Development of advertisements to address risk taking by young drivers

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Abstract

Research has shown that risk taking by young drivers contributes to their crash risk. If young drivers can be convinced risky driving behaviours are in fact risky, they could be expected to engage in such behaviours less often, leading to a decrease in their crashes.

Factors that influence risk taking by young drivers were investigated, including situational, emotional, peer group, confidence and other factors, as well as risk taking models and relevant behaviour change theories. From this research, a set of message content and development principles was developed. These principles were used to develop prototype road safety messages to counteract the perception that speeding and mobile phone use are safe.

ARRB guided an advertising agency to develop messages into four sets of advertisements, each comprising television, radio and print media mock-ups. The mock-ups were assessed against eleven key components of the message content and development principles, including identifying and highlighting the costs of the risky behaviour; identifying the safer alternative behaviour; and acknowledging the benefits of the risky behaviour but showing they are outweighed by the costs.

After further refinement, the sets of advertisements were focus group tested with 40 young drivers aged 17 to 25 (21 females, 19 males) in Canberra and then further improved based on these results. One speeding advertisement for radio and one mobile phone advertisement for television showed promise for final production and release.

Key words

Young drivers, risk taking, behaviour change, road safety advertising

Introduction

Research has shown that risk taking by young drivers contributes to their high crash risk. One of the reasons young drivers take risks is that on most occasions no negative consequences are experienced following the risky behaviours, so they are perceived as less risky, especially as experience in engaging in the behaviour without negative consequences increases. If young drivers can be convinced risky driving behaviours are in fact risky, they could be expected to engage in such behaviours less often, leading to a decrease in their crashes (Styles et al. 2005; Catchpole & Styles 2005).

This paper reports on a two-stage project that began in 2009. In the first stage, factors that influence risk taking by young drivers were investigated, including
situational, emotional, peer group, confidence and other factors, as well as risk taking models and relevant behaviour change theories. From this research, a set of *Message content and development principles* was developed. These principles were used to develop prototype road safety messages to counteract the perception that speeding and mobile phone use are safe. The *Message content and development principles* covered the topics of source of message, delivery, style, customisation to the audience, content and mode of action or context (e.g. show peer disapproval).

During Stage Two of the project a small number of prototype messages from Stage One concerning speeding and mobile phone use were further developed with an advertising agency, and then tested with young drivers in the ACT. The focus group results were then used to further refine the advertising concepts. The aim of the project was to have one or two advertising concepts ready to undergo a final stage of ‘artwork’, i.e. a project Stage Three, which would involve filming a television advertisement, recording radio advertisements with suitable actors and sound effects, and preparation of final artwork for print messages. Recommendations are made as to whether any of the advertising concepts are suitable for Stage Three and can be used by the NRMA-.ACT Road Safety Trust (the project sponsor) and/or the ACT Department of Territory and Municipal Services (ACT TAMS, the agency responsible for road safety in the ACT).

**Methods**

Stage One of the project commenced with a review of literature on models and theories of risk taking and behaviour change, factors influencing young driver risk taking while driving, and communication/message development theories and principles. The following databases were used to source relevant literature:

- Australian Transport Index (ATRI)
- Transport which includes the USA Transportation Research Information Service and the European International Transport Research Documentation
- PsycINFO (literature in the behavioural sciences and mental health)
- PubMed (literature in medicine, nursing, the health care system and the preclinical sciences)
- SafetyLit (research about all aspects of injury prevention)
- Education Resources Information Center (literature in education and teaching).

The literature review information was consolidated to provide guiding principles for message development. These *Message content and development principles* were used during a workshop to develop 14 prototype messages. The overall aim was to develop prototype messages that were either slogans, content for an advertisement or resource, or for use in face-to-face educational sessions for speeding and mobile phone use.

In Stage Two of the project ARRB reviewed and prioritised 14 of the prototype messages from Stage One of the project and worked with an advertising agency, BrandStrategyTV, to develop concepts or storylines for four advertisements, three concerning speeding and one concerning mobile phone use. BrandStrategyTV
developed storyboards\(^1\) for television advertisements, scripts and recordings for the radio advertisements and one-page print advertisements for the four chosen storylines. ARRB assessed the draft materials against a number of key *Message content and development principles* (Appendix A) that concerned content and context, and then provided comment on a number of drafts for each advertisement type produced by BrandStrategyTV.

