 110 000 copies on i-tube. And we had lots of requests for the band—a name we'd just made up—to actually perform which is quite amusing."*

Adrian Mills - McCann

### Pillowcase Project (disaster preparedness)

*"When they get home they talk to their siblings, to their friends and to their parents. It gives parents food for thought. She could speak to Granny—this is what I did at school and Granny might think, 'What a wonderful idea!' While it is targeting the school children, the spin-off is across the whole community." Rose Rhodes - Australian Red Cross volunteer*

*"The fact that they take the pillowcase home and we give them a REDiPlan as well—nine times out of ten they'll have a conversation with their siblings or their parents. "Look what we did, look at my pillowcase." They get to put their own design on it. It's an interactive and fun way to talk about a serious topic and it goes to the broader community."*

Miriam Lumb - Australian Red Cross

*"With youth there are so many conduits. You are not just training the kids, but also the parents, the teachers, the community. So now we're making a full take-home package that involves the student's whole network."*

Hilary Palotay - American Red Cross

# MORE THAN INFORMATION

*Tell a story, create a feeling, be surprising*



Information rarely engages. Information rarely inspires. Information is rarely memorable. A translation of worlds is required—from information to an experience, to emotion, or to inspiration... Dig deeper. Be creative. Tell the story the way the audience wants to hear it, not the way you want to tell it. Move your audience. To move them from one behaviour to another you need to move them from one emotional place to another. Explore and test ways to connect your message with your audience in ways that are meaningful, interesting, inspiring or surprising to them.

## *wee gems*

*"The golden rule with all advertising, not just behaviour change advertising, is that people don't remember what you told them, but they remember how they felt when you told them. The brain doesn't recall the facts, but if you make them feel something then you can create an emotional short cut that will stick and be the trigger you need where the factual details fail."*

**Adrian Mills, McCann**  
- Dumb Ways to Die (rail safety)

*"The challenge is to take something you want people to take seriously and make it engaging, without using clichéd humour. We sought to deal with a serious issue in a gentle, light, quirky way. Pushing preparedness in this direction helps engage people in a different way. We wanted people to be curious, to hook them through an emotional connection that wasn't wringing out tears."*

**John Richardson, Australian Red Cross**  
- REDiPlan (emergency preparedness)

*"If you've got a message you want people to hear, say it in a way that they'd like to hear it—a pretty basic rule but often overlooked by marketers or communicators who have their own agendas or preconceived notions of how they should behave in a particular category."*

**Adrian Mills, McCann**  
- Dumb Ways to Die (rail safety)





## vignettes

### Ghost Chips (drink driving)

*"What's important is that we still surprise people with the stories we tell. We aim to provoke a very strong emotional response—one that everyone can relate to. If we are going to be funny we have to be very funny. If we're going to be upsetting we have to be very upsetting.*

*Previously we were happy to shock people and it was a very one way conversation. Now we've shifted to, 'How do we involve people?' How do we involve them emotionally? How do we make them feel like they could be part of a solution? Our road safety advertising is no longer about the dreadful circumstance—the crash, it's about the emotional human connection."*

**Linda Major - Clemenger BBDO**

*"Storytelling is key. If you tell a compelling story you have interest. Use realism. Even if what you're doing is a bit wacky, if you can buy into that situation and see yourself there then you can take ownership and it becomes relevant to you. Are we creating a scenario that allows them to grab it and take ownership of the problem?"*

**Rachel Prince - New Zealand Transport Association**

### Estadios Amigables (football stadium violence)

*"The message is not just 'No violence', it's about what we stand to lose and what we can regain. If there is violence in the stadiums then people won't go. The people who sell water, whistles, T-shirts, seco de pollo (chicken stew) lose the money they need to feed their families. The bus that brings twenty passengers from another area doesn't bring anyone, we can't pay the players or the medics, the journalists lose advertising... It's a ladder of losses. Without football we all lose."*

**Felipe Bazán - Ecuadorian Red Cross**

*"The soul of the campaign—it has such importance. The message has at its heart something deep and profound, but simple to pass on to people. We all lose without football. We want to again experience the passion of football without the violence—a return to how it was when I was a kid and we could go to the stadium together as a family. That's where my love for football began"*

**Selin Doumet - Asociación de Fútbol del Guayas**

*"I want us to return to what I knew as football—when my father took me on his shoulders in the stadium and his friends were from Emelec or Nacional and nothing bad happened. We all had fun." Marlon Feraud - Zona Mega Radio TV*

### Dumb Ways to Die (rail safety)

*"Don't just tell people what to do. It's essential to make people feel something. Especially when the issue is important, the worst thing is to do it halfway—where people just shrug their shoulders and say 'muh'. Without an emotive reaction, you're not going to have much success.*

*We were trying to tap into a feeling that isn't always negative—shocking or upsetting. Really you shouldn't watch a safety campaign about people dying from train accidents and feel happy. It's unexpected. They loved it and shared it and in doing so the message sunk in. Others felt proud of their local campaign becoming famous internationally. Your objective doesn't have to be the main one with the consumer, as long as it's there somewhere."*

**Chloe Alsop - Metro Trains**

# COURAGE

*Find your 'five per cent nervous'*



Every day we are overwhelmed by messages seeking our attention. Being noticed above the noise means standing out.

If our messages are to change behaviour we need to put our audience first and our organisational needs second. The corporate brand standard can become a barrier. So, you might need to step out of your comfort zone. We need to push our brand boundaries and take calculated risks. If you want your message to be lost in the crowd, scale back ideas, go for the tried and true, opt for the safe over the edgy, accept mediocrity, or use a one-size-fits-all approach. Be a little nervous and take risks—risks informed by and tested with the target audiences you are aiming to reach. Ultimately the biggest risk of all, in an ever-changing world, is to no longer be engaging and relevant to those we serve.

## *wee gems*

*“Ask to be taken to a place you’re slightly uncomfortable with, to be made five per cent nervous. Your agency should be making you nervous, because you should be doing something new. If you go back and say, ‘That’s really nice’, then they’re not doing their job.”*

**Scott Lawrie - Branding consultant<sup>3</sup>**

*“An advertising agency determined what would work for the different target groups and developed communication materials and imagery that spoke to the audiences. However, it didn’t fit our national campaign image. So we used the standardised communication campaign approach and the resulting messaging was less exciting, less impactful. We wanted to showcase the people who make the changes in the communities we’re speaking to, instead we ended up with a list of what to do to prepare.”*

**Alan Kwok, Formerly American Red Cross - Ready Neighborhoods, San Francisco (emergency preparedness)**

*“We want Red Cross to be useful and relevant to people, to speak to them, so we need to move with the times. Great creative agencies have their nose to the wind, monitoring how the world is moving and how we need to communicate in response to this. We need to think about what it means if our brand policies point us in another direction.”*

**John Richardson, Australian Red Cross - REDiPlan (emergency preparedness)**



## vignettes

### Dumb Ways to Die (rail safety)

*“Have the courage to not think something ‘way out there’ is a bad idea. Too often you get the ‘Oh no, we couldn’t do that, we can’t have a song about safety, we can’t put the word die in it, no you’re making fun of it, safety is too serious for a cartoon.’ The negatives start and people shut ideas down. Ideas can come from anyone. You just don’t know where you’ll get the lead from and these ‘way out’ ideas can lead to crazy success.”*

**Chloe Alsop - Metro Trains**

*“In this case we succeeded because the client was brave and smart. When we showed the first ending of the video where the animated characters are covered in band aids, bandages and bruises, the management response was, ‘If you get hit by one of our trains you’re going to need more than band aids. Can you make it more violent?’ This was unusual coming from the client. The campaign was hugely successful, hugely popular and we only had one complaint—for a poster, ten months after we launched.*

*Often we can mess our own nests from fear when it’s just not warranted.”*

**Adrian Mills - McCann**

### Ghost Chips (drink driving)

*“Reaching our audience is getting more difficult with all the new media that’s coming out and people can seek entertainment without consuming advertising.*

*Also people are becoming cynical of social messages; ‘Don’t burn your house down after drinking, put on life jackets when you’re in a boat, have a smear...’ We are inundated with ‘how to live your life’ messages on a daily basis.*

*And we’re not only competing with these messages. In our case, we have liquor brands that promote drinking for revenue, vehicle manufacturers that promote fast cars, or movies that glorify speeding and drinking. We’re selling a product that people don’t want to buy whereas these others are selling them something they do want to consume—that’s our competition. We need to be careful that we are reaching our target audiences with a bit of noise—with something that stands out above the rest. To break through the noise and get them to listen a message they don’t want to hear, we’ve got to be clever*

*and innovative. This means taking calculated risks. I stress the word calculated—the risks are off-set by all the audience testing we do.*

*On the Ghost Chips shoot, you couldn’t help sitting there thinking, ‘Oh what on earth are we creating?’ As the client responsible for the road user funded budget, you have to be sure you are getting in the bag what you knew you needed in a safe scenario but you also have to allow for the boundaries to be pushed. In order to achieve what we need to and ring true with the target audience, we’ve got to step out of our comfort zone to speak to them on their terms in ways that they’re interested in.*

**Rachel Prince - New Zealand Transport Agency**

*“We handed the idea over and said, ‘It’s yours.’ There was concern about losing control of the message. It was a scary ride, completely letting go, but it helped trigger the conversations amongst young people that we can’t trigger. Letting the idea be theirs—that’s why it’s been powerful and enduring.”*

**Linda Major - Clemenger BBDO**

# TAILOR MADE

## *Design for relevance*



The more a message is tailored to the audience, the better the odds it will be relevant and successful. You wouldn't talk to your boss in the same way you'd talk to your neighbour. Tailoring is vital. People respond to the bespoke. Make it easy for people to relate the message to their world. If people can see themselves in the message, they are more likely to respond. It's true that one size doesn't fit all.

But how does tailoring work in reality amid the desire to maximise reach, to maintain consistency of the message and when resources are limited? Consistency and tailoring might seem at odds, but a balance of both must be found. Consider which part of the message to keep consistent. Then work with different groups to tailor the approach according to their circumstances, needs, norms, values, language... If you have limited resource it's even more important that the message connects with people, because you might not have another opportunity. When resources are limited, work even harder to uncover an essential human truth that will resonate with people of different backgrounds.

### *wee gems*

*"We work with the Scouts groups. They're delightful. We join their camps and have a zombie apocalypse theme. The scouts come around in groups of either zombies or zombie hunters and we provide them with scenarios and with the tools and they love it and learn something about preparedness."*

Rose Rhodes, Australian Red Cross - REDiPlan (emergency preparedness)

*"In every sub-culture people learn and make decisions in different ways. What matters to them is different. The words they use are different..."*

*We don't have the answers, so engage those who do—those on the ground, those who live in the communities and those who know to frame the message so it will resonate.*

*The intention or purpose remains the same. The message needs to be different. So it's not the same bottle of water—the label will be different, the form will be different, the content is still water, but it's packaged differently, because people are different."*

Guillermo Sanchez, American Red Cross - Prepare SoCal 2.0 (emergency preparedness)



## vignettes

### Ready Neighborhoods (emergency preparedness)

*“Communities vary so much—socio-economic, ethnic makeup... Adapting the message to your audience is hugely important because they've got to be able to hear it. If they can't even hear it, how can you hope to change behaviour? Personalise according to their values system and community dynamics.*

*We had our training programme available in various languages but language is only one part of the equation. We needed to understand cultural dynamics. We had to know how different communities work and how to get them excited about it. For example, sitting in training is not a fun thing in the Latino culture. Latinos love to party—if there is a fair everyone shows up, so we held a fiesta. The culture is all about supporting extended family so we sourced performers from the community. One young person performing means five or six will come to support. We had Mexican food and incentivised the training with a stamp towards free food when people visited the various education tents.”*

Alan Kwok - formerly American Red Cross

### Estadios Amigables (football violence)

*“A campaign cannot be exactly the same for different countries, different cities or even different neighbourhoods. How we manage the campaign here in Quito is different to how they do it in Guayaquil, for many reasons. In Guayaquil you have two main teams, in Quito we have five or six. The behaviour of the fans is different. In Quito people are more conservative. If somebody yells, people start to look around, so someone who might be violent stands out more. Whereas in Guayaquil they are more boisterous. They yell for everything, you don't have to be surprised. So we share the elements of the campaign between locations but we know we need to develop our product differently.”*

Diego Castellanos - Ecuadorian Red Cross

*“On the Coast we eat different foods, we dress differently, we speak differently, the music is different, the climate is different, the way we relate to each other is different than in Quito - even though we live under the same flag, the same national anthem. What we do in Guayaquil will not necessarily work in Quito. And vice versa. For example, in Quito they haven't been able to unite the fan bases, but they've had leeway with the football leaders. Here it's the other way round. Felipe Bazán - Ecuadorian Red Cross*

### REDiPlan (emergency preparedness)

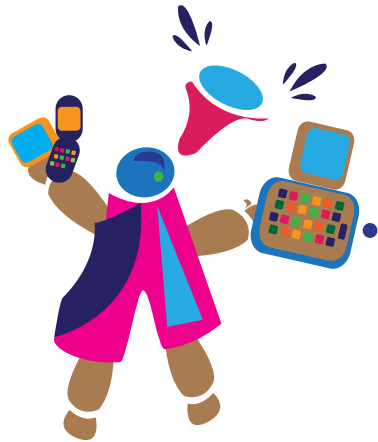
*“How to make a campaign relevant to your audience? Ask them—I don't think we do enough of that. You've got to do your market segmentation, find out groups of people and then sit down and ask them. Campaigning has to be nuanced. You might want to reach out to first time mothers because they're a group that's at risk—if you did just a campaign based on disaster preparedness, they're going to think, “Really, I'm just trying to work out how to feed this kid.” So maybe your hook is through the new-born, rather than a generalised approach. Or the things you do to become prepared are going to help you deal with other everyday things. Go and ask, find out, what would make people want to do things.”*

John Richardson

- Australian Red Cross

# TECHNOLOGY

*Get smart*



The ever-changing world of social media and technology presents both challenges and opportunities. How do we keep up with this changing world? Are we sufficiently nimble? How do we ensure that by catering to the tech-savvy we don't marginalise others?

Consider: Are your 'tried and true' communication methods still relevant? What is your strategy for tapping into the opportunities that modern media technology provide? How will you access the expertise required? Do you have someone on the team who is excited rather than daunted by the possibilities of technology?

## *wee gems*

*"Embrace technology but don't leave others behind. Technology can't be everything, especially if you are trying to reach a broad audience. One strategy is to pull together a '3G' team to design your campaign—3G being three generations. Make sure you have in your team a 20 year old who is super tech-savvy, a 40 year old and a 60 year old and value their expertise equally. This way you'll have insight into different audiences—finding the right avenues, for the right people, at the right time."*

**Elizabeth McNaughton - Canterbury Learning and Legacy Programme**

*"We need to be constantly looking over the horizon—picking up on the trends that we should be responding to. It's changing so rapidly and big giants like us can't respond quickly enough. You need to have people attuned to what's going on—with their nose in the wind getting a feel for what is happening. Make use of creative agencies whose job it is to have their fingers on the pulse. There's huge scope in this kind of over-the-horizon thinking."*

**John Richardson, Australian Red Cross - REDiPlan (emergency preparedness)**

*"I was facilitating a group of eight year olds. One joined by skype. She completed the earthquake exercise—drop, cover, hold—with her i-pad under the desk in her bedroom. We worked on butchers' paper and she held up hers to show the group. You really could do a lot using the technology that kids are used to."*

**Rose Rhodes, Australian Red Cross volunteer - REDiPlan (emergency preparedness)**



## vignettes

### Dumb Ways to Die (rail safety)

*"We wanted a particularly good way to get people to share the message peer to peer. The most shared content on the internet is music videos. If you look at any of the viral video charts, any day of the week five of the top ten will be music videos and they're shared by our target audience - younger people.*

*Then we created a smart phone game—the first game went to number one in two days without us spending a cent on promoting it. The second one went to number one in 93 countries and it's been played over six billion times. In terms of hours of engagement with a rail safety message, there's a lot to learn from that."*

**Adrian Mills - McCann**

### Road safety (drug driving and speeding)

*"Our audience for road safety is very skewed to young men. Engaging them in ways that uses channels they're native in is our number one challenge. Pushing messages out isn't going to be effective unless they're willing to participate themselves. They will participate in an idea that they like, that fits with their own identity, that they feel comfortable about and involved in.*

*We engaged a group of young guys in an on-line group sharing experiences of marijuana use. We created a narrative involving a group of guys using marijuana in snapchat. The story of their amusing interactions emerged over time. The last snapchat shows one of them driving, not being able to react in time when a pedestrian crosses the road. The finale is shocking and unexpected. It is realistic and draws out a strong emotion, but if it had been a TV ad, young guys would've watched it once and not wanted to be part of it. Because it felt more personal, it was in their medium—snapchat, they got wholly involved in it. The social response was huge. They respected the content and the serious message at the heart of it.*

*With speeding, we're experimenting and having success with the likes of a Grand Theft Auto type experience where on-line users, who fit our target audience demographics, are surprised unexpectedly with a realistic crash and the shocking consequences."*