Four advertisement concepts (each with television, radio and print components) were finalised for focus group testing:

1. A Quick Text Can Slow You Down (Appendix B)
2. What Were You Thinking – Low-level Speeding (Appendix C)
3. What Were You Thinking – High-level Speeding (Appendix D)

Six focus group sessions were conducted in central Canberra in December 2010 to assess the reaction of young ACT drivers (aged 17 to 25 years, average age 21.2 years; 21 females, 19 males) to the draft advertising materials. Two groups were conducted each night over three nights. Eight young drivers were recruited for each group, but some failed to attend and the total number of participants was 40 out of a planned total of 48 (83% retention rate). All participants were paid $60 for attendance.

Participants were selected using a screening tool to determine if the person was suitable and which group they should be placed in (unbeknown to them). The screening tool ascertained if the participant was a low- or high-level speeder or used their mobile phone whilst driving (the participant had to indicate they engaged in the behaviour daily, weekly or monthly). The recruiter attempted to recruit similar numbers of males and females, and males and females were placed in separate groups. The recruiter attempted to recruit high-level speeders (those who speed 20 km/h or more over the limit), but there were very few young drivers who admitted they engaged in this behaviour. Therefore all participants were low-level speeders (approximately 10 km/h over the limit) or used their mobile phone whilst driving.

Each focus group session was one and a half hours in duration. The session facilitator used a script to glean information from the participants about the messages. The script was devised to obtain the following information on the four advertisement concepts: understanding, realism, components liked and disliked, improvements/changes, degree of interest aroused by the presented material, whether the advertisement would make participants consider changing or actually change behaviour and overall favourite advertisements.

As each of the four advertisement concepts consisted of television, radio and print components and due to the time limitation, only two of the four advertisement concepts were tested in each focus group. Therefore, each advertising concept was tested three times. To ensure order effects on advertisement concepts were eliminated, they were presented in different orders.

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\(^1\) Storyboards are designed to depict the scene sequence and major changes of action or plot during a television advertisement.
The television advertisement was depicted on a hardcopy A3 size storyboard, the radio advertisement was an audio file (played through speakers) and the print advertisement was depicted in hardcopy A4 size.

Based on the focus group results, the advertisements were refined and recommendations were made on whether to fully develop the advertisements for implementation.

Results

In Stage One 18 risk taking and behaviour-change models and theories were reviewed. Some of the principles to achieve maximum effectiveness in reducing the frequency of risky driving behaviour derived from the review included:

- Explain that if risky driving leads to adverse consequences, the consequences will be severe.
- Identify incentives for safe behaviour as well as punishments for risky behaviour.
- Illustrate societal, familial and peer disapproval of risky driving behaviour.
- Recommend alternative, non-risky behaviours.
- Show respected or influential others (e.g. parents, peers) modelling non-risky alternative behaviours.
- Demonstrate the feasibility of the non-risky alternative behaviours.
- Provide messages tailored to various stages of change (contemplating, planning, acting, etc.).
- For high-sensation seekers outline the negative outcomes of the risk taking behaviours (otherwise risk appraisal is lowered).
- A high-fear message, where severe consequences and a high probability of occurrence are indicated, produce stronger intentions to remain ‘abstinent’ (in relation to the behaviour being targeted) than a low-fear message.
- Remove barriers to non-risky behaviours.
- Provide information on how the advantages of performing the behaviour outweigh the disadvantages (costs, anticipated negative outcomes, etc.).
- Address the motives underlying risk taking behaviours.
- Teach skills to enable non-risky behaviours.

The factors affecting risk taking behaviours among young drivers were then reviewed. The research indicated that risk taking behaviours do not occur in isolation and a large number of factors are responsible. Factors that may influence risk taking include:

- Psychosocial maturation and gender: Young males take more risks than young females and lower psychosocial maturation is linked to higher risk taking, e.g. not being married, less financial independence, being less capable in adult roles etc.
- Lifestyle factors such as high levels of antisocial behaviour, lower level of education and using the car itself as a venue in which to socialise.
- Cigarette use, alcohol misuse/binge drinking, substance availability, marijuana use and parental modelling of and permissive attitudes toward substance use.
- Peer influences are associated with an increased proneness to problem behaviours as is negative role modelling from parents (i.e. showing unsafe
behaviours) and broad socialisation (i.e. few restrictions on adolescent behaviour).