**Linda Major - Clemenger BBDO**

### City of Los Angeles emergency preparedness and response

*"With social media, you can get the message to tens of thousands in seconds. We used to prepare a press release, giving the media the details they needed to write an article. Now we post things and the media picks it up. We'd have very set messages and people committed to rumour control. There'd be a rumour, 'The water's bad. Don't drink it,' and you'd spend an inordinate amount of time trying to validate or verify that one piece of information. Now the public does that for you. When information is false, within seconds the comment can be overwhelmed with 'Take this comment off, it's wrong.' It's interesting to see the social dynamic of the response to just one false comment on an entire social media platform, but it works to self-regulate the accuracy of information. At some point, the real piece of information wins out."*

**Anna Burton - City of Los Angeles**

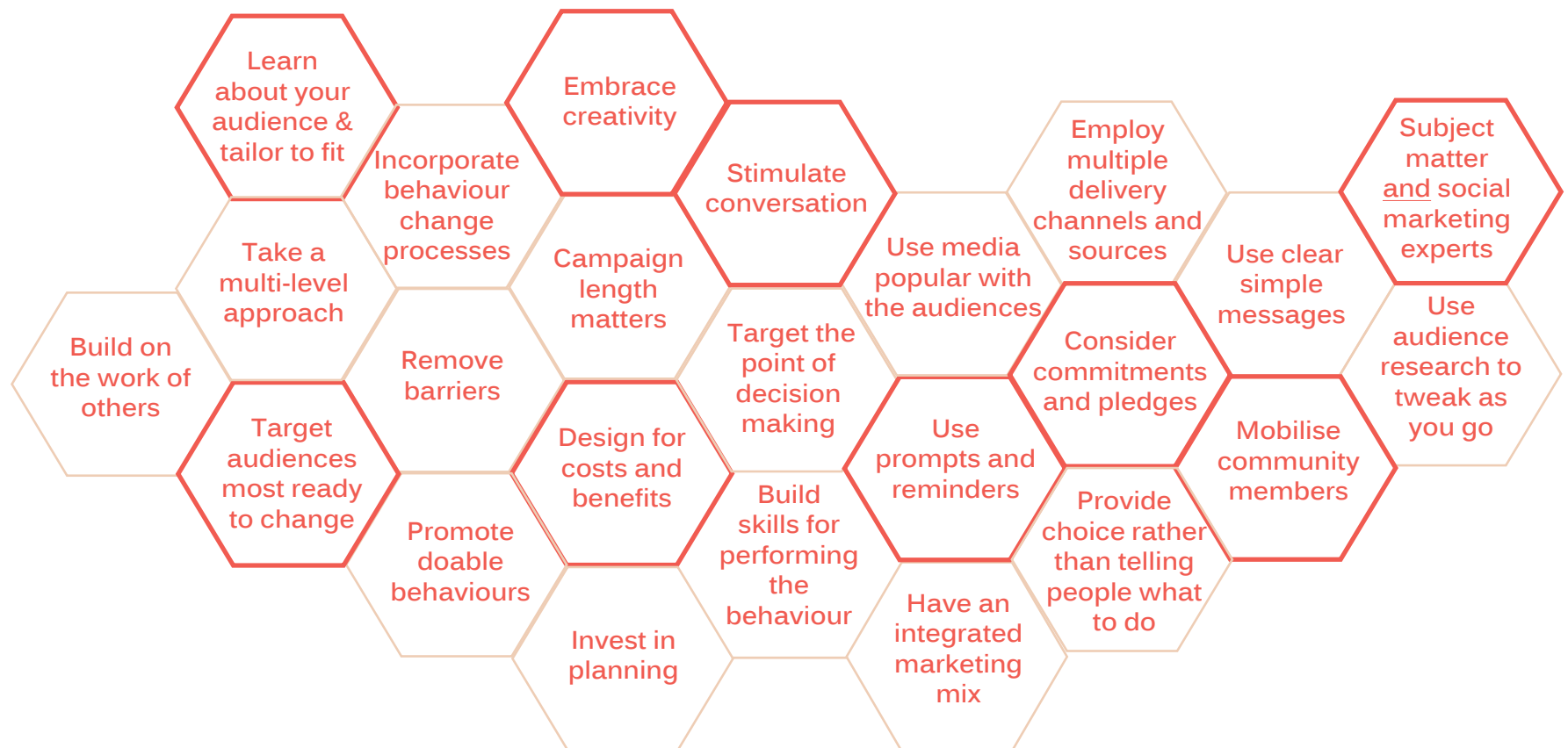
# PRINCIPLES FOR SUCCESS

*What does the literature tell us?*



There are considerable bodies of literature and research in disciplines that aim to change behaviour through public messaging such as social marketing, risk reduction and health promotion. This section provides a brief (but not exhaustive) overview of the factors believed to contribute to the success of behaviour change campaigns.





### Learn about your audiences and tailor to fit<sup>4,5,6,7</sup>

Campaigns do best when target audiences are extensively researched in the early design phase (refer to page 34 on formative research) and campaigns are deliberately tailored to target audiences based upon this research.

### Invest in planning<sup>5,8</sup>

Well planned campaigns are more likely to succeed. For guidance on campaign planning, refer to page 30. According to Donovan et al (2010), a well planned social marketing campaign builds on research about target audiences to:

- stimulate people's motivations to respond
- remove barriers to responding
- provide people the opportunity to respond and
- (where relevant) the skills and means to respond.

### Incorporate behaviour change processes<sup>5,9</sup>

Campaigns that consider and incorporate models of behaviour change in their design, such as addressing social determinants of behaviour, typically do better, (refer to page 42 on understanding behaviour change processes).

### Build on the work of others

- Who else is working on this issue?
- Who has conducted earlier work on this issue?
- Who has done something similar elsewhere?

Positioning a campaign so that it works in conjunction with other activities that reinforce the messages<sup>5,8</sup>, building on

previous or existing campaigns<sup>10</sup>, and learning from other successful initiatives<sup>11</sup> all increase the likely effectiveness of a campaign.

### Target audiences most ready to change<sup>10</sup>

Readiness to change a particular behaviour will vary. Targeting those most ready to change is associated with campaign success. Kotler et al (2008) suggest identifying population segments that:

- have a want or need that the proposed behaviour will satisfy or a problem it will solve
- have the knowledge or information regarding the benefits of the behaviour and costs of current alternative behaviours
- have the belief they can both perform the behaviour and that they'll experience the benefits
- are engaged in the desired behaviour, although not regularly, and have experienced the benefit to some degree.

### Remove barriers<sup>5,10</sup>

Campaigns that seek to identify barriers to behaviour change and actively address those barriers are more successful.

### Campaign length matters<sup>5,7,11,12,13</sup>

Campaigns that are sustained over long periods are more likely to achieve and maintain behaviour change.



### Take a multi-level approach<sup>5,6,9</sup>

Successful behaviour change initiatives seek to influence many levels and factors, from on-the-ground strategies to political and legislative influence. This reflects the need to address social and environmental influences on behaviour rather than solely working with target audiences.

Target audiences are constrained and influenced by their sociocultural, economic, built, legislative and structural environment.<sup>5</sup> Working to change the environment pertaining to a behaviour (an upstream approach) has been shown to be more effective than attempting to directly target the individuals themselves (a downstream approach). The most successful campaigns utilise **both** upstream and downstream approaches—a multi-level approach.<sup>5</sup>

Donovan et al (2010) advocate multiple strategies targeting multiple levels of influence:

- Working to change prevalence of behaviours in the population—attempting to change beliefs, attitudes and behaviours.

**Who to target:** The target populations themselves

- Changes to the products that people use related to the behaviour.

**Who to target:** Those who can influence manufacture, marketing or regulation of the products

- Considering the places where people live, work and play and whether changes to these environments might assist behaviour change.

**Who to target:** Those with the ability to make changes to or regulate these environments

- Changes in political structures that influence access and opportunity for target populations.

**Who to target:** Target those with political power. For example, those who can influence allocation of resources, who can change public institutions, the media, law, education, health...

This might involve designing a programme with differing strategies for each level. Alternatively, work in a co-ordinated way with other stakeholders targeting different levels, including harnessing sectors and actors that typically would not be involved in the issue.

Target and harness parties at each level. Mobilise people on the ground, local organisations, schools, community groups, government agencies, financial institutions, the business sector...

Strategies used at each level will vary. Examples include public messaging, role modelling, volunteer mobilisation, education programmes in schools, advocacy strategies, policy development...

A multi-leveled approach demands a sound understanding of the environment that influences people and the behaviour of interest. This environment is not static. Continually monitor the changing environment so that campaign strategies can harness opportunities and address threats as they arise in the environment.



### Promote doable behaviours<sup>14</sup>

Campaigns that promote simple behaviours, one at a time, meet with greater success.

### Embrace creativity

Have a little fun with messages. If appropriate and if the issue is not too complex, humour can be a powerful tool.<sup>14</sup> However, other emotions might better inspire the target audience (see page 53). Whether using humour or not, creativity is important.<sup>15</sup>

### Design for costs and benefits<sup>14,16</sup>

Good campaigns take into account costs and benefits from the perspective of target audiences. Suggestions for achieving this include:

- Work to maximise the perceived benefits and minimise the perceived costs. Examples of minimising costs include reducing waiting times for a service, providing a voucher to reduce a fee, ensuring a service is available at times and places convenient to the target audience...<sup>16</sup>
- Highlight the benefits of the desired behaviour or the costs of competing behaviours. If highlighting the costs of competing behaviours then be quick to offer a positive, achievable alternative<sup>14</sup>, (see page 52 on fear appeals)
- Ensure the benefits are perceived by the target audience as valuable and likely to occur if they perform the behaviour<sup>14</sup>
- Find ways to bring benefits into the present. The further into the future the promised rewards, the less motivating they are. Likewise, future costs are less onerous than current or soon to be expected costs<sup>14</sup>

- Promote a tangible good or service to help target audiences perform the behaviour. Kotler et al (2008) cite the example of setting up walking school buses to promote physical activity amongst children<sup>14</sup>
- Consider non-monetary incentives in the form of recognition and appreciation.<sup>14</sup> The fair trade logo certification is an example of this.

*“Behaviour change - number one, it must be convenient for people. Number two, it also has to be really inconvenient for people to not do it. There is a campaign in California to encourage people to save electricity and water and a policy that sees water prices go up exponentially once you consume a certain amount. For many groups the campaign’s working well. In Orange County however, it’s having little impact. They have a very high purchasing power and the policy doesn’t impact them the same. Paying extra for water doesn’t faze them—it’s not inconvenient enough. For them the costs and benefits don’t stack up.”*  
Hilary Palotay - American Red Cross

### Use subject matter and social marketing experts<sup>16</sup>

Combining expertise in the behaviour or issue of concern and expertise in social marketing is crucial. Campaigns often fail when they are based upon an inadequate understanding of the behaviour and communities at the heart of the issue. Likewise campaigns designed with insufficient understanding of social marketing principles can fall flat.

### **Stimulate conversation**<sup>16,17</sup>

Get people talking. Media campaigns that stimulate interpersonal communications are more successful than those that don't. When people are motivated to talk about the topic in their conversations the message is multiplied. The message source may also transform from distant messenger to tailored, personal, trusted source.

### **Target the point of decision making**<sup>14</sup>

The most effective moment to speak to the target audience is when they're about to choose between alternative, competing behaviours.

### **Use media popular with the audience**<sup>14</sup>

Using media, settings and spokespeople popular with and relevant to the target audience contributes to campaign success.

### **Use prompts and reminders**<sup>14</sup>

To sustain behaviour change, the literature highlights the usefulness of building in visual or auditory prompts reminding people to carry out an activity that they are interested in but might forget.

### **Consider commitment and pledges**<sup>14</sup>

Intent is more likely to convert to behaviour and behaviour is more likely to be sustained and built upon, when people perceive that they have made a pledge or commitment (for example declaring an intent to their peers).

### **Mobilise community members**<sup>16</sup>

When community members advocate for campaign

messages and behaviour change they become multipliers of the message and trusted message sources, increasing the impact of a campaign.

### **Employ multiple delivery channels and sources**<sup>16</sup>

Campaigns that use multiple channels and multiple messengers to deliver their message do better.

### **Use clear, simple messages**<sup>16</sup>

Basic, clear, unambiguous messages are associated with greater success.

### **Build skills for performing the behaviour**<sup>16</sup>

People who feel able to perform a recommended behaviour are more likely to adopt it. Providing access to activities such as training that aim to improve skill and confidence levels amongst target audiences can improve campaign outcomes.

### **Provide choice rather than telling people what to do**<sup>16</sup>

Being provided with choices and alternatives is more attractive than simply being told to do or not to do something.

### **Have an integrated marketing mix**<sup>16</sup>

Campaigns are more likely to be met with success when all elements of the marketing mix (see page 31) are integrated.

### **Use audience research to tweak as you go**<sup>14</sup>

Successful campaigns continually monitor the fit for audience, the changing environment and the degree of impact—then adapt the campaign accordingly.

## Kotler's<sup>18</sup> steps to

# CAMPAIGN PLANNING

Good planning is critical to campaign success, and should ensure the following questions are addressed:

- Why are you doing this?
- Where are you today?
- Where do you want to go?
- How do you want to get there?
- How will you keep on track?<sup>18</sup>

Rather than being linear, planning should be iterative—subsequent steps will lead to the revision of earlier ones.



*“Good planning is important. Recently, we were drafting a recipe for our campaign to assist others in their campaign development. We realised that presenting a step-by-step linear process was misleading. It was iterative. It needed to be. It changed organically in response to the changing environment and according to the ongoing research we were doing with our audience.”*

Sue Turner: Project Lead, All Right?

### 1 Define the background, purpose and focus

What is the social issue to be addressed?  
Purpose statement—What is the intended benefit of the campaign? (e.g. improved water quality)  
Select a focus to narrow the scope  
(e.g. reduced use of pesticides)

### 2 Conduct a situational analysis

What research or data exists relating to the issue or behaviour?  
What are other organisations and groups doing to influence the issue or behaviour (in either direction)?  
What internal organisational factors will influence the scope and opportunities for the campaign? (Budget, capacity, assets, strengths, partnerships?)<sup>19</sup>

### 3 Select target audience(s)

Segment the population into similar groups. Factors to consider might include readiness to adopt the behaviour, related behaviours...  
Determine which segment(s) can most usefully be targeted (the target audience(s))

### 4 Set objective(s), and goals relating to those objective(s)

### 5 Identify competition, motivators and barriers for each target audience

What are the reasons they're not currently performing the behaviour or don't want to?  
What would it take for them to perform the behaviour?  
Do they think your potential strategies might work for them? If not, why not? (See Formative research on page 34)

## 6 Craft a desired positioning

A positioning statement describes how you want your target audience to view the desired behaviour, in relation to other competing behaviours

## 7 Develop a strategic marketing mix of the 4Ps (tailor a blend of the Ps below for each target audience)

### ■ Product:

What is the desired behaviour in specific terms (*actual product*)?

What are the benefits that the target audience value and expect to experience as a result of the behaviour (*core product*)?

Are there additional benefits or services that will be promoted (*augmented product*)?

### ■ Price:

What are the costs, incentives or disincentives associated with the behaviour—both monetary and non-monetary?<sup>20,21</sup>

For example, financial outlay, time or effort involved, available discounts or vouchers, approval of peers...

How might benefits be increased, barriers removed and costs minimised?

### ■ Place:

Where and when the target market will perform the desired behaviour or have services/products available to them.

For example, vaccination clinics, call centres...

### ■ Promotion:

Create a promotion plan that ensures the target market;

- i) knows about the product, price and place,
- ii) believe they'll experience the promised benefits,
- iii) are inspired to act.

Consider:

What persuasive communication strategies will be used?

What are the key messages?

Who will be the messengers?

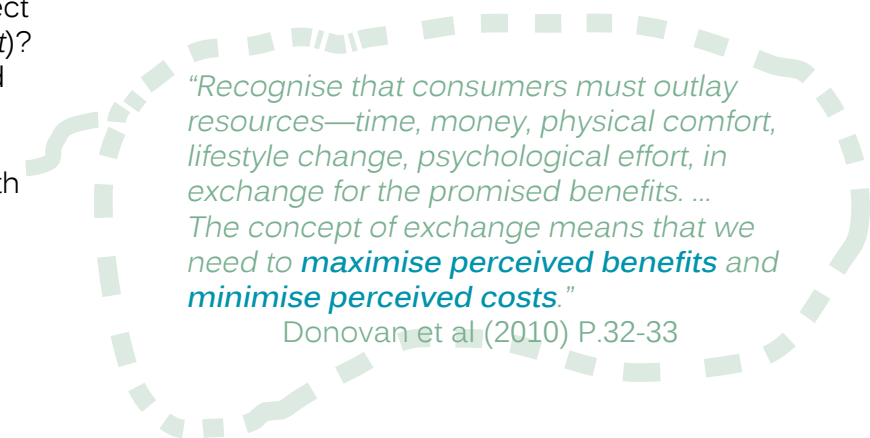
Using which media and communication channels?

### ■ People:

A 'fifth P' is proposed by Donovan et al (2010) as being especially important in relation to services.

What is needed to ensure positive and empathic interactions for those accessing services?

What training will be required for consistency and for a quality customer service experience? For example, training for those delivering public presentations.



## 8 Outline a plan for monitoring and evaluation

Include:

Output measures—relating to campaign activities

Outcome measures—relating to changes in target market knowledge, beliefs and most importantly behaviour

Impact measures—relating to the purpose in step 1

## 9 Establish the budget

The needed versus available budget may differ. If this is the case, seek further funding or revise strategies, target audience(s) and goals

## 10 Complete an implementation plan

Transform the marketing strategies into specific actions—marketing activities (outputs), responsibilities, timeframes and budgets  
*Who will do what, when and for how much?*

# THE COMMUNICATION PROCESS

## - Rossiter & Percy's 6 steps<sub>22</sub>

Understanding the communication process (from exposure to the message through to achievement of behaviour change outcomes) helps us to maximise opportunities for impact at each step in the process.

Consideration of the communication process also allows us to recognise other messages and influences that may help or hinder our objectives at various stages in the process.

The planning of a communication campaign strategy (facing page) utilises this process by working backwards from the final steps in the opposite direction.

---

### 1 Exposure to the message

For example, through media advertising and publicity, seminars, videos, talk back radio, face-to-face interactions

### 2 Message processing

Uses short term memory and involves attention, learning, acceptance, emotional arousal...

Influenced by:

- Message execution (colour, graphics)
- Source factors (who delivers the message)
- Message content

### 3 Communication effects

The message is processed using long term memory, bringing to bear knowledge, beliefs about, attitudes towards and intentions with regard to brand, message topic or promoted behaviour. The following all affect whether, how much and what components of message are stored in long term memory and how easily recalled they are during decision making:

- Message content
- Audience's initial attitudes and beliefs
- Nature of the message exposure
- Degree of repetition

### 4 Behavioural effects

Behaviours prompted might include making a phone inquiry, seeking further information from a website, visiting a doctor, attending a seminar, referring others, purchasing a product, trialling the behaviour...

Behavioural effects are influenced by

- Environmental opportunities
- Barriers
- Cues to action

### 5 Sales/market share

For example, population adoption rates, other measures of incidence/prevalence (among pre-defined target audiences)

### 6 Outcome goals

For example, population outcome measures such as reduced morbidity



# Planning a **COMMUNICATION STRATEGY**

## Donovan & Henley's 6 steps

This planning process is the reverse of the communication process (facing page).

As with the campaign planning process (page 30), rather than being linear, this process is iterative—subsequent steps will lead to the revision of earlier ones.



A communication strategy is created by answering the following questions:

- 1** What is the **overall goal** the campaign must help achieve?
- 2** What **specific objectives** do you want the campaign to achieve?
- 3** **Who** do we need to impact to achieve our goal and **what do we want them to do?**
- 4** What **beliefs and attitudes** do we need to create, change or reinforce to have them behave this way?
- 5** **What sorts of messages** do we need to create to have them adopt these beliefs and attitudes?
- 6** **Where, how often and in what form** do we need to expose these messages to reach these people?

# RESEARCH & EVALUATION

*Know your audience*

## TYPES OF RESEARCH

Donovan et al (2010)  
& Salama (2009)

### Formative research

What message strategies and material would work best? Understand target audiences' beliefs, attitudes, behaviours...  
Develop and pre-testing of communication material.

### Efficacy research

Could the campaign be effective if implemented in ideal conditions?

### Process evaluation

Is the campaign being implemented as planned?

### Outcome evaluation

What is the impact of the campaign?



## FORMATIVE RESEARCH (including pre-testing)<sup>23</sup>

Formative research is essential for both “getting the right message and getting the message right.”<sup>23,24,25,26,27,28</sup>

This is the time to explore the problem and the factors that influence behaviour change in target audiences (see page 42).

- How do the audience perceive the problem?
- What actions are the audience taking currently?
- What leads to these behaviours?
- What prevents action?
- What knowledge, beliefs and attitudes are held on the issue or behaviour?
- Who are key influencers of the target audience?
- What is important to the audience?

Knowing your audience makes it more likely that you'll get the right message—a message that is relevant and likely to motivate your audience.



*"A programme's objectives are not the same as the message most likely to achieve those objectives. Try to create messages that solve problems that audiences recognise. Messages must fit into frameworks that audiences use to understand and define their actions concerning a problem." Zimicki et al (2002), P.243*

Once a message strategy is created at a conceptual level, test its potential impact with your audience.

- Is this *the right message* for shifting attitudes and behaviour in the desired direction?
- Is the message understood as intended?
- Might the message have unintended negative impacts on other audiences?<sup>23</sup>

Once the message is determined, formative research helps to ensure it is communicated in the most effective way—*getting the message right*. Pre-testing the message with audiences ensures it:

- gains the audience's attention
- is relevant
- believable
- understandable
- elicits desired emotions
- does not lead to the audience creating counter-arguments
- does not inadvertently entrench 'unhelpful' attitudes or behaviour.<sup>23</sup>

*"It pays to ask. Just asking redefines a relationship, in ways that recognise the public's reality and competence."*

Fischhoff (1995), P.143

*"One should no more release an untested communication than an untested product. A poor risk communication can often cause more damage than the risks that is attempts to describe."*

Morgan et al (1992), P.2055

*"The issues are too serious to allow interventions to be based upon some communicator's untested and too often incorrect intuitions about the factors that influence the performance or non-performance in a given population."*

Wellings et al (2002) P.143

# OUTCOME EVALUATION

## Why?



How do we determine whether behaviour has changed as a result of a campaign? What impact have we had? This is one of the most challenging aspects of designing and implementing behaviour change campaigns. But first—why measure and demonstrate behavioural impact?

*“A certain amount of rigour should be expected. We need to focus on more than just what is easy to count and push ourselves to focus more on the outcomes of those efforts for the audiences we are trying to reach.”*

Coffman (2003) P.1

*“In order to be successful, campaigns must be carefully designed, implemented and evaluated. Many campaigns do not succeed because they fail to follow one or more of these best practices.”*

Noar (2011) P.44

*“Sometimes the need is not to determine whether the communications effort definitely caused later effects, but to learn how to do the work better—to contribute to learning and continuous improvement. Be open to feeding back information that is going to be useful and used.”*

Coffman (2003) P.2



*"Measuring is so important. In terms of funders and sustainability of funding, the ability to demonstrate return on investment is huge. Ten years ago social marketing disappeared from our vernacular, we stopped saying it because it became really unpopular. Because of some mediocre campaigns everyone got a bad rap. People stopped funding it. We stopped professional development in it because it was just seen to be a waste of money. Research, measurement and audience focus is so important—without that it's not really social marketing, it is just messages.*

*The reason the road safety campaign in New Zealand keeps getting funded year after year is because they can show the results of what they spend their money on."*

*Jo Fitzgerald, formerly Ease up on the Drink (binge drinking)*

*"We track and measure whether we are getting noticed by the right people, whether the idea is being shared, but ultimately we need to measure behavioural impact—we must know how it translates to behaviour on the road."*  
*Linda Major, Clemenger BBDO - Ghost Chips (drink driving)*

*"As an organisation we love helping and we know how to help, but we don't have a measure of how we help. Monitoring and seeing the impact we are making comes second to us. It's a mind-set we need to change. In the business world you are assessing, surveying, changing your product to make it better. We're more worried about getting on with helping people. But knowing our impact, it's worth the effort."*  
*Guillermo Sanchez, American Red Cross - Home Fire campaign*

*"Evaluation is crucial from the very start. We've done quantitative and qualitative reports regularly over the course of the campaign and it is very helpful for addressing the areas where we haven't made the impact we wanted and, most importantly, helping us understand and celebrate what has gone well. It's useful for accountability but also for helping understand what might be helpful for others in the same situation."*  
*Lucy D'Aeth, Canterbury District Health Board - All Right? (post-earthquake wellbeing)*

*"It's a learning process. With the feedback we tweak our campaign. It's an ever-revolving door that never stops. If it does then we aren't doing service to the community. Society is constantly changing—the campaign should be too."*  
*Guillermo Sanchez, American Red Cross - Home Fire campaign*

*"Evaluating what you do is good practice. There is no point in doing something just because you think it might be for the good of mankind. You really want to know—has it made a difference? Our aim was emergency preparedness, so are people more prepared? As a volunteer, it just confirms what I am doing is actually useful. That's important. Why volunteer if you are not going to be of use, if you're not doing something effective—something that will positively affect people's lives?"*

*Some people find filling out forms tedious but if you don't document things you can argue until your mouth is dry. You think it's effective but unless you have the evidence, forget arguing."*  
*Rose Rhodes, Australian Red Cross volunteer - REDiPlan (emergency preparedness)*

# OUTCOME EVALUATION

## The challenges



Undeniably one of the greatest challenges of public messaging campaigns is evaluating impact. The challenges are documented in the literature and reflected in interviews with practitioners. Behaviour change and the environments in which it occurs is complex. Rarely are there tidy comparisons of pre- and post-states or of the variables involved. Ironically, following many of the best practice principles, such as ensuring the campaign is interwoven with other interventions, makes evaluation more difficult. Given how rapidly the way in which we communicate is evolving, it will also be a challenge for evaluation practice to keep pace.

*“Just as the campaigns themselves are context specific, so too are the methods used to appraise them. Postal surveys among the socially obedient Swedes and Norwegians produce response rates of 60%. In England and Germany, 30% is the norm. For phone surveys, in Switzerland and France 95% of people have a phone, but the same assumption doesn’t hold for other European countries. Sexual vernacular can be used in Netherland and Denmark where sexual terms do not double as terms of abuse but the same words may offend in other countries...”*  
Wellings et al (2002). 142 - on evaluating AIDS public education in Europe

*“The purpose of the campaign was to mitigate the impacts of the earthquakes and the recovery—a process which is running in parallel, so a before and after comparison makes little sense.*

*What does success look like? It might look like a shallower decline in wellbeing than if we’d not had the campaign. But we cannot have a control group. We will never know what this place would’ve looked like without the campaign.*

*Evaluation is extremely important. Despite the challenges we’re committed to attempting to track wellbeing and campaign impacts.”*

Sue Turner, Canterbury District Health Board - All Right? (post-earthquake wellbeing)

*“Less energetic implementers of campaigns tend also to be less energetic evaluators.”*

Wellings et al (2002) P.142

*"As with attributing specific behaviour change or outcome to any other single intervention, assessing the absolute impact of beneficiary communications work is extremely challenging. Beneficiary communications activities do not exist in a vacuum. Individually, any of these tools can be effective at reaching people with information, but it is when they are effectively combined together, and integrated with the work of operational teams, that their power really grows. Untangling the impact of each strand of that intervention is a mammoth task."*

Haiti - IFRC (2013), P.31

*"It's hard to link that directly to the stats because at the same time our organisation implemented a whole new programme of how people reported accidents to capture some of the incidents that weren't being captured so the recording went up and the numbers went up too."*

*Because we are targeting kids it's a long behavioural change message. So hopefully once they start to drive we'll see it. It's hard to measure. Anecdotally we've had parents write in to our customer feedback reporting that they did something silly and their kids said, 'Don't Mum. That's a dumb way to die.' Things like that are important to let you know that it's working."*  
Chloe Alsop, Metro Trains - Dumb Ways to Die (rail safety)

*"In campaigns which have a long term behaviour change focus, everybody wants to know about evaluation. I was working with young parents and I said, "If you are going to be working with this demographic, you can't expect that you're going to see the Mum graduate from Berkeley tomorrow." You know intuitively and instinctively that you're making a change, but can't quantify it. I don't know how to do it. A lot was anecdotal—we collected stories of impact. Our funder really understood that."*  
Norma Vega – American Red Cross

*"We will never claim that our advertising campaigns alone will change behaviour. We support the enforcement arm of road safety so we work very closely with New Zealand Police. We track advertising measures, specific behavioural measures and we measure how many people are being killed and being seriously injured on our roads. The figures have come down significantly, but those big outcomes are something that we only contribute to." Rachel Prince, New Zealand Transport Agency - Ghost Chips (drink driving)*

*"The funding needed to be spent by December, which meant a focus on developing and delivering the toolkit before the closing date. But this is only the first step and didn't leave room for evaluation."*  
Anne-Maree Delaney, IFRC - Epidemic Control for Volunteers, Pacific Toolkit

*"Each community came up with their own plan. The fact the plans were so different speaks to the different needs of the communities. This means you're managing different outputs. Evaluation becomes complex. There's a tension between every neighbourhood plan differing according to their priorities and standardisation to aid measurement and evaluation."*  
Alan Kwok, (formerly) American Red Cross - Ready Neighborhoods (emergency preparedness)

*"You must have constant touch points with a group of people to measure behaviour change. Unless you have the structure set up, are you really measuring the impact of the campaign on behaviour or are you just collecting results? It's so common in preparedness campaigns for us to measure success around how many people completed a survey or bought a kit. Do we know that having a kit equates to preparedness? We don't really know how to define preparedness, let alone measure it."*

*Then there are other challenges. For the students we had a pre- and post-test and it was a nightmare—unmanageable, so we had to switch to just a post-test. The last question asks if the child feels more prepared. We began asking for a 'thumbs up' or 'thumbs down' response. We soon realised that the thumb signals are just a positive association and negative association. Kids naturally want to give the 'thumbs up' so we were getting 100%. We tried happy or sad faces and found the same thing. I got a survey back from a kid who drew a sombrero on a happy face and that was all he did. So we had to use a sliding scale. Effectively evaluating kids in this age demographic is very difficult if you are not seeing the children multiple times. At age seven or younger we should be gathering qualitative data in a very supervised environment, but we don't have access to the kids to do that."*  
Hilary Palotay, American Red Cross - Pillowcase Project (emergency preparedness)

# OUTCOME EVALUATION

*Go and get some help*



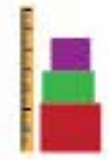
*“While assessing the absolute impact of beneficiary communications work is extremely challenging—as with attributing specific behaviour or outcome to any other single intervention—that does not mean we should not try.” Haiti - IFRC (2013), P.31*

Measuring the impact of a campaign is difficult. When the successful end point is hard to define (what does being prepared for a disaster entail?), when resources and time are scarce, when determining impact is as tricky as measuring the output of one ant amongst a colony of efforts, there are a litany of reasons to throw up your hands and declare defeat. However, researchers and practitioners continue their attempts to evaluate impact, such is the importance of good evaluation.

*These tips are primarily from the practitioners interviewed based upon their experiences. They are not an exhaustive guidance list for evaluation but are a great place to start. ‘Seek support’ is recommended to ensure practitioners seek and access required evaluation expertise.*

- 1 **Prioritise it**—both in terms of effort and resourcing
- 2 **Give it a go**
- 3 **Think about it from the beginning**—build the framework as the campaign is designed
- 4 **Assess impact** but look for opportunities for **learning and improvement**
- 5 **Learn as you go**—don’t wait to the end to evaluate impact
- 6 **Be curious and open** to the feedback—use it to learn and adapt
- 7 Keep data collection and analysis **simple and achievable** for those involved
- 8 **Be clear about your metrics**—is everyone measuring the same thing?
- 9 **Foster the relationship** between practitioners and evaluators (if not one and the same) and base it upon mutual respect and interest<sup>29</sup>
- 10 **Seek support**—others have probably grappled with similar evaluation challenges. Check out how impact is assessed in other campaigns, or on other programmes aiming to impact the same issue, or link with a university or researcher... Seek advice, share notes, join forces.





## Noar's tips for evaluation

Think about:

- How will you assess whether your objectives were met or not?
- What, when and how will you measure the phenomena under study?
- How does theory (see page 42) play into your evaluation?
- How will you collect your data?
- Will you be able to rule out internal validity threats?
- What challenges might you face and how can you most effectively deal with those challenges? Noar (2011)

*"Don't be defensive about it—all feedback is useful and critical feedback contains gold."*  
Lucy D'Aeth, Canterbury District Health Board - All Right? (post-earthquake wellbeing)

*"I cannot stress enough the importance of testing and evaluation. So my advice? Do it for a start! It really guides us. We can tweak what we do along the way because we have intelligence that comes from tracking how the campaign is being received. There's no point in evaluating your work and then not analysing and utilising that information. Yeah you can tick the box—I've tested that, I've evaluated that—but what you actually do with that information can really be the make or break of a campaign."*  
Rachel Prince, New Zealand Transport Agency - Ghost Chips (drink driving)

*"Even though it takes time and you're really busy when you are setting up a project you need to set up M+E from the start. The whole process of setting it up helps with designing the campaign—what are you trying to do, how will you know you've reached that? It's a useful process."* Miriam Lumb, Australian Red Cross - REDiPlan (emergency preparedness)

*"Explain to people why you are conducting a survey, that we are accountable for the money spent on the programme. Giving the reason is important. Generally people are then very cooperative."*  
Rose Rhodes, Australian Red Cross volunteer - REDiPlan (emergency preparedness)

*"One of our metrics was to raise our number of shelter spaces from 250 000 to 500 000 over the course of the three year campaign. But no one was exactly sure what we meant by shelter spaces. Were we talking about traditional shelters, non-traditional shelters, mega-shelters, actual number of beds within each shelter, or proposed number of beds... No one really knew. Your metrics have to be well thought through, well defined and people need to be able to agree on those metrics so there's no confusion later about what they actually mean."*

Sharon Sandow, formerly American Red Cross – Prepare SoCal

*"Keep it simple. Ten to twenty questions when you are working in a community, not five hundred, because everyone is busy. Don't expect to get it right, but have a crack at it!"*  
Alan Kwok, (formerly) American Red Cross - Ready Neighborhoods (emergency preparedness)

# Information to knowledge to action?

## WHY NOT?



Campaign failures are often attributed to a lack of understanding and consideration of behaviour change models and processes. It is often incorrectly assumed that exposing an audience to a message and increasing knowledge will automatically lead to behaviour change.<sup>30,31,32</sup> Other influences are at play.