- Personality factors, general attitudes, behaviours and anti-social behaviours such as thrill or sensation seeking, impulsivity, hostility/aggressive tendencies, emotional instability, depression, anti-social behaviour and belief that external factors influence behaviour (rather than oneself).
- Self-assessment and optimism bias whereby younger drivers generally overrate their skills and safety compared to older drivers.

Finally, nine message development models/theories were reviewed in the communication literature in addition to general guiding principles. A selection of important principles for message development are listed below.

- The source of the message should be credible, knowledgeable, trustworthy, unbiased, similar to the audience, likeable and physically attractive.
- Repeat the message.
- Use more than one delivery channel (TV, radio, newspapers, billboards, pamphlets, newsletters, websites, email, instant messaging, text messaging etc.).
- Messages should reach the recipient at a time when they are able to respond.
- Deliver the message when the audience is not distracted.
- Accompany the communication campaign with other actions to encourage behaviour change (e.g. enforcement).
- Avoid lecturing, be entertaining and obtain and hold the interest of the audience.
- The message must be easy to understand and not too complicated.
- Sensation-style messages should use drama, surprise, novelty and strong emotional appeal.
- Non-sensation-style messages should stress peer resistance and low sensation value.
- The message must be personally relevant to and understandable by the recipient (if not, use emotional appeals).
- Build on the audience’s pre-existing knowledge, beliefs, motivations and values.
- Segment the audience by beliefs and attitudes before developing messages and create different messages suited to different sub-populations.
- Avoid exaggeration that would reduce personal relevance.
- Use sensational messages promoting alternative behaviours when targeting sensation seekers.
- Use low-sensation messages promoting avoidance skills when targeting non-sensation seekers.
- Aim for persuasion rather than education.
- Use a two-sided message, i.e. acknowledge the person’s positive perceptions of the negative behaviour, so the message is less likely to be refuted. For example, ‘although smoking is enjoyable it causes cancer’.
- State the specific behaviour change required. Avoid generalities.
- Strong fear messages may be rejected by the audience unless they:
  - can be shown to be relevant to the audience (it must believe the threat is severe and they are susceptible to the risk)
  - include an action the audience can take to avoid the negative behaviour.
- Change beliefs that impede adoption of desired behaviours.
- Demonstrate the immediate, high-probability benefits of the desired behaviour.
Focus on immediate rewards rather than distant costs.
The message should focus on a single behaviour to change.
Establish disapproval of the risky behaviour.
Encourage the audience to question the benefits of the risky behaviour.
Stimulate self-assessment by the audience.
Explain the enforcement and legal consequences of the risky behaviour.
Use mnemonics (formula or rhymes to assist remembering) when presenting information.
Incorporate evidence, examples and reasoning.
Alleged costs and benefits must be credible.
When messages are simple and familiar, use graphics to attract attention, but when messages are new or complex, simplify the presentation.
For audio messages, use multiple voices, concrete language and chronological presentation of information.
Use positively-framed messages:
  - when promoting cautious or preventative behaviours (ensure information on how to perform a task correctly is provided)
  - when audience attention is limited
  - when there is low relevance or the issue is unfamiliar
  - targeting low or high-risk situations
  - when focusing on consequences for others
  - targeting males.
Use negative messages:
  - when ‘grabbing attention’ and providing a ‘top-up’ of fear
  - when there is high relevance and high risk to the audience
  - when focusing on consequences for self
  - targeting females.
Use indirect appeals such as humour once the issue is familiar.
Avoid positive emotion if an issue is strongly associated with negative emotion.

The literature review in Stage One culminated in the Message content and development principles which guided the development of prototype messages. These messages, further developed in Stage Two with BrandStrategyTV, were then focus tested with young drivers in Canberra. Some of the focus group results are discussed below.

In relation to understanding, interest and behaviour change intentions, the following results were obtained:

A Quick Text Can Slow You Down:
- All participants (n=18) understood the television component.
- Twelve out of 18 participants (67%) were interested in the television component, 5 (28%) were undecided and 1 (6%) was not interested).
- Fourteen out of 18 participants (78%) would consider changing or would change their behaviour in response to the television component.
- Twelve out of 18 participants (67%) understood the radio component and the remaining 6 (33%) were undecided.
- No participants were interested in the radio advertisement, 9 (47%) were undecided and 9 (53%) were disinterested.
• Thirteen out of 18 participants (72%) would not change or consider changing their behaviour in relation to the radio component and 5 (28%) were undecided.
• No participants were interested in the print advertisement.