It helps to be aware of the various processes and influences that determine whether a message is paid attention to, how it is interpreted and whether it inspires action. This awareness can shape the questions we ask when we get to know our audience, the selection of our message and strategy, the construction and placement of that message, and what we evaluate.<sup>33</sup>

*“The receiver acts more on the message than the message acts on the receiver. Members of the audience are active participants in the communication process and pre-existing beliefs, attitudes, experiences and knowledge affect attending to, interpretation of and acceptance of messages.”*

Donovan et al (2010), P89

### For those wanting to develop an understanding of various behaviour models:

Donovan, R. & Henley, N. (2010). *Principles and practice of social marketing: An international perspective*. Cambridge: Cambridge University Press

National Institutes of Health. (1995). *Theories at a glance: A guide for health promotion practice*. Bethesda, MD: National Institutes of Health, National Cancer Institute.

*“People don’t process information as simply as a hard drive downloading data.”*

Cook (2011), P3

## As receivers of information, do we consider or do we 'cheat'?

---

If the person has:

- spare 'brain space'—the person is not busy or overwhelmed with tasks
- previous knowledge or education in the area so that making sense of the information is not onerous
- motivation—the issue is relevant to them and likely to impact on them
- time...

...then they are more likely to actively process and consider the message and recommended actions.

This active, considered processing of the message is known as using the *central route*<sup>34</sup> or *systematic processing*<sup>35</sup>.

The likelihood of the message being processed systematically can be increased by tailoring a message specifically for the individual to make it more personally relevant.

For those likely to systematically process and consider a communication:

- provide a 'two-sided' message and credible 'facts'<sup>34</sup>
- allow them to draw their own conclusions<sup>34</sup>
- how the message is presented (the format) will have little impact

When a person has less time, motivation or capacity (due to other tasks or less prior knowledge of an issue) to extensively process and consider a message, then they are likely to take short cuts. The average person is exposed to more than 5000 messages a day, many asking for their participation. Given the impossibility of carefully considering all incoming information, these short cuts are necessary and mostly useful. Rather than analysing systematically, people may be influenced by factors that are peripheral to the argument, by the views of trusted others or may deploy simple rules of thumb (heuristics). This type of processing is described as using the *peripheral route*<sup>34</sup> or *heuristic processing*<sup>35</sup>.

## Other than the message, what else is at play?

---

### Experience - Availability heuristic and the law of small numbers

Events are considered more likely to occur if we can imagine or recall similar instances from memory. Previous experience or stories that align to the issue will enforce the message.<sup>36,37,38</sup> However, if attempting to discount a myth, mentioning it may aid how easily it is recalled in the future thereby inadvertently reinforcing the myth.<sup>39</sup>

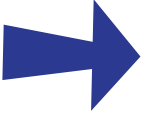
We also have a tendency to over-generalise from small sets of data. The few instances of experience we have or anecdotes we've heard will serve as the evidence basis for the conclusions we draw.<sup>37</sup>

### Beliefs, attitudes and worldview

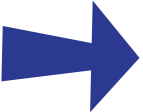
Our beliefs and attitudes influence the way we perceive and recall information.<sup>40</sup>

- We seek out information that confirms our pre-existing beliefs and more readily discount information that counter them. We will attempt to refute information that runs counter to our viewpoints, bringing to mind examples to bolster our existing worldview. Presenting people with information that contradicts their worldview may instead strengthen it, especially when their beliefs are strong.<sup>39</sup>
- When presented with information that conflicts with our position we tend to reinterpret it in line with our attitudes and beliefs.<sup>41</sup>
- If data is inconclusive then we tend to view the results as favourable to our position.<sup>41</sup>
- We also do not always accurately recall information we've stored in memory. If the information we've stored does not agree with our views, we tend to later recall it in a way that is more in line with our pre-existing attitudes or beliefs.<sup>41</sup>
- We often concurrently hold both positive and negative beliefs about an issue, the strength of each varying at differing points in time depending upon how salient they are in our mind. If the beliefs that are supportive of a position are drawn attention to, then we are more likely to respond positively, and vice versa.<sup>41</sup>

## So, what can we do?

- 
- Explore previous experience and 'stories' with target audience during formative research
  - Avoid mentioning myths. Focus on the facts to communicate. If you must mention a myth, work hard to place emphasis on the facts
    - **big, bold**, in the [headline](#)<sub>39</sub>

**CHECKLIST.**  
(Not all will apply for a single campaign)

- 
- Explore pre-existing attitudes and beliefs held by the target audience during formative research
  - Consider targeting the swayable majority—rather than the minority with fixed views<sub>39</sub>
  - Link messages that challenge worldviews with messages or activities that affirm existing values—this increases the consideration of messages that challenge beliefs<sub>39,41</sub>
  - Consider how messages might be framed to be less challenging to existing worldviews<sub>39</sub>
  - Change beliefs slowly and in small steps—stay within the target audience's latitude of acceptance. Avoid telling them more than they will believe<sub>41</sub>
  - Present two-sided arguments rather than one-sided messages to reduce rejection and the seeking of counter-arguments. For example, accept that smoking does help people cope with stress<sub>41</sub>
  - Allow people to draw their own conclusions rather than dictating a viewpoint or action<sub>41</sub>
  - Start from a place of common agreement, then expand knowledge and beliefs in the desired direction<sub>41</sub>
  - Pre-test messages—how are they being interpreted?<sub>41</sub>
  - Include checks as to how messages are recalled in monitoring and evaluation

### Social determinants

Contemplating behaviour change in an individual makes little sense without considering the social and cultural context and factors at play.<sup>42,43</sup>

We process new information by comparing our interpretations with those of others, known as 'social milling'.<sup>43</sup> We use our social networks to assess risks and legitimacy of information.<sup>44</sup> Communication technologies and social media have widened this phenomenon further.<sup>43</sup>

Social norms shape our likelihood to adopt a viewpoint and behaviour.<sup>44</sup> We look to others to determine what is appropriate or desirable. If the message is consistent with what we know others similar to us are thinking and doing, then we are more likely to respond positively. This becomes particularly important if a situation is uncertain or ambiguous.

We are more willing to respond positively and take action if a message or request comes from someone we feel understands our situation or point of view. Requested actions from friends or liked individuals are most successful. Factors that determine liking are whether we perceive the messenger to be similar to ourselves (in attitudes, beliefs, backgrounds), whether they are attractive and outgoing and whether they are credible.<sup>42,46</sup>

Risk too is a social construct. We pay attention to, socially amplify and take action to protect ourselves against particular risks, even if they are statistically less likely than others. For example, shark attacks receive greater attention than road fatalities.<sup>44</sup>



■ Recognise that social determinants play a large part in the way we understand the world and in our behaviour. Learn about your target audiences and their social environment. Factor social determinants into your campaign design



■ Explore which social networks are used as reference points and influencers for the target audience. What are the prevalent norms and viewpoints on the issue within these groups? What sources of information do these groups trust? What is important to these groups?



■ Frame the message according to a social norm—"Join your fellow..." or "The majority of university students..."<sup>42</sup>



■ Carefully consider the choice of messenger. Are they someone who understands the point of view, has similarities to, or is liked by or attractive to the target audience?



■ Can social networks be mobilised? Messages that come from friends hold more credibility



### Culture

Information and messages are considered according to cultural worldviews. Cultures with a more collective focus will consider messages through a different lens than those that are more individualistic. Relationships with land and nature differ markedly across cultures. Some cultures are more fatalistic, making preparedness actions less meaningful. However, these cultures may be more self-reliant, facilitating recovery from adverse events. Cultural practices and protocols vary and may not align with a message or recommended action.<sup>47</sup>



■ Seek to understand the various cultural contexts in which a campaign will operate. Develop and adapt your campaign design accordingly

■ Clearly demonstrate preventative actions and their positive consequences to counter fatalism.<sup>47</sup>

■ Trust is valuable and fragile. Work hard to build and protect trust

■ Determine the perceived trust level within the target audiences for your agency or messenger during formative research. Who might be a trusted messenger?

■ How might you involve local communities and trusted individuals, groups or agencies?

■ *How*, not just *what*, you communicate builds trust. Empower your audience. Enable and encourage active participation to build both trust and collective efficacy.<sup>46</sup>

■ Admit mistakes, knowing that in doing so you will lower trust in your knowledge and expertise. However, failing to admit mistakes and being discovered will reduce trust **both** in your competence and in the perception of your honesty and values.<sup>47</sup>

### Trust

<sup>43,44,46,47,48,49,50,51</sup>

Our degree of trust in the source of a message plays a large part in how the message is interpreted and used. Trust is hard won but easily lost.<sup>44,47,49</sup> Mistrust makes communication difficult.



We determine who to trust based at least partly upon two criteria. Firstly do we trust in the messenger or agency's knowledge and expertise?<sup>47</sup> Secondly, do we believe the messenger or agency shares our values?<sup>44,50</sup> What are their motivations? Do we believe they are honest? Do we think they have integrity?<sup>47</sup> For some groups, perceptions of trust may be rooted in the historical past.<sup>51</sup>

## So, what can we do?

### Emotion / Affect heuristic<sup>52,53</sup>

Our judgement of a message and the likelihood of an event is based upon the emotions we associate with it. If we like a message/event/prospect that has associated costs and benefits, our view is skewed to see it as having more benefits and fewer costs. If we dislike a message then we view it in the reverse, more negatively.



■ Explore feelings associated with the proposed or competing behaviours or events with target audience during formative research

■ Aim to create an emotional response to support the message. Use vivid language, images and stories people can relate to emotionally<sup>54</sup>

### Efficacy

Whether we adopt a proposed behaviour can depend upon perceived efficacy—firstly whether we believe the behaviour to be effective, and secondly, whether we perceive that we are capable of effectively performing that behaviour.<sup>55,56</sup>



■ Determine the degree to which the target audience believes the proposed behaviour will be effective

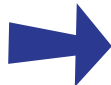
■ Clearly communicate or demonstrate the link between the behaviour and the desired benefits

■ Determine the degree to which the target audience believe they have the skills, knowledge and the supportive environment to be able to effectively perform the proposed behaviour

■ Consider building in education or skills training in the campaign design if required

### Framing

The attractiveness of a message can depend upon how it is framed. The same message might be positively framed to emphasise benefits or negatively framed to emphasise costs or loss of benefits due to not performing the behaviour.<sup>53,57,58</sup>



■ Pre-test different ways of framing a message with the target audience. For example, determining whether *75% fat free* or *25% fat*<sup>57</sup> is more attractive.

### Prior knowledge - Mental models<sup>59</sup>

Any new information is processed within the context of the beliefs we hold and grafted to existing knowledge. If we have no existing knowledge at all on the topic, we have nothing to graft to and the new information will make little sense. If our existing knowledge is incorrect then we will graft new information onto old in ways that may misinterpret the message.



■ Explore the nature and extent of audiences' knowledge and beliefs so that messages can be designed to avoid being dismissed or misinterpreted<sup>59</sup>

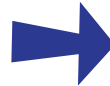


## So, what can we do?

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### Environment<sup>57,60</sup>

The social, built, economic, policy and regulatory environments can all hinder or support behaviour change.



■ Explore and be aware of the various factors that may be outside the influence of target audiences but have a bearing on the ability to adopt or change behaviour<sup>57</sup>



### Complete versus incomplete mental models<sup>61</sup>

When erroneous beliefs form part of our mental model about an issue then if this belief is challenged we are left with a gap. We prefer incorrect mental models to incomplete ones. We will resist the challenge to our incorrect belief if it means leaving a hole in our understanding.



■ Incorporate into campaign design measures to influence the environment in which behaviour change is being attempted. Simultaneously combine strategies to influence both, or better still, shape an environment conducive to behaviour change first<sup>53</sup>



■ When challenging an erroneous belief, provide a clear and plausible alternative explanation<sup>10</sup>



### Optimistic bias<sup>52,53,54</sup> (especially in Western cultures)

We tend to believe negative events are less likely to occur to us, than for someone else. Campaigns may raise our awareness of the risk to our society of a hazard, but not raise our expectation that it might happen to us personally.



■ Wherever possible, tailor and personalise the message



### Ease with which something can be imagined - Simulation heuristic<sup>62</sup>

We prefer and respond best to information that is easy to imagine or simulate in our mind.



■ Keep information concrete as opposed to abstract<sup>62</sup>



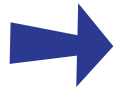
■ Opt for scenarios and stories over data or frequency information<sup>62</sup>



### Ease or effort involved in processing a message

The more effort taken to understand and process a message, the less prepared we are to engage and the less attractive it becomes, unless it is a topic that particularly motivates or is relevant to us.

We might think the more arguments the better to make our case. However, if the opposing notion is simpler, by providing more evidence we may have made the competing notion comparatively easier to process and therefore more attractive.<sup>63</sup>



- Less information may be better<sup>63</sup>
- Ensure the message is easy to read, use clear fonts, simple language, short sentences, subheadings<sup>63</sup>
- End on a simple, strong message that will be easy to remember<sup>63</sup>
- Make conclusions more explicit for audiences who lack motivation or prior knowledge in the topic<sup>64</sup>
- Personalise the message to the individual or audience, using their preferred media and topics relevant to them<sup>65</sup>
- Use images that catch the eye<sup>64</sup>
- Go for contrast. For example, use colour in publications that are predominantly black and white<sup>64</sup>
- Big advertisements draw more attention than small<sup>64</sup>
- Movement such as flashing lights or moving arrows prompt our reflexes to pay attention<sup>64</sup>
- Objects placed in the centre of our vision receive more attention than those on the periphery<sup>64</sup>
- Objects that appear isolated—for example, with lots of white space around them—attract more attention<sup>64</sup>
- Novel and rare items attract our attention more than familiar or expected items<sup>64</sup>
- Remember that paying attention to a message is only a first step and does not automatically lead to behaviour change. Work to increase the chance that your message is attended to, but ensure factors that influence behaviour are explored and incorporated into campaign design<sup>66</sup>

### Catching attention<sup>64</sup>

We don't pay attention to all messages equally. Not only do we pay more attention to messages that we agree with or are relevant to us, our attention can be lost or gained depending on how a message is executed.

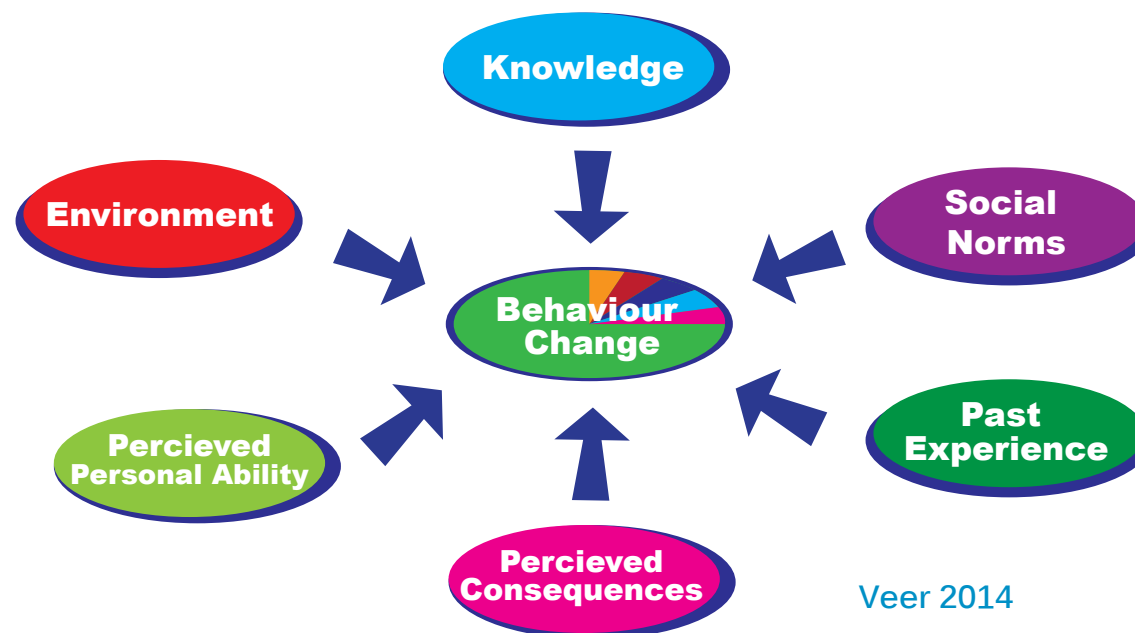


# Information to knowledge to action? Why not? - Summary

Understand, explore and design for factors that influence behaviour

*“Why can we not just turn education into behaviour? Knowing whether something is good for you or bad for you is only a tiny part of the equation that drives people to make a change for the better. Many campaigns focus only on knowledge and not on all these other factors that affect our behaviour—forgetting huge amounts of the equation. Find out which of these factors matter to your audience and which don’t—develop your campaign accordingly”*

Ekant Veer, Associate Professor of Marketing, University of Canterbury<sub>66</sub>



Veer 2014

# FEAR APPEALS <sup>67,68</sup>

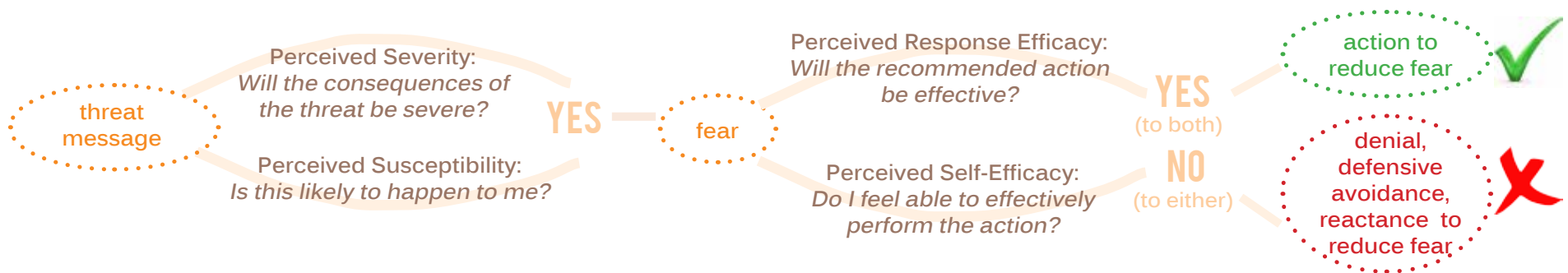
The use of fear appeals (or threat messages as they are also known) to motivate behaviour change is controversial. If considering the use of fear as a motivator in campaigns, do so with caution and a good understanding of the mechanisms at work and the risks involved.

The research indicates that fear appeals can be effective if all four necessary factors for success (see the model by Witte et al (2000) below) are sufficiently present and designed for. If this is done, then campaigns aimed at behaviour change using fear appeals can be successful. However, if any one of these four are not sufficiently present, then either the necessary fear is not prompted or other 'unhelpful' strategies will be used to reduce fear. The campaign is then likely to have unintended negative consequences.

## Tips for the use of fear appeals:

- Use with caution.<sup>67</sup> Consider other motivating mechanisms that are less likely to backfire
- Emphasise magnitude of risk
- Personalise language ('You face a 30% chance...')
- Emphasise similarities to the target audience
- Address barriers to performing the action (skills, costs, beliefs, emotions).
- Outline how, why and when a recommended response eliminates or reduces the threat.<sup>69</sup>
- Is the physical, social and regulatory environment supportive of adopting the recommended action?
- Assess unintended consequences (such as denial, defensive avoidance and reactance) in evaluations.

*"Messages that make the issue seem serious and likely to happen are most motivating. However, strong fear appeal works only when accompanied by strong efficacy messages."*  
Witte et al (2000). P.17



Witte et al (2000)

# FEAR, OTHER EMOTIONS & STATISTICS

Linda Major, from the creative agency involved in the New Zealand drink driving campaign 'Ghost Chips' reflects on the use of fear appeals.

"I think it's helpful to widen the focus from fear. There isn't a single emotional response that is going to be effective for everyone and across everything—so what's more important is that we still surprise people with the stories we tell. We aim to provoke a very strong emotional response—one that everyone can relate to. If we are going to be funny we have to be very funny. If we're going to be upsetting we have to be very upsetting.

Test different approaches and emotional responses. Previously we were happy to shock people and it was a very one way conversation. Now we've shifted to 'how do we involve people?' Even if we are upsetting them, we are trying very hard not to upset them in a way that drives them to want to get some distance from the issue. For example, with street appeals, people may feel momentarily shocked and then want to drop a coin in the box to get some distance. How do we involve them more emotionally beyond that moment of 'I can't bare that image, I'll shove something in the box and walk away?' How do we make them feel like they could be part of a solution? Our road safety advertising is no longer about the dreadful circumstance—the crash, it's about the emotional human connection."

## The use of statistics

"Statistics and data rarely provoke an emotional response. In road safety, if we put numbers up, for example 100 people died last year due to drink driving, testing tells us that the only emotional response we get is for people to say, "Oh that's sad—



A still from the drug-driving story 'Blazing' created by the same agency

for other people." They don't take on a message for themselves.

The other thing we've learned with statistics is that context is everything. If we were to play up numbers and our ad airs after a news story of the Chinese earthquake with hundreds of thousands of people affected, 100 people dying on the roads suddenly feels insignificant.

Avoid trading your statistics off against other social issues. We would never compare the road toll with youth suicide for instance. It is unhelpful and unfair to elevate your issue simply because of the numbers you've got. Every issue is unique.

I don't think the statistics help us. I think it has to be a very emotional, personal story for it to resonate."

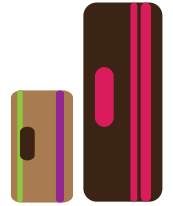
# CASE STUDIES

*7 snippets on success factors*



Practitioners (and others connected with the various campaigns) reflect on their experience and share their hard-earned insights. They were asked to identify key success factors underpinning their campaign.

Three campaigns are led by Red Cross. Three are external campaigns. One is led by an external agency with Red Cross as a significant partner in campaign design, resourcing and implementation.



- 1 ALL RIGHT?** *post-earthquake wellbeing*
- 2 ESTADIOS AMIGABLES  
FRIENDLY STADIUMS** *football spectator violence*
- 3 GHOST CHIPS** *drink driving*
- 4 DUMB WAYS TO DIE** *safe behaviour around trains*
- 5 REDIPLAN** *emergency preparedness*
- 6 SHAKE OUT** *earthquake safety  
'drop, cover, hold on'*
- 7 PILLOWCASE PROJECT** *emergency preparedness  
for children*



**LOCATION:** Christchurch, Canterbury, New Zealand

**BACKGROUND:** In 2010 and 2011 Canterbury experienced devastating earthquakes. This campaign is part of a coordinated response aimed at mitigating the psychosocial effects of the earthquakes and the rebuild and repair processes.

**OBJECTIVE:** To support the mental health and wellbeing of the population of Canterbury during the recovery and rebuild after the 2010 and 2011 earthquakes.

**GOAL:** To inspire Cantabrians to become champions in their own wellbeing.

## Know your audience + The team + Community involvement + Partnerships + Ongoing evaluation

### KNOW YOUR AUDIENCE (FORMATIVE RESEARCH)

*"It's really important to listen to the proposed audience with an open mind—there is huge wisdom there. People reacted to the campaign with a degree of recognition and affirmation because we were reflecting back their reality to them"* **Dr Lucy D'Aeth - Health Promoter**

#### We asked:

- How are you doing?
- Who do you support?
- Who supports you?
- What is important to you?
- What does wellbeing look like to you?
- What gets in the way of you looking after yourself?
- What would you be looking for in a campaign?

#### They told us:

We are feeling a variety of emotions. We are overwhelmed, tired and frustrated of dealing with government, insurance, rebuild and repair organisations. It feels like a double blow. We're finding it difficult to look after our wellbeing. We don't want experts telling us how to feel and what to do.

We get support from and are influenced by our peers, not experts. We want this to be for Cantabrians, by Cantabrians. Keep it simple. Don't use a government agency brand—we're dissatisfied with authority. Don't make actions onerous. We are time poor and have little energy.

#### And so:

The language used to describe how people are feeling is incorporated directly into the campaign messaging. The campaign has its own branding—no government or agency logo in sight. The research set the approach and tone of the campaign—light, approachable, quirky use of humour, local, the audience as their own experts and as peer supports... Opportunities were created for Cantabrians to contribute to campaign messaging and activities.

*"The research stood us in good stead. We used all this information so that people would say—and they do—I really felt that campaign was talking to me."* **Sue Turner - Campaign lead**





## THE TEAM

Our team dynamic played a huge part in how the campaign turned out. The characteristics of the team were:

- Shared values and philosophy
- Creativity and innovation
- A 'can do' approach
- The need to be nimble
- A willingness to push boundaries
- A commitment to evidence-based practice
- Aspiring to quality—aiming high
- Reflection and willingness to debate
- An openness to learn

We were extremely careful to select a creative agency who understood the aims and objectives—they 'got it'. Then the skills of both the campaign team (health promoters) and the creative team (social marketers) were valued. There was mutual learning and a willingness to step into each other's shoes.

## PARTNERSHIPS

The campaign had partnerships at its heart: It was led jointly by the Canterbury District Health Board and the Mental Health Foundation. The steering and working groups had wide representation—from different levels, different cultural groups, different geographic areas... Partners became champions. Red Cross was our first champion—using the campaign in their training, in their community education, in the psychosocial support they provided to residents... We have thirty champions at present. We could not have done it alone. Working together made the campaign possible.

*"We realised the campaign could never be ours alone. It had to be Canterbury owned and delivered. We all have a vested interest in Canterbury being a place that promotes and supports wellbeing—why not have everyone at the table? Harness each partners' skills, energy, enthusiasm, and knowledge."* Sue Turner - Campaign lead

## COMMUNITY INVOLVEMENT

We created interactive tools that the community could use:

- Create your own wellbeing poster
- Tear off compliment sheets
- Fridge magnets—with personalised carts to place on a rollercoaster.

Via social media we encouraged the public to contribute wellbeing ideas that could be featured in the campaign and we made sure we had a presence at and supported local events.

Workplaces got on board and used the campaign to support the wellbeing of their people. We actively encouraged community ownership and enthusiasts and became part of the toolbox used by those who were already doing things in the community. It was important for us to support and contribute to the work of others.

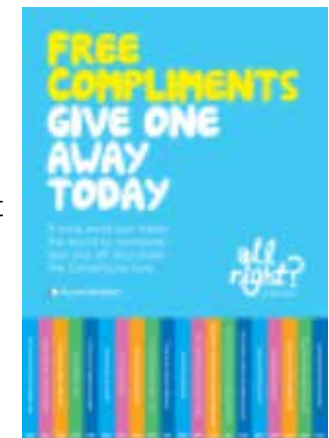
## ON-GOING EVALUATION

Yearly research was conducted with our audience and stakeholders to:

- check the impact of the campaign
- monitor the changing environment in which the campaign sits
- shape the next phases.

*"The research confirmed our approach and we've continued to adapt the campaign based on what people have said. The feedback also directs the work we do in subsequent phases."*

Sue Turner - Campaign lead



*"Evaluation is crucial from the very start. Don't be defensive about it – all feedback is useful and critical feedback contains gold."*

Lucy D'Aeth - Health Promoter





**LOCATION:** Ecuador

**OBJECTIVE:** For football to again become a family-friendly spectator sport

**GOAL:** To reduce violence associated with football

**BACKGROUND:** Attending football games used to be a family affair, with a fun festive atmosphere. Now most teams have *las barras bravas* (football hooligans). Families no longer feel

safe attending games. The two sets of fans are separated in the stadium and visiting fans are held back until the stadium and roads are empty of home fans. However, confrontations are arranged before or after or even mid-week. Fan clubs gather inside restaurants or malls waiting to ambush fans on the way out of the stadium—even if they get one or two they're happy. The violence was on the increase and becoming more organised.

## Build on earlier efforts + Duration + Wider view + Multi-pronged approach + A uniting idea

### BUILD ON EARLIER EFFORTS

In Guayas, we had developed an earlier campaign called *Fans for Peace*. When the IFRC developed *Estadios Amigables*, we could join it to something that was already there. There was a paved path and open doors were easy to enter.

### DURATION

We know change takes time. We've planned for this. The first year we sensitised all the parties we wanted to have involved. The second year is about working with fans at the community level—recruiting volunteers from within the communities to help prevent violence and address community needs.

*"It's going to take education and lots of time. We'll see our schools free of violence and our kids grow up with this role model of the teacher and the campaign. They then become the role model for their kids."<sup>1</sup>... "Then in ten years, you'll have balance in stadiums."<sup>2</sup> Melissa Ramirez<sup>1</sup> & Javier Velez Arcos<sup>2</sup> - Guayas Government*

### WIDER VIEW TO THE PROBLEM

Violence is not just inside the stadium or on the way home. We're working to understand the causes. Even though it's a broader issue, the campaign is a useful tool as everyone supports football.

*"Husbands drink when watching, or after playing, football or come home angry after their team loses and may be violent with their wives or children. So the problem is one of violence, not just of conflict between fans."*

Diego Castellanos - Ecuadorian Red Cross

*"This year was election year in the Barcelona club. The members of La Hinchada have been fighting. People have been stabbed. It's not the football—they're all in the same team, they're all in yellow, they're fighting over their candidates. Actually it's violence—not just violence in the stadium, or violence in football—it's violence. It's a cultural and an education issue, more than a football issue."*

Javier Velez Arcos - Guayas Government

*"Fans have a continuous need for good results. Your team plays in more games than there are weeks in a year. The fast*



*pace, continuous competition builds up pressure, not just for the players but for the fans. Football is an escape valve, but people are doing it the wrong way."* Selin Doumet - Asociación de Fútbol del Guayas

### MULTI-PRONGED APPROACH

The causes that underlie football violence are complex and so addressing the issue takes more than a campaign alone—it must be part of a comprehensive approach involving many actors.

*"There was talk of being ready to watch football in the stadiums without netting separating fan groups and players. I said, "No, It's too soon." We have to change the law to manage the excess of alcohol. We*

*have to educate the heads of the clubs, the fan-base, the football player, the journalist, and all the surroundings.”*

Felipe Bazán - Ecuadorian Red Cross

The actors playing a part in addressing football-related violence include;

Fan clubs:

*“Because there are drugs in the stadiums, leadership and territorial struggles, the bad seed among us start up against the other team. My challenge as a leader is to bring the problems we have and are involved in to the forefront and change them. Because we don't like to talk about it. So we're concentrating on reducing the use of drugs and leaving violent behaviour behind.”*

Justin Santamaria - Bar 'Usual', Club Sport Emelec Fan Club & Ecuadorian Red Cross volunteer

Football associations:

*“Over time it's been falling apart. It's going to take a joint effort with all the institutions associated with football. It's a legal, judicial, moral and sporting issue. Red Cross helps with communication and changing perceptions. Together we need to obtain safety in the stadium for the comfort of the sports fan so they can live the emotion of football.”*

Nicolás Vega López - Asociación de Fútbol No Amateur de Pinchincha

Players—as messengers and as ambassadors:

*“Felipe Caicedo, a famous player, gave his voice to the campaign, “No to violence.” He says, “When they call out ‘Negro’, that is a form of violence. Not only when they throw a bottle at me. Or when they foul me.” He has a big fan following.”*

Felipe Bazán - Ecuadorian Red Cross

The organisations involved in match day:

*“In preventing incidents, we've had good collaboration with all the first response organisations. Everyone was very open to give Red Cross their cooperation. The Police want to prevent a situation, not contain it. Red Cross had a big advantage—they could be in the stand and be neutral. The fans respect that.”* Selin Doumet - Asociación de Fútbol del Guayas

The media, to promote the message of non-violence but also to ensure their reporting doesn't fuel aggression:

*“A journalist without a conscience is like someone with a gun in his hand. He might have a hundred thousand people listening to him say, ‘It's the ref's fault. Wait for him at the exits.’ When the referee walks out, his car has been burnt. Or a week before he says on his show, ‘The ref is the one who blew the penalty and we lost the final.’ And an atmosphere of insecurity has already begun.”*

Felipe Bazán - Ecuadorian Red Cross

*“We, the media, have to be committed and involved in finding a solution. The press can build something up or bring it down. Each day from 6am until 1am, our press talks about football. The public are hungry for news. We report on the fans, the clubs and the internal problems of football. We report that violence will take them nowhere. We can also highlight the progress to help people feel safe going back to the stadium.”*

Marlon Feraud - Zona Mega Radio TV

The sponsors:

*“Our message when working with the sponsors has been, ‘You have a social responsibility. This is your target market and you don't want to focus your publicity on violence because the fans are wearing the*



*team T-shirt with your logo on it.”*

Diego Castellanos - Ecuadorian Red Cross

Football schools:

*“The kids are not our biggest problem. It's the parents—they're happy if their kids win. And they fight and insult if they lose. Kids see their parents trying to beat up another parent or referee. We've built Estadios Amigables messages into the kids' education programme about drugs, nutrition... We now have a strict rule where we annul the points for the game if there's any violence from those watching.”*

Melissa Ramirez - Guayas Government

## A UNITING IDEA

The common thread inspiring and uniting all those involved has been a vision of the future where football is about celebration and family fun, not violence. Without football, everybody loses.