What Were You Thinking – Low-level Speeding:
• Ten out of 18 participants (56%) understood the television component, 5 (28%) found it hard to understand and 3 (17%) were undecided.
• Five (28%) of 18 participants were not interested in the television component, 6 (33%) were interested 7 (39%) were undecided.
• Eleven (61%) out of 18 participants would not change or consider changing their behaviour in relation to the television component, 7 (39%) would and 1 (6%) was undecided.
• Eighteen out of 19 participants (95%) understood the radio component and 1 (5%) found it hard to understand.
• Sixteen of 19 participants (84%) were interested in the radio advertisement, 2 (11%) were undecided and 1 (5%) was not interested.

What Were You Thinking – High-level Speeding:
• All participants (n=18) understood the television component.
• Twelve out of 18 participants (67%) were interested in the television component and 6 (33%) were undecided.
• Eleven out of 18 participants (61%) would change or consider changing their behaviour in relation to the television component, 6 (33%) were undecided and 1 (6%) would not.
• All participants (n=19) understood the radio component.
• Eighteen participants (95%) were interested in the radio advertisement and 1 (5%) was undecided.
• Sixteen out of 19 participants (84%) would change or consider changing their behaviour in relation to the radio component, 2 (11%) were undecided and 1 (5%) would not.
• Nine participants (47%) were disinterested in the print advertisement, 8 (42%) were undecided and 2 (11%) were interested.

Speeding Slows You Down:
• Thirteen out of 21 participants (62%) understood the television component, 7 (33%) found it hard to understand and 1 (5%) was undecided.
• Nine out of 23 participants (39%) were interested in the television component, 8 (35%) were not interested and 6 (26%) were undecided.
• Eight out of 23 participants (35%) would change or consider changing their behaviour in relation to the television component and 15 (65%) would not.
• Eighteen out of 24 participants (75%) understood the radio component, 5 (21%) were undecided and 1 (4%) found it hard to understand.
• Eight out of 24 (33%) participants were interested in the radio advertisement, 14 (58%) were not interested and 2 (8%) were undecided.
- Thirteen (54%) out of 24 participants would not change or consider changing their behaviour in relation to the radio component, 7 (29%) were undecided and 4 (17%) would.
- Twelve (50%) out of 24 participants were not interested in the print advertisement, 10 (42%) were interested and 2 (8%) were undecided.

For each advertising concept, participants were asked whether the television or radio presentation would be more likely to change their behaviour in relation to the applicable behaviour (low/high-level speeding or mobile phone use during driving). The results indicated the following preferences:
- **A Quick Text Can Slow You Down**: television (77%)
- **What Were You Thinking – Low-level Speeding**: radio (95%)
- **What Were You Thinking – High-level Speeding**: television (43%), but 36% were undecided or indicated both formats would work
- **Speeding Slows You Down**: undecided/both formats (42%), followed by radio (38%).

Participants were asked which of the two concepts presented to them would make drivers drive more safely. The results indicated a preference for the **What Were You Thinking – High-level Speeding** and the **A Quick Text Can Slow You Down** concepts.

The focus group testing of the original four advertising concepts, each consisting of television, radio and print components, indicated:
- **A Quick Text Can Slow You Down**: the television component showed promise for further development.
- **What Were You Thinking – Low-level Speeding**: the radio and print components showed promise for further development.
- **What Were You Thinking – High-level Speeding**: the television and radio components showed promise for further development.
- **Speeding Slows You Down**: the advertising components should not be considered for further development.

**Discussion and Conclusions**

The development of suitable advertisements to address young driver risk taking was an involved process, beginning with an in-depth literature review to develop the set of **message content and development principles**. Influencing young driver risk taking behaviours is not an easy task. The research in risk taking theories and other relevant behaviour-change models indicated it is important to illustrate in messages to young drivers the costs of risky behaviours, benefits of desired behaviours, a minimisation of any costs of desired behaviours, the feasibility of desired behaviours and strategies to perform the desired behaviours.

The factors that affect young drivers’ perceptions of risk and reasons for engaging in risk taking behaviours ranged from gender, beliefs, attitudes, lifestyle factors, personality factors to self-assessment and optimism bias. Message development models and general factors to consider during message development illustrated there are a large number of principles to consider during this process. This provides quite a challenge for the message developer.
The prototype messages developed by ARRB in Stage One of the project were ranked by ARRB to select the most important messages. Messages were ranked high if they met many of the important areas of the set of Message content and development principles, were not difficult to depict and appeared convincing and entertaining.