*“We are committed to football and we want a return to what I knew when my father took me on his shoulders in the stadium and his friends were from Emelec or Nacional and we all had fun.”*

Marlon Feraud - Zona Mega Radio TV



**CAMPAIGN:** Legend (Ghost Chips)

**BACKGROUND:**

While the road toll in New Zealand has been trending down for the last decade, young male drivers were stubbornly bucking this trend. A growing number of crashes in recent years featured young drinking drivers.

**LOCATION:** New Zealand

**OBJECTIVE:** Reduce injuries and deaths from drink-driving

**GOAL:** Stop young guys driving drunk

## Dig deep for the human truth + A social solution + Emotion + Partnership + Handing over the idea

### TO UNDERSTAND THE PROBLEM DIG DEEP FOR THE HUMAN TRUTH

We wanted to tap into an existing sentiment, rather than create pictures of idealised worlds that are out of touch for most people. It's easy to present a behaviour we want, but if we are not tapping into an existing human truth, either a need, a desire or an aspiration, then we can get it wrong. We needed to better understand the heart of the problem.

Hard hitting imagery linking drink driving with the tangible consequences of that behaviour had historically been effective in changing drink driving attitudes and behaviours in New Zealand. However, we were losing impact with young people.

*"They'd become desensitised to the images through games, news reports... On the internet you can see graphic images worse than anything we could present on television. We also hadn't talked to young guys in any way other than to blame them and to make them feel responsible for their actions."*

Linda Major - Clemenger BBDO

*"For years we'd been pointing the finger: 'If you drink and drive you're a bloody idiot.' It was no longer new and was going right over their heads. We knew we had to do something different."*

Rachel Prince - New Zealand Transport Agency

Talking to our core audience (young Māori provincial guys) told us that they didn't need to be told the problem, they knew the consequences, and they even agreed that they shouldn't drink and drive.

The real insight into the problem came from a social worker who works closely with young Māori guys.

**When you are drinking with a bunch of mates the last thing you want to do is kill the vibe and be the one to call out a mate who is about to drive drunk.**

We realised it's not a problem of education or ignorance or even denial about drink driving. It is wholly a social problem. This insight opened up the way to find the answer.

*"We had to stop blaming these young guys and find a way to help them instead—help them be part of the solution."*

Linda Major - Clemenger BBDO



The core at-risk group was young Māori provincial men but the power of Ghost Chips was finding that absolute human need that transcends any audience. People can universally relate to the awkwardness involved in preventing someone driving drunk without changing the mood.

## A SOCIAL SOLUTION TO A SOCIAL PROBLEM

Because it was a social problem, we needed a social solution. How do we make them feel good doing what we need them to do? And what currency is actually really important to them? In this case it was purely a social currency. We needed to give our audience a way to stop a mate driving that made them look cool.

*"They needed to look like they weren't the party pooper or the nana or the policeman for making that decision."*

Linda Major - Clemenger BBDO

We needed to hand over an idea to them. The core idea was being a legend because you are willing to speak up.

### Stop a mate driving drunk - Bloody Legend



We needed them to be willing to take this idea, share it and own it.

The challenge then was creating a story that would work in the current social media world where people share content that they like and they are happy to align their identity with.

## EMOTION

Once we got to the core of the problem, we translated it to ensure we got an emotional response. We knew that whatever response we went for needed to be very strong to be effective. If we are going to be funny we had to be very funny. An unintended consequence

of Ghost Chips was signalling that road safety advertising could be funny. However, humour is only one of a range of possible emotional responses. We wouldn't want to use the same formula every time.

## PARTNERSHIP

Good communications are simple messages, repeated often, by a variety of trusted voices. We worked with partners to continue to tell the story for us. Some were surprising partners. Lion Red (beer) printed the message on their beer boxes. It was a breakthrough because these companies had been our competition. We'd been suggesting that young guys make a good decision when drinking, while the beer companies were saying 'drink up, have a good time.' The beer companies had more credibility with our audience so allowing them to own the message was part of its success.

Other partners included media, DJs, music video producers, who found ways to create their own version of the story. We worked with media not just to place our message but to help us translate it and spread the idea.

It doesn't always work so we had to be prepared to be experimental, but when it does work we had so much more credibility. Hearing the same message 'bloody legend' from many different sources helped cement it in people's psyche. Partnering ensured our message became societally owned, rather than an idea owned by government enforced on a community.

## HANDING OVER THE IDEA

We had to be prepared to let the idea go—to be owned by others. The real success was not the television story but all the things it spawned. It went live and the audience grabbed it, made it their own and repurposed it.

*"There were crazy things that appeared on-line where people were auctioning products and printing T-shirts and making parodies and music videos... There was concern about losing control of the message when people began doing their own thing with it. The content's no longer ours, it's theirs. But that's even more powerful—we handed that idea over and said 'it's yours'. Because of this, the idea is triggering a moment of conversation at parties around whether someone's okay to drive—a conversation that wasn't previously being had, and a conversation that we can't trigger. It was a scary ride, completely letting go, but that's why it's been powerful and enduring."*

Linda Major - Clemenger BBDO

We had people listening to how it was being used, and turning every opportunity to our end. When we saw something useful, such as Cuzzies (a music group) creating a parody video of Ghost Chips, instead of just allowing that to be a small thing in social media, we grabbed it and promoted it back out. It was a way to continue to popularise the message. There was a sense of bravery about letting it be—allowing the audience to really own it themselves.



- CAMPAIGN:** Dumb Ways to Die
- LOCATION:** Melbourne, Australia
- OBJECTIVES:** Improve safety in our rail network  
Create a positive Metro brand
- GOALS:** Reduce accidental injuries and deaths  
For Melbournians to know we care about them
- BACKGROUND:** Metro was not a well-loved brand in Melbourne. The rail system had an unreliable history, the operation of Metro trains had been privatised—an unpopular decision, and

hating trains was, as in many cities, part of the city's culture. The initial problem we were trying to solve was that, despite the fact that the train service had improved, the Metro brand was not a positive one. Melbournians did not believe that Metro cared about them.

Our communications had centred on service changes and improvements. We hadn't tackled safety. By doing so, we could work on dual objectives of preventing accidents and improving our brand by letting people know we care.

## Insight into the problem + Persist until it's right + Great creatives + Emotion + Go to their world + Courage

### INSIGHT INTO THE PROBLEM

To understand the problem we started with statistics from our safety department. But we needed to get to the cause of why people were accidentally getting killed or hurt.

We spoke to our station masters, our barrier staff and our drivers. We heard stories about someone running down a ramp with a baby in their arms to catch a train when there was another train two minutes behind it, people walking across tracks with headphones on, cars driving around boom gates, people setting up barbecues with kids playing next to the tracks... We watched incidents like these captured on CTV footage.

But it was the guys on the frontline that watch people every day who nailed the problem with a common theme—people were doing silly things.

*"Accidentally getting hit by a train is difficult. The train is on tracks and it's going straight. You've got to be doing something dumb."*

Chloe Alsop - Metro Trains

### PERSIST UNTIL IT'S RIGHT

Our safety messages had been in the vein of 'don't do this, don't do that ...' In terms of behaviour change these messages just don't work. A teenager will react to being told what to do with Newtonian-like force. We wanted something different.

Gore or shock tactics weren't right either. If you see someone hit by a train it's horrific. The negative imagery would only serve to send people away from, rather than engage with, the brand. People hated our brand already so let's not do that.

It took about four or five attempts by the creative agency to meet the brief.

*"I was the annoying client who just knew it wasn't right. It's like shopping for a dress—you don't know what you want, but you know*

*what you don't like. You need to hunt around. You know it when you see it.*

*When the agency rang to say they were coming in to pitch again and it was going to be song, I think I groaned and said 'I'm hanging up!' They came in with the lyrics of the song on an A3 sheet of paper and we all just went 'this is it!' It was cute, it had the right tone and and it pushed the boundaries."*

Chloe Alsop - Metro Trains

With the art work, the animations, the music... we held out for it to be just right. Sometimes you can rush things for deadline but we took time to perfect the little details.

*"Take the time to really think about what you're doing—real 'away from the computer' type thinking, and talking it through with those you're working on the campaign with."*

Chloe Alsop - Metro Trains

*"The client was smart enough to think that we could do better. The relationship was very strong, honest and particularly frank—that's a really good way to work."* Adrian Mills - McCann

## GREAT CREATIVES

A good relationship with your creative agency is important. Those working on the campaign must be on board with it, care about it and be smart people.

*"When you're trying to change behaviour it's definitely about having smart, talented people and then it's about the relationship. The creatives were getting frustrated having to pitch again and again, but they liked that about me—that I wouldn't just settle for something that wasn't right. You've got to get that right mix with the agency. And don't be afraid to change it either—to pull the plug if it's not right."* Chloe Alsop - Metro Trains

## EMOTION

It is essential to make people feel something. Especially when the issue is important, the worst thing is to do it halfway—to do something that people are just going to shrug their shoulders and say 'muh'. Without an emotive reaction, you're not going to have much success.

We were trying to tap into a feeling that isn't always negative—shocking or upsetting. Really you shouldn't watch a safety campaign about people dying from train accidents and feel happy. It's unexpected. They loved it and shared it and in doing so the message sunk in. Others felt a sense of pride with a local campaign being internationally famous. Your objective doesn't always have to be the main one with the consumer, as long as it's there somewhere.

*"More important than having a big team working on a campaign is having a good idea and making people feel something. Don't tell people what to do."* Chloe Alsop - Metro Trains

*"We wanted people to feel proud. We could reach our audience through posters at the train stations. Instead we aimed to reach the international audience—to engender pride at home."* Adrian Mills - McCann

## GO TO THEIR WORLD

*"We needed the target audience to share the message peer to peer—it was an affordability imperative but also messages are received more favourably this way. The viral video charts showed us that the most shared content by young people was music videos. So we created a song."* Adrian Mills - McCann

We went into the world of our audience, rather than trying to force them to come into ours. It's the last thing you'd expect when dealing with a train safety campaign, but we created entertainment.

Then people created over 100 000 parodies. There was a teenager in Russia playing it on his guitar, a 100 piece drum performance in the Philippines, little kids singing it on their bed, the Walking Dead performed a cover.

We didn't try to control the parodies. We just let people go. The parodies helped people fall in love with it.

## COURAGE

*"We were told we were courageous—that came up a lot. I didn't think so because we went through the steps and it felt right. I think it takes more courage to put your name to something that is not as good as it could be. Signing that off and having it go to market is more courageous."*

*But have the courage to not think something 'way out there' is a bad idea. Too often you get the 'Oh no, we couldn't do that, we can't have a song about safety, we can't put the word die in it, no you're making fun of it, safety is too serious for a cartoon.' The negatives start and people*

*Set fire to your hair,  
Poke a stick at a grizzly bear ...*

*Dumb ways to die, so many dumb ways to die*

*Dress up like a moose during hunting season,  
Disturb a nest of wasps for no good reason,  
Stand on the edge of a train station platform,  
Drive around the boom gates  
at a level crossing ...*

*shut ideas down. Ideas can come from anyone. You just don't know where you'll get the lead from and these 'way out' ideas can lead to crazy success."*

Chloe Alsop - Metro Trains

Those that needed to approve the campaign for release reacted a little at using the word 'die', but they trusted us. They had the courage to shift from the beige and safe 'dont do this, don't do that...' type messages.

*"Metro Trains worked to improve the product rather than trying to water it down. At one point they said, 'A character would need more than band aids and bandages if they get hit by a train—make it more violent.' They're a brave but also a very smart and deserving organisation."* Adrian Mills - McCann





**CAMPAIGN:** REDiPlan

**LOCATION:** Australia

**OBJECTIVES:** Emergency preparedness

**GOALS:** Individuals and communities are better prepared to reduce the psychosocial impacts of emergencies

**BACKGROUND:** Australian Red Cross wanted to be known for emergency preparedness. However, we didn't want to replicate the work of other agencies. Working in recovery we heard people saying repeatedly, "if only I had ..., I wish I had ..., or

*I'm glad I had ..."* and you can fill in the gap with "increased my insurance, saved the baby photos, protected the orchard ...".

REDiPlan was created in 2007-2008 in response to this identified gap. REDiPlan is based upon information (four steps) and a community education programme. We wanted to prepare people for recovery, to help them plan to reduce the long term consequences of emergencies. We're saying, 'Recovery can be lousy. It pays to do some things before an emergency to make it that little bit easier.'

## Be nuanced + Engage positively + Smart creatives + Mobilise + Partnership + Integrated approach

### BE NUANCED

We reviewed the materials we developed in 2007. People said, "We like what you're doing, the content's all important but it's too long, dry and not particularly engaging. You could do better."

Identifying differing target groups told us that we needed a range of options and to be more nuanced. One-size-fits-all wouldn't work.

*"You might want to reach out to first time mothers as an at-risk group. Generalised disaster preparedness messages won't work because they'll think, "I'm trying to work out how to feed this kid ...". But if your hook is through the new-born, it'll be relevant. Or can the preparedness actions help them in their everyday life? Go and ask. Find out what would be relevant and motivating for them to do things."*

John Richardson - Australian Red Cross

We looked at the *All Right?* campaign, liking the approach to a serious topic in a gentle, multi-faceted, nuanced way—appealing to a whole range of people, audiences and situations.

### ENGAGE POSITIVELY

The challenge is to take something you want people to take seriously and make it engaging, without using clichéd humour. We sought the middle ground—dealing with a serious issue in a gentle, light, quirky way. Pushing preparedness more in this direction helps engage people in a different way.

We're supposed to use empowering imagery, but traditionally we've maximised the emotional twang—a child and a teddy in a burnt out house, a woman standing in earthquake rubble ... We wanted to approach our REDiPlan messaging more positively, for people to be curious, to hook them through an emotional connection that wasn't wringing out tears.

We're often told that the media won't pick up a message unless it's a bad news story so we frame everything negatively; 'Only 20% of Australians have a household preparedness plan. Australians aren't prepared.'

But we're influenced by social norms. If others believe that something is important then we take that cue. The psychology of behaviour change says that the public will take away from this negatively framed message that preparedness isn't important. You still need to create a compelling reason, but employing social norms, being positive, that's the way to go, rather than 'be prepared, or else!'

### SMART CREATIVES

The creative agency was brilliant. We gave them a complex brief on psychosocial preparedness and they got it just like that.

*"These are closest to the smartest people you'll ever come across. And they have their nose in the wind—monitoring the way the world is changing and how we need to communicate to move with it."*

John Richardson - Australian Red Cross



Achieving a nuanced, engaging message is a challenge and requires a good briefing of all stakeholders. The Red Cross brand is both an asset and a challenge. We needed to work within the brand while achieving an outcome that was engaging. The new materials are an improvement on the old and our community education volunteers do a great job of adapting how they deliver the messages to their audience.

## MOBILISE MEMBERS, VOLUNTEERS, THE COMMUNITY

We want people to take action by downloading and creating a plan. But our other call to action is to tell somebody about it.

*“A puffed up white middle-aged man in uniform lecturing people about the importance of being prepared is much less effective than hearing it from people you trust. I remember a woman in the bushfires who was practically surrounded by the fires. Unsure of what to do, she rang her father in Perth for advice. We wanted to tap into that and to mobilise our volunteers and members to help us.”*

John Richardson - Australian Red Cross

In the organisation we've got members, volunteers, shops, the blood service... Promoting preparedness is something everyone can do.

People tell us about all the things they miss, so one year our focus was on precious items. These items are connections to their past and how they define themselves. Saving or losing them has an impact on people's recovery. There was a bunch of actions that members could do—visit and talk to their local library, talk with their friends... One group set up outside their supermarket with their own precious things; books that had been handed down through the family... and got talking to the public. It was a great way to engage people.

We are working to make our community education programme less didactic and more of a toolkit, so that we can turn members and volunteers into everyday advocates.

We have local volunteers run community education sessions. Locals know their community, know better what the risks are and get more traction with the community than outsiders.

*“We simply wouldn't have the capacity to run and grow the community sessions without the volunteer presenters. However, the resources required to recruit, screen, train, support and acknowledge volunteers is often underestimated. Using volunteers is resource intensive but worth the investment—for us, for them and for the community.”*

Miriam Lumb - Australian Red Cross

## PARTNERSHIP

We worked to bring on board stakeholders in the hazard sector. It's a competitive funding environment so there was initial suspicion about us working in this area. We took the time to explain our point of difference and how we'd be complementary, we invited them on to the reference group for our pilot, they assist with training our volunteer presenters, we promote their work and we often co-present to communities. Partnering allows united and consistent messaging to vulnerable groups and avoids bombardment of information from multiple sources.

We partner with local councils. We don't know the community like they do. The councils guide us as to what engagement approach might work in each community and they know where we should target—who might need the extra support.

The councils are great promoters of REDiPlan—more powerful than us selling our own wares.



*“Partnership makes good use of the council's and Red Cross's respective expertise.”*

Dennis Rainsford - Adelaide Hills Council

## INTEGRATED APPROACH

A multi-pronged approach with media campaigns, community education sessions and offering REDiPlan as just one of a suite of preparedness options (such as the Pillowcase Project) means that we can tailor offerings to partner organisations and maximise the audiences we reach and are relevant to.



**CAMPAIGN:** Shake Out

**LOCATION:** United States, New Zealand

**OBJECTIVES:** Reduce earthquake-deaths

**GOALS:** Create and reinforce appropriate actions in an earthquake (*drop, cover hold on*)

**BACKGROUND:** Shake Out started in the United States at the Southern California Earthquake Center in 2008. An earthquake scenario looked scientifically at the impacts of

a 7.8 earthquake in California. A one-year, one-time attempt at a unique collective behaviour experiment where we had everyone 'drop, cover and hold on' at the same time was envisioned. It's now an annual phenomenon with national and global reach.

In 2009 the West Coast Civil Defence group in New Zealand wanted to do an exercise and asked Shake Out if they could run it there. It was successful. From 2012 Shake Out became a national exercise in New Zealand. Shake Out has since spread elsewhere around the globe.

## Be ambitious + Partnership + The collective element + Adapting to audience + Simple and fun

### BE AMBITIOUS

In the first year, in California, an astounding seven million performed the 'drop, cover and hold on' drill.

In 2012, New Zealand had a national exercise with a very ambitious goal of one million people (of a population of four million). 1.34 million people signed up. No one really thought it could be done because there'd never been a Civil Defence exercise of that magnitude. But they had an amazingly energetic clever woman running the campaign and they just fully believed they could do it. They had the support of all sixteen Civil Defence groups across the country who really got behind it.

### PARTNERSHIP

*"In the U.S. they went into the schools, they went on speaking engagements,*

*they published the material, they worked with every organised group that they could leverage for mass distribution. There are over a million children a day in the Los Angeles unified school district alone. They targeted large employers—the City of Los Angeles has forty thousand employees alone. Within the Los Angeles county there are eighty eight cities so they worked with each to say, 'Can you do this in your city? Can you register employees and ask them to participate?' This year we had 10.2 million people participate."*

*Anna Burton - City of Los Angeles*

Partner organisations have existing and trusted channels to the people we want to reach and have a reach that we could never afford to pay for on a small budget.

Many of the partners wear three or four different hats, so we had to make it super easy for them to be involved. We were lucky to have such enthusiastic, passionate people right across the country who got behind it.

*"Use the connections you have but think big and be bold. Be cheeky. Set your goals high. It can't happen if you don't ask. Our partners really championed Shake Out for us—keep them engaged. Develop a sense of ownership—we didn't do it to them, they were involved the whole way along."* *Bridget Cheesman - Department of Prime Minister and Cabinet, New Zealand*

### ENCOURAGE THE COLLECTIVE ELEMENT

We've deliberately encouraged the collective nature of Shake Out as a social phenomenon.

*"I think part of the draw for people is that they know their friends, neighbours and colleagues participate in it too, so there's a collective thinking element that keeps people participating and wanting to talk about what they've done. People talk about it on social media and share pictures of themselves doing Shake Out and it feeds upon itself. Individuals and organisations challenge each other; How many people can you get to Shake Out? What photos can you share on Twitter? And it becomes almost a competitive social media experiment and that's part of what draws people into it. Every year people*

*build up to it and it has a snowball effect.”*  
Sharon Sandow - University of Southern California

## ADAPTING TO AUDIENCE

The core of the campaign is based upon a human truth that is universal.

*“When there’s a huge earthquake whether it happens in California or New Zealand or any place, the suffering and concern—Am I safe? Do I still have a home? Where are my loved ones?—that’s a universal experience. Even if it’s in different places, that sense of wanting to protect yourself and your family, that’s a universal thing that people want everywhere.”*

Sharon Sandow - University of Southern California

The universal underlying reason for the campaign and the actions involved in the drill remain the same everywhere, but work is done to ensure the message is powerful for the different audiences.

We adapted a lot of the U.S. resources for New Zealand and they were really generous in allowing us to. It needs to work for the audience that you’ve got—some of the language didn’t work for us. There are resources they obviously don’t have that we’ve developed, such as Māori resources and advertising. We hope some of the resources we’ve created will also be helpful to the other countries who are involved.

We needed to adapt too for groups within New Zealand. We worked closely with the groups themselves and organisations close to them to adapt messaging and resources such as for Māori, those with disabilities, schools... We kept our key messages

consistent—what our goal was and how to do the drill, but adapted our messages of why—why is it important for Mums, for small business owners... and giving easy tips and resources that were relevant to them.

## SIMPLE AND FUN

The risk is an earthquake and the actions we want you to take are ‘drop, cover and hold on’ and that may save your life. It’s a very simple exercise, it’s not prohibitive. You can do it anywhere, in your car, you can participate virtually...

*“Employers are responsible for their staff and this is an initiative that costs nothing, just a message over the P.A.”* Anna Burton - City of Los Angeles

*“It can be fun, it doesn’t have to be something we scare people into doing. Making it more of a collective behaviour and more of a fun thing is less of a drawback for people participating and in getting prepared.”* Sharon Sandow - University of Southern California

We were trying to engage people across New Zealand in a serious topic, but we wanted to inject some humour. We had a tiny budget but a great creative team so we created videos.

*“They were pretty serious and dry but had a punch line at the end and people became used to looking for these punch lines. I was very clear and quite stropky—I wanted the videos to include individuals that people knew and engaged with, people on the trusted New Zealanders list. Someone got hold of Peter Jackson and Richard Taylor (of Lord of the Rings fame) and they made our first video—it took them ten minutes, they did it for free*



*and they provided the venue. Once people knew they were involved other celebrities came on board. The involvement of Jeremy Borland, the sign language interpreter from the Christchurch earthquake, was a good way of engaging with the disability community and people of Christchurch who saw him as a familiar face.”*  
Bridget Cheesman - Department of Prime Minister and Cabinet, NZ



**CAMPAIGN:** Pillowcase Project  
**LOCATION:** United States and Australia  
**OBJECTIVES:** Building preparedness for emergencies  
**GOALS:** Emergency preparedness in primary school children and their families

**BACKGROUND:** College students in South East Louisiana evacuated Hurricane Katrina using pillowcases to carry their possessions. A psycho-social art therapy programme for children of Katrina was developed including preparedness as a means to cope. The project was then developed for a wider audience as a preparedness programme and is now U.S.-wide as well as being adapted for implementation in other locations such as Australia.

## A ripe audience + Learning framework + Conduits + Piloting + Integration + Partnership + Adaptability

### A RIPE AUDIENCE

Working with an audience who are ready, willing and enthusiastic about the message makes a difference.

*“One of the easiest groups to target for behaviour change is youth. For us in the U.S., the sweet spot is students between 7-12 years old. At this age they are excited about what they are learning, they are conduits into their family to multiply the audience and they’re sponges—they want to share, they want to participate, they are really active.”*

Hilary Palotay - American Red Cross

*“There’s a lot of work trying to engage five or six people to come to an adult REDiPlan session. Compare that with the Pillowcase Project—you get thirty kids all really engaged who each tell three or four people and you’ve easily reached one hundred people, just like that. It makes more sense to channel into that.”*

Miriam Lumb - Australian Red Cross

### LEARNING FRAMEWORK

*“For the first time we looked at the programme we were teaching kids and asked ourselves, ‘Are we teaching them things they can actually do?’ Frankly, a lot of preparedness campaigns are ‘get a kit, make a plan and be informed’ but what the heck does that mean to an eight year old?”*

Hilary Palotay - American Red Cross

We designed the programme to fit schools’ and children’s education needs. Teachers told us—to be effective, a session must be 40 minutes or less, it has to cover a number of activities and have a take-home component.

We developed the curriculum according to a ‘learning, practice, share’ framework. For every single teaching item, from the introduction, local hazards, coping skills and general preparedness, we emphasise learn, practice, share... learn, practice, share. So the instructor helps the kids to practice the information they’ve learned so they’re able to do it themselves and then they’re encouraged to share it with their household and

community. Where the programme has been adapted internationally, this learning framework has proven itself to be effective. The framework changes the programme from information transfer to one of behaviour change.

*“We teach using all the senses and when practicing they develop good muscle memory. If you can get a kid to physically practice a drill and build muscle memory, it’s more likely to stick with them.”*

Hilary Palotay - American Red Cross

*“It is about the learning process—as you draw, you are learning. The programme is simple and it allows the child to be imaginative.”*

Rose Rhodes - Australian Red Cross volunteer

We also teach coping skills—important for disasters but relevant for many other parts of life.

*“If we can teach kids to handle stress in a positive way then that’s a long term learning benefit. Hopefully they will always ‘drop, cover and hold’ during an earthquake, but there’s also lasting benefit in remembering to take a deep breath and to visualise themselves being strong and capable.”*

Hilary Palotay - American Red Cross

## CONDUITS

*“When they get home they talk to their siblings, to their friends and to their parents. It gives parents food for thought. She could speak to Granny—this is what I did at school and Granny might think, ‘What a wonderful idea!’ While it is targeting the school children, the spin-off is across the whole community.”* **Rose Rhodes - Australian Red Cross volunteer**

Working with children, you are not just training the kids, you are educating the parents and the community. Viewing it this way meant we embraced opportunities to send a full package home with the student to involve their whole network.

*“The fact that they take the pillowcase home and we give them a REDiPlan as well—nine times out of ten they’ll have some sort of conversation with their siblings or their parents. Look what we did, look at my pillowcase, they get to put their own design on it. It’s interactive. It’s a fun way of talking about a serious topic and it goes to the broader community.”*

**Miriam Lumb - Australian Red Cross**

This particular age group really likes sharing. They are trusted conduits into their communities. This can be particularly important in potentially vulnerable communities. For example, where you have English-as-second-language audiences, the kids often teach their grandparents or their parents. This can be an amazing, unintended side effect. We’ve translated material to give guardians in other languages, but kids are honestly the best educators.

## PILOTING-TESTING AND RE-TESTING

The campaign initially had funded programmes for four states; Louisiana,

Mississippi, Los Angeles and Kentucky. Each were given free rein to design their state’s programme. Then we reviewed what worked well and what didn’t from the different versions. From these lessons the first national curriculum was created. This was then tested with nineteen chapters and again the lessons taken to create synergised preparedness messaging. This synergised programme has run for three further pilot years and each year we’ve adapted materials based on what we’ve learned.

*“I think starting a campaign this way sets you up for success later. You’re already monitoring and evaluating. This is essential to the program being successful but also acknowledges that local programme managers have many other additional programmes to oversee and don’t have time to evaluate at their level.”*

**Hilary Palotay - American Red Cross**

## OPPORTUNITIES FOR INTEGRATION

*“Chapters are coming to us and saying, ‘This is really good. What do you have for grade K through 2? What do you have for high school? For middle school?’ These super busy people—we’ve never had them come to national headquarters and say ‘give me, give me...’”*

**Hilary Palotay - American Red Cross**

In Australia, when we work with schools who’ve shown interest in the Pillowcase Project we can offer a package centred on the Pillowcase Project, but if they want add-ons we can engage other people. We’ve developed lesson plans for other year groups so we can tailor REDiPlan sessions for different year levels and engage with the parents and teachers if they want their own session.



## PARTNERSHIP

Having Disney as a funding partner has allowed a degree of sustainability that is hard to come by.

Engaging multiple stakeholders outside our organisation during development gave us a credible curriculum that has been vetted. It wasn’t just us sitting by ourselves trying to create something.

In 40-60 minutes you can’t assume kids have sucked up the information like a sponge. Partnering with youth focused organisations, teacher and parent networks helps ensure the messages are reinforced. The repetitive nature of the message assists with behaviour change.

## ADAPTABILITY

It’s important to have flexibility in the curriculum. For example, there are adaptations for teaching local hazards to ensure a focus on what’s relevant to the student’s community.

# METHODOLOGY

## Aim and approach

The aim of this document was to create guidance for the designers of public messaging campaigns attempting to create positive behaviour change—specifically those within the Red Cross, Red Crescent movement. It is acknowledged that:

- public messaging campaigns are an important tool in the work of Red Cross
- that those are charged with designing and implementing these campaigns are most often not social marketing experts, nor are the campaigns likely to be the only work they are doing with communities
- time and resourcing are likely to be scarce
- the issues with which personnel are grappling are fiercely complicated and hugely important to the lives of those we aim to support.

Given the above considerations, it has been a priority to ensure the resulting publication is designed for the end-user—practitioners needing straight forward, practical advice and access to useful background knowledge. For this reason, this publication does not resemble a

typical report and reflects attempts to embrace the principles described in this guide. For example, in place of an executive summary is a pull out poster summarising the key guidance themes.

## Campaign selection

The selection of internal Red Cross, Red Crescent campaigns was largely determined by response to requests made to national societies. A request (and multiple reminders) for campaign information was made to national society communication personnel from the IFRC Comms team. This request was followed up by efforts by the author herself to expand the pool of potential internal campaigns. It was hoped for a larger response to enable a selection that would better represent geographical spread. However, recognising the busy realities of national staff and the project time constraints, interviews were conducted largely based upon availability of access to personnel. Case study requirements for internal campaigns were as follows:

- the campaign is aiming to change behaviour
- the campaign has been underway for sufficient duration to enable insights and learning

- more than one perspective is available upon which to base the case study.

All material submitted was uploaded (with permission) to an on-line campaign repository in the hope that the repository will serve as a tool to connect Red Cross, Red Crescent practitioners with others who are facing, or have faced, similar challenges and to facilitate the sharing of ideas, materials and resources.

External campaigns were selected for inclusion based upon:

- recognition of the campaign as an example of good practice—for example award-winning
- the ability to add breadth to the variety of social issues being addressed
- availability of access to those involved in the campaign (more than one perspective required).

### Interviews

Interviews with personnel involved in fourteen campaigns were predominantly conducted face to

face, supplemented by Skype and phone interviews, over the period of September to November 2015. The campaigns and interview participants are listed in the acknowledgements. From interview transcripts, key guidance themes were identified. In addition, seven case studies were constructed; three internal campaigns, three external campaigns and one in which Red Cross was a significant partner agency.

### Literature

A review of the literature was conducted. This contributed to a summary of the identified key campaign success factors and practical guidance with the end-user in mind.

### Peer review

The guidance document was reviewed by two content experts—a social marketing associate professor, a social marketing practitioner—and two New Zealand-based end-users.

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# ANNEX – MORE VOICES...

## *A team approach*

*"Identifying who the big players are, and more importantly who the smaller players are. It's like having a dinner party. You bring the main course, I'll bring the side dishes and you bring the drinks. Because if you get three people bringing drinks, nobody's going to have a dinner. It's that kind of basic concept—everyone has a piece and make sure the pieces fit together."*

Anna Burton - City of Los Angeles

*"I don't expect Red Cross to be doing things in isolation. Emergencies and disasters involve everybody. Red Cross is just one part of the support. You have to do it with others and there are so many others."*

Rose Rhodes, Australian Red Cross volunteer - REDiPlan

*"Never do it on your own. These issues are not just Red Cross issues—they are Pacific issues. Partnership saves duplication. It means you have the opportunity to learn from other people's lessons. You've got to do this from the beginning—be smart about it."*

Anne-Maree Delaney, Health in Emergencies delegate, IFRC - Fiji

*"As a partner, you won't go back if you have a bad experience—it's like getting bad service in a shop. Develop the relationship and keep communication lines open."*

Dennis Rainsford, Adelaide Hills Council - REDiPlan

*"Cultivating partnership is important. Once you start implementing your programmes it goes smoother and you have better outcomes. Initially we didn't spend enough time building partnerships and we ran into problems. Ours was a condensed crammed-in initiative, we didn't have the resources to do it all ourselves and we had no history with most of these neighbourhoods. To get buy-in from the community, we partnered with those who knew the communities. Partnership is not as easy as picking up the phone and saying, 'Hey do you want to work with us?' Building trust is key and it takes time to build."*

Alan Kwok, formerly Ready Neighborhoods, American Red Cross

*"If you look at successful behaviour change campaigns, directly or indirectly there has been some support from the political quarter. People get tickets if they don't wear seatbelts. For recycling, there was political investment in getting new colour-coded bins out to consumers. For smoking, states passed legislation enforcing taxes on cigarettes and the taxes fund youth education and public health."*

Hilary Palotay - American Red Cross

*"Our partners are busy so it helps to consider 'what's in it for them?' Link what you're doing to their own obligations. Sell and maximise the benefits for them."*

Miriam Lumb, Australian Red Cross - REDiPlan



*“Be honest about what's going well and what's not—they can then start to see that you're human. If you tell people, 'It's a struggle to find Korean speakers on the west side', then you never know when someone might be able to help you with a problem you're struggling to solve. We don't need to portray ourselves as the experts who've got it all sorted.*

*And ask and listen. 'Tell me about your organisation and what you're looking for in a partnership.' From that conversation I might realise the things on my list that I was going to offer might be a complete mismatch, but I might be able to connect them with what they need. A list that doesn't apply to their community is a waste of their time and mine. Being there, building trust, being genuine, being consistent, being humble and honest—all important.”*

Nikki Davis, American Red Cross - Prepare SoCal 2.0

*“Strong partnerships have been a real cornerstone of our success—increasing not only the campaign's depth and creativity, but also its resources, reach, momentum and effectiveness.*

*These partnerships have been underpinned by mutual respect and trust, a good understanding of what each party can offer and a shared aim to make a positive, genuine difference to people's wellbeing in the wake of the Canterbury earthquakes.”*