The advertising agency chose parts of the most important messages and used them to develop new advertising concepts. The advertising agency considered the characteristics of Generation Y (the group of young drivers) in relation to developing their advertisement concepts. Some of these characteristics were in contradiction to the set of Message content and development principles. For example Generation Y do not like being told what to do or told the obvious and they prefer to make their own choices and decisions, which are in contradiction to important principles such as providing strategies to assist the audience to perform safer alternative behaviours.

This added a layer of complexity during the creative development of the advertisements and ARRB had to ensure that the advertising agency followed the important components from the Message content and development principles during their creative process. Despite this, not all of the important components could be addressed due to the media used to portray the final chosen messages and due to issues such as time constraints in presenting a television or radio advertisement. Further, some of the important components from the set of Message content and development principles could not be addressed or needed to be approached in a different way due to the results of the focus group testing. For example the focus group testing indicated that the peer disapproval principle was not realistic especially after a crash situation, as friends would not be disapproving of the driver’s actions in such circumstances.

Focus group testing also indicated it is important to keep advertisement elements realistic, depict the situation correctly (realistic scene-setting) and that over-acting and ‘corny’ storylines would not work with the young driver target group. Length, use of age-appropriate actors and ensuring advertisements are not over-complicated were also important considerations.

The results of the focus group testing were used to further refine the advertisements. Scripts were produced that can be used by the ACT TAMS and/or the Trust as the basis for a multimedia public education campaign to reduce risk taking by young ACT drivers, with a recommendation that either What Were You Thinking – High-level Speeding (radio) or A Quick Text Can Slow You Down (television) be taken to a final stage of development and then release. These concepts have the highest priority for final development as young drivers believed these would make drivers drive more safely compared to the other advertisements. Further, the What Were You Thinking – Low-level Speeding concept has lower priority than the High-level Speeding concept, as focus group participants did not believe low-level speeding was problematic (risky). (It was an aim of the project to convince young drivers that low-level speeding is risky, so the research failed to achieve this part of the project’s aims.) In addition, high-level speeding has a much higher cost for the community than low-level speeding.
The advertising concepts developed in the project follow message development and behaviour change principles, but could not include all of the important components of these principles. Therefore a multi-faceted road safety program to address young driver risk taking, including other countermeasures in other areas of education, enforcement and engineering, will always be required.

**Recommendations**

If cost is an issue in the final production and release of an advertisement, it is recommended that the What Were You Thinking – High-level Speeding radio advertisement be developed and released. Advice from the ACT TAMS indicated that producing radio advertisements as well as associated air time is less costly than producing and showing television advertisements on free-to-air television stations. However, showing a television advertisement on a high definition television channel can cost the same as radio air time. Production costs will be higher for television than for radio, but a television advertisement could also be screened in cinemas.

There is the possibility that radio and print advertisements will be more effective if used in conjunction with a television advertisement, as the television advertisement can provide more detail about the narrative (e.g. show the driver in the advertisement is similar to the audience and show why the risky behaviour was committed) and then the radio and print versions can remind the driver of the content of the television advertisement. This argument provides a strong reason to pursue the What Were You Thinking – High-level Speeding television, radio and print advertisements (for which both television and radio had good support), rather than splitting the available budget across television for one concept (e.g. A Quick Text Can Slow You Down) and radio for What Were You Thinking – High-level Speeding.

Therefore the ACT TAMS and/or the Trust would need to decide which road safety issue (speeding or mobile phone use during driving) is the most relevant for young drivers in their current road safety strategy and business plan, and assess their available advertising budget. These considerations may mean it will be best to develop and release the What Were You Thinking – High-level Speeding radio advertisement only or the A Quick Text Can Slow You Down television advertisement only. However, if greater budget is available it could be best to develop the television, radio and print advertisements for What Were You Thinking – High-level Speeding.

**Acknowledgements**

Many thanks to the NRMA-ACT Road Safety Trust who funded this project, the ACT Department of Territory and Municipal Services who provided advice on priority topics for message development and likely media for message dissemination, and BrandStrategyTV the advertising firm who worked with ARRB in Stage Two of the project.