Claire Jones, Make Collective, *All Right?*

*“You cannot just sit with a kid for 40-60 minutes and assume that they will suck up the information like a sponge and just remember it. We partnered with youth focused organisations, teachers, parents networks... to ensure there is repetition of the message. Then we have a better chance of the message being embraced and resulting in behaviour change.”*

Hilary Palotay, American Red Cross - Pillowcase Project

*“With drink driving there is big enforcement focus and other community work—many other tools in the shed. Advertising campaigns are only one contributing factor to achieving behaviour change. It's important to coordinate with those other tools so that we're not competing against each other for message, for voice. Rather we are working together and complementing each other.”*

Rachel Prince, New Zealand Transport Association - Ghost Chips

*“Coordination and collaboration across a wide range of partners help to identify and use vital expertise more effectively, tackle and overcome barriers more quickly, and allocate resources more efficiently. Partnerships also increase awareness and knowledge, and they can create a critical mass of power and support that can help sway policy-makers and other stakeholders to take action.”*

UNAIDS (2015), P.242

# MORE VOICES...

## Know your audience



*"Sometimes you can miss the mark in the messaging. A campaign was created several years ago using scare tactics. They showed devastated buildings—it was total 'San Andreas' movie type marketing. I personally liked it. But the feedback was that they disenfranchised groups of people who really didn't like that type of messaging. It was something they didn't want to be part of and it made them view the Red Cross as evil and bad. We have to understand that perspective and look at other avenues for engaging people that are more light and friendly."*

**Nikki Davis - American Red Cross**

*"Co-creation is a big buzz word in social marketing, but it's not always a comfortable place. It takes courage. I think there's a co-creation spectrum—from audience testing and research right through to having a group of people who are all equal in power and decision making and you create together. When we've sat down with others and co-created and then measured, it has been immensely more powerful. But collaborating takes longer, it's more risky because your individual brand is not a consideration around the table as it's about the audience and what you're trying to achieve. But it's where the magic happens undoubtedly."*

**Jo Fitzgerald, (formerly) Ease up on the Drink**

*"Everybody does research—they read and maybe write a research paper, but you really have to listen. With trying to get people to sign up for the census we knew what we had been doing wasn't working. Yet there was a tendency to use the same approach again and again. The messaging was very bureaucratic because that was the easy way to do it. But people didn't like the information. Or they didn't read it because it looked too 'government' and was scary."*

*We changed the language so we were talking to, not at, people. If you were in someone's living room, you wouldn't talk that way. If you were talking to students, you wouldn't talk that way. So we made it conversational and made it very relevant. People had to see it as something that affected them. We had different messaging and made it relevant to people."*

*We would get feedback from out in the field and immediately make changes. Sometimes with the press, people say, 'It's all about keeping the messaging consistent.' That is important, but when it comes to effectiveness, if it's not working, change it. On the spot. The underlying message didn't change but we listened to the audience and changed how we delivered the message."*

*In the Latino community, there's a fear of immigration and we heard, 'We live in a back house, so don't get mail, and the owner is afraid to sign and count us because technically we're living in someone's home.' We fed back to Census and found people could phone in to be counted and so we adjusted the messaging; 'Here's a phone number. Count yourself, you don't have to wait for them. It's confidential and won't affect immigration status.' With social media we could keep changing the messaging as needed without looking like we were flip-flopping. Keep checking at all times that the messaging is helpful."*

**Norma Vega – American Red Cross**



## More than information

*“Unfortunately preparedness is not a sexy message. We’re attracted to quick, fast, shiny, aspirational... Preparedness is none of those. It’s something you might’ve heard from your mother or grandmother but there just isn’t time with house, bills. It’s hard to measure and it’s hard to sell. Building awareness about being ready for that big earthquake is a tough sell because people aren’t interested.*

*Our charge was how do we pull this together, make it interesting and engaging and make it clear—not text heavy, we still suffer from that, and make ourselves more fun. We want our stuff to be cool, clean and contemporary—not something that’s boring and dull. It’s a dull message so why make it worse by having something that is hideous looking in terms of materials?*

*There’s the communications side of how to deliver a message and the television and entertainment side of how to make a hard message a little prettier and more interesting and put a little sizzle to it.*

*Pictures of people help me relate to a message. They don’t necessarily have to be similar to me in looks, but people I could relate to. If I saw a family of five children I would be like ‘whoa a lot of kids’, I can’t relate because it’s not my experience but I can relate to the three person family—that is going to catch me. Attention grabbing—visuals and colour—and did you make the information simple? It’s not that I’m stupid. It’s that I’m busy and if you are telling me ‘here’s the two hundred things you need to do to get prepared’ then I’m done. I’m not interested. You are disrespecting my time because you are thinking I have all the time in the world to read through this and I don’t. People are overwhelmed already.”*

*Nikki Davis, American Red Cross - Prepare SoCal 2.0*

# MORE VOICES...

## Peer to peer power

*“There is a health promotion system that started in China whereby after studying, the doctors didn’t want to live in the villages. So they trained locals and that created the base for health promoters, the model used by the World Health Foundation. We are making use of the promotora process in California with our Latino populations. They’re trained to help other families, especially women with basic health promotion and education. We’re partnering with the promotoras—tapping into a resource that’s already there—to be disaster preparedness promoters. In a way they emulate the Tupperware party concept where women go into the home where a group of women have been brought together, but instead of Tupperware they are talking about health. We can train them in disaster preparedness and they visit the same clients with a new product in their portfolio of education.”*

[Guillermo Sanchez, American Red Cross - Prepare SoCal 2.0](#)

*“It’s a lot easier when someone else sells your product than when you are trying to sell it yourself, because they are speaking from experience, whereas we are trying to sell something. When we get a good reference from someone else—it’s powerful.”*

[Joselito Garciaruiz, American Red Cross - Home Fire campaign](#)

*“You need a strategy for getting the target group to believe you. It’s the hardest thing. You have such a broad range. I can tell a group of ten something; two will believe me just face value simply because I’ve walked in the room; two are never going to believe me no matter what I say and the other six will differ in how much they believe what I’ve said. So we take the message to the people who already speak for their community, people who are already engaged, who are already vocal... And we take it into the neighbourhoods, to the churches. We ask people to share the message through any interface that the public might have with someone they trust.”*

[Anna Burton - City of Los Angeles](#)

*“It’s no longer push messages out but somehow drawing people in to an experience that is in their world and in their language that they can completely ‘buy’. If the experience is deep enough it doesn’t have to be one that they have to see over and over again to talk about and to share. With the production of video content, it must be good enough to have its own life and get shared and talked about socially. We are starting to accept that people may only experience it once or twice so that message has to be much deeper and allow people to align their own on-line identity with it so people go ‘that was cool, you should watch this.’ That then becomes a huge bonus in terms of the currency for the next person who receives it.”*

[Linda Major, Clemenger BBDO - Ghost Chips](#)



*“We have been working for one year trying to sensitise all of these different targets—the players, the fans, the companies that support the teams, police, government, authorities—all of the targets.*

*The second part this year is to go to work with the fans in their communities. We are going to be there with the volunteers. The volunteers are going to talk about our principles, our mission here, why we would want them to be part of this. Because we want to have some volunteers there too—volunteers from their community that can help others to stop violence. Because with the same kind of strategy that we had with the national team, we can do the same thing with the fan clubs. Let’s take some of them as volunteers to work on stopping violence, changing offensive songs for happy songs and to help them also in terms of their community needs. It is better if I take a player from Aucas in the south and invite him to visit communities in the south—the communities there will better identify. How you choose your messenger is important.”*

**Diego Castellanos, Ecuadorian Red Cross - Estadios Amigables (Friendly Stadiums)**

*“We didn’t have a lot of money behind it, so it was about how can we get it shared peer to peer? It was an affordability imperative but also messages received peer to peer are often received a hell of a lot more favourably than things we force upon people through advertising.”*

**Adrian Mills, McCann - Dumb Ways to Die**

*“White retired volunteers working in gang communities doesn’t work—for either side. We brought African American volunteers in from outside the area and were prepared to fund and resource this. People are more receptive to the message if the person look like they do, talks like them, and understands where they are coming from.*

*We also recruited volunteers from the neighbourhoods with the support of external partners. This changed the way we work—we needed to build our own organisational capacity. We had to change the way we recruited and trained volunteers to attract the volunteers we needed. We had to change our expectations around time and punctuality, for example. We tend to impose the values of the mainstream culture. As an organisation, there is still a lot we need to learn about this.”*

**Alan Kwok, (formerly) American Red Cross - Ready Neighborhoods**

*“All Right’s army of brand ‘champions’ or advocates is growing all the time. This group, made up of volunteers from local businesses, community groups, schools and organisations, plays a key role in sharing and embedding the campaign’s material right across Canterbury. Where possible, we create resources that promote easy, playful interaction and sharing. Our ‘tear-off compliment posters’ are a key example of a meaningful, engaging tool that went absolutely gangbusters!”*

**Claire Jones, Make Collective - All Right? campaign**

# MORE VOICES...

## *Tailor made*

*“Just because you know demographics from reading about them, doesn't mean you understand the community. In Los Angeles, fifty percent of the population is Latino but every community is different. ‘Excuse me, we're Puerto Rican’ or ‘We're Mexican’ and the language is different, even though it's Spanish. There's a lot of Latinos that don't speak Spanish, a lot that don't speak English and some that don't speak Spanish or English, they speak indigenous languages from Guatemala, from Mexico... When we talk about Latinos, it's not a race, it's not a country, it's various countries and so the way that you interact is also different. Some are more recent immigrants and some are second, third or fourth generation and your strategy will need to be completely different. Then you need to understand the community complexities at the very local level.*

*Know the community. Know it, understand it, know what the relationships are and understand where there might be friction. Before we align ourselves with one group or the other, we have to make sure we understand the complexities at the very local level. We can align ourselves easily with Police and Fire as Red Cross, but in some communities the relationships with these agencies may be tense and that can hurt our whole campaign.”*

*Norma Vega, American Red Cross - Prepare SoCal 2.0*

*“Our audiences are diverse. We're trying to adapt this curriculum for students with disabilities. I'm so afraid of sticking my foot in my mouth, not saying something culturally sensitive or saying something wrong. So we reached out and asked subject matters experts for their help to vet all of our existing materials. Some of our biggest supporters have been special education teachers. I know it intimidated me and I already know it intimidates other people—lots of people are worried about approaching other cultures or approaching individuals with disabilities, that fear of not knowing or getting it wrong. I just keep saying, ‘Please tell me if I'm doing it wrong. Please correct me.’ You might make a fool of yourself, but the key is to walk into it with that degree of humility and that willingness to be open and flexible, to try to find a common ground. We have in progress a multisensory teaching tool kit, a tactile pillowcase with puffy paint, so people who are vision impaired can feel it, a pictures-only power point for kids that are more visual learners... But none of these tools are helpful unless you have a conversation with your partner or audience to ask them what they need.*

*With non-native English speakers within communities here in LA we are translating materials and delivering their messaging the way that community likes to hear it. The Korean community prefer newspapers and radio, the Spanish like television, the older adults in the Armenian community listen to radio... It takes a long time to figure these things out if you are doing it by fact finding. But it doesn't take long if you are actually asking the community.”*

*Hilary Palotay, American Red Cross - Pillowcase Project*





*“When you have cultural diversity, religious diversity, language diversity and everything else... How do you make sure that everyone has got the same message? The message is not for us, the message is for them. We want to get the best information for them based on their situation. Work with the group to come with the single purpose, the single interest, because when they leave, that’s what they’re going to talk about. That’s what they’ll take home and institutionalise into their lives.”*

Anna Burton – City of Los Angeles

*“We were working on, ‘How do we do the Pillowcase Project in other countries?’ ‘What synergies are required?’ and ‘What flexibilities are available for a national society to be relevant?’ The most helpful thing identified by the national societies was the concise teaching curriculum—delivered in less than an hour that could be taught to volunteers in less than a day. One section of the presenters’ guide is a local hazard that can be swapped in and out for any of eleven different local hazards to make it locally relevant. We were able to give the national societies the materials and say, ‘Here’s how we teach earthquakes, tsunamis... Take it, use what’s relevant to you and modify it.’”* Hilary Palotay, American Red Cross - Pillowcase Project

*“If you want to get a new audience, you’ve got to meet them where they are. For young people, social media is where it’s at. For Korean speakers, you can’t expect that the Korean population of L.A. is going to just naturally find Red Cross because they love us. You’ve got to go where they are, you’ve got to talk to them in their language and you’ve got to be part of their media in order to grab their attention. Be where people are, when people are.”*

Nikki Davis, American Red Cross - Prepare SoCal 2.0

*“If we have a group of frail, aged people whose vision is poor, then you seat them differently to watch the video, speak slower, have larger print and how you engage them in conversation will be subtly different. If you are talking to mothers in a toy library then we do a quick ten minute spiel while the attention span of the children is contained. Then I get table and chair and sit to the side so the parents can come up individually to have a conversation. It is really meeting the target groups’ needs to get the message across.”*

Rose Rhodes, Australian Red Cross volunteer - REDiPlan

# MORE VOICES...

## Technology

*“Embracing new technology and mass-media tools such as radio, SMS and other telecommunications technology, the Red Cross Red Crescent beneficiary communications programme in Haiti has aimed to use these to reach more people, more quickly and more effectively than ever before.”*

Haiti - IFRC 2013, P.5

*“We now create video content that we can cut and paste for all the different video mediums that we can utilise. We need to create material that we can cut into fifteen second pieces. It needs to be much more flexible for how we might use that material than the sixty seconds of the past. It’s more challenging to design and for a non-digital client like myself, you need great expertise. You have to trust your agency, but ask for proof. For example, with recent work using snapchat we asked for proof that the audience we were trying to reach with this material are snapchat consumers.*

*If we’re going to keep reaching our audience effectively and having them finding our messages relevant we need to speak to them on their terms and move as fast as they’re moving.”*

Rachel Prince, New Zealand Transport Association - Ghost Chips

*“There’s a need for rapid response to address issues. Being proactive. It’s critical and there are so many mediums to do that, we can’t complain. It’s not just the traditional, ‘Well we have to be on the evening news or the radio.’ You can be your own reporter using social media. You just need to be rapid at it. The global scope of social media also helps us use international events to raise awareness at home.”*

Nikki Davis, American Red Cross - Prepare SoCal 2.0 (emergency preparedness)

*“A lot of younger people don’t have a TV anymore and they don’t have to watch ads—you can’t force people to watch or engage with your message. You’ve got to feed into their world, which is hard. It’s such a new world still.*

*The great thing about social media is you get much better analytics—it’s live data, watching people engage. You can tweak it and save money by watching to see which content is working before spending money promoting it. I’d boost an ad and get the equivalent of a million eyeballs for the price of a radio ad which might have a reach of 60,000 who might not even be listening. It’s definitely where the numbers are.”*

Chloe Alsop, Metro Trains - Dumb Ways to Die

*“Modern media technology offers a vast array of tools and opportunities, and it would be negligent for the humanitarian sector not to take advantage of these to help and support communities, families and individuals. At the same time it is important that communications are planned and targeted to ensure the most vulnerable are not excluded—where people are unable to access specific media for any reason, alternatives must be found.”*

Haiti - IFRC 2013, P30.



*"I don't think the old marketing and advertising rules work anymore. Advertising and marketing used to be easy. You make a beautiful press ad and put it in the media or the paper and people could look at it and that was the end of the story and you might get some reach numbers back. But now people under thirty probably don't know what a newspaper is, people under fifteen will probably never buy a newspaper in their life, especially those under ten. It has to be through your phone and people can turn it off. It has to be something that people can engage in"*

**Chloe Alsop, Metro Trains - Dumb Ways to Die**

*"We came up with monster guard—a free app on iPhone and androids and we figured maybe they don't get to sit through a pillowcase session—a lot of kids have access to smart phones now, and we could create an app that could be a way for them to learn about emergency preparedness and be fun, free and safe. Kids work their way through the challenges of the monster academy to become a full monster guard.*

*I think I am probably holding myself back with respect to my access to new information and for how kids learn. I try to keep relevant, I just don't have enough friends with kids. I really need to be in charge of a Girl Scout troop so I can constantly keep the feel on this age demographic."*

**Hilary Palotay, American Red Cross - Pillowcase Project**

*"SMS is becoming a very popular method to send messages for both public information and commercial purposes and people could feel overwhelmed by the number of messages to their phone, only opening them if the sender is clearly identified and trusted as an interesting and reliable source of information by the recipient... People in general apply scepticism to these messages."*

**Haiti - IFRC 2011, P.19**

*"There's now a lot of thinking about designing for the millennials—the new generation who are using technology and who get bored easily. But a big part of the population are not millennials. They're the baby boomers, and the baby boomers' sons and daughters. Many of them are not totally into technology. They're learning but their preference is hard copy and face to face rather than on-line. They want to interact with other people. We need to be sensitive to that. There's a big push for technology, e-mails, social media, but that is only one sector. Be careful that you're not leaving behind this other big sector. We are being careful to design for both at the same time—not replacing one with the other."*

**Joselito Garciaruz, American Red Cross - Home Fire campaign**