**References**


Appendix A - Eleven key Message content and development principles (content-based)

1. identify the risky behaviour
2. highlight the costs of the risky behaviour
3. identify the safer alternative behaviour explicitly (not just by implication)
4. indicate the driving situation in which the behaviour occurs
5. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs
6. highlight the rewards or benefits of the safer behaviour
7. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits
8. show peers do not approve of the risky behaviour
9. acknowledge the difficulties of performing the safer behaviour
10. provide strategies to assist the audience to perform the safer alternative behaviour
11. emphasise that the audience has control over whether they perform the safer alternative behaviour.
Figure 1: A Quick Text Can Slow You Down

A quick text

run phones off when driving

A Quick Text Can Slow You Down Storyboard
<table>
<thead>
<tr>
<th>Audio effects</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambient driving sounds, upbeat pop music</td>
<td>Two women chatting nonchalantly, talking about a man that one is romantically interested in, the other commenting on playing it cool, but the first says it’s all happening so fast</td>
</tr>
<tr>
<td>Beep beep - incoming text message</td>
<td>Woman 1 voice: Oooh… that’s HIM…</td>
</tr>
<tr>
<td></td>
<td>Woman 2 voice: He’s keen!</td>
</tr>
<tr>
<td>Extended tyres screech</td>
<td>Woman 1 voice: Yeah, it’s all been happening so fast. I can’t wait to see what he’s got to say.</td>
</tr>
<tr>
<td>Crash sounds</td>
<td>Woman 2 voice: Eyes on the road madam. Just check it later</td>
</tr>
<tr>
<td>Silence (1 second)</td>
<td>Woman 1 voice: Ah, there’s no traffic. It’ll be alright to have a quick look</td>
</tr>
<tr>
<td>Ambient hospital noises (e.g. monitor, slow beeps)</td>
<td>Screaming</td>
</tr>
<tr>
<td>Clicking sounds of text message being typed into phone. It is clear some days have passed.</td>
<td>Automated voicemail: You have no messages</td>
</tr>
<tr>
<td></td>
<td>Woman 2 voice: Are you all right?</td>
</tr>
<tr>
<td></td>
<td>Woman 1 voice: What do you think…?</td>
</tr>
<tr>
<td></td>
<td>Slow, delirious mumbling about missing date</td>
</tr>
<tr>
<td></td>
<td>Woman 2 voice: I can’t believe you were reading texts while driving in the first place, your eyes should’ve been on the road, Sarah. Now look at you.</td>
</tr>
<tr>
<td></td>
<td>Woman’s slow, staggered voice: it was all happening so fast… till the crash… it was just a quick text… it can slow you down.</td>
</tr>
</tbody>
</table>
Figure 2: A Quick Text Can Slow You Down print advertisement
Figure 3: What Were You Thinking – Low-level Speeding storyboard
### Table 2: Radio script for *What Were You Thinking – Low-level Speeding*

<table>
<thead>
<tr>
<th>Audio effects</th>
<th>Dialogue (man’s voiceover throughout)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exaggerated sound of a camera flash</td>
<td>So you’re driving along in your car, king of the road, not much traffic around and you start to speed. Just a little bit over. No big deal really, you know you’re a good driver….</td>
</tr>
<tr>
<td>Cop’s (authoritative) voice: ‘Do you know how fast you were going?’</td>
<td>You weren’t thinking of that speed camera sitting just over the hill</td>
</tr>
<tr>
<td>Cash register ‘ca-ching’ sound. Ambient pub sounds, man’s voice: ‘Yeah, I’m going to have to sit this one out’</td>
<td>You weren’t thinking about the cops on patrol this afternoon</td>
</tr>
<tr>
<td>Sound of opening an envelope and man cursing</td>
<td>You weren’t thinking you’d be up for a fine of $100 or more</td>
</tr>
<tr>
<td>Girl’s voice sternly talking at the driver to slow down, calling him an idiot and saying she feels unsafe when he speeds</td>
<td>You weren’t thinking about those last 3 demerit points that will cost you your licence</td>
</tr>
<tr>
<td>Voicemail message: ‘Mate, I’m running late, so no rush. I’ll see you in 20.’</td>
<td>You weren’t thinking about losing your friend’s trust</td>
</tr>
<tr>
<td>Man’s voice: Planned to perfection, with five minutes to spare.</td>
<td>You weren’t thinking about how being late by 10 minutes isn’t that important in the scheme of things</td>
</tr>
<tr>
<td></td>
<td>Thinking ahead and getting in the car just five minutes earlier would avoid all this….</td>
</tr>
<tr>
<td></td>
<td>Speeding: What were you thinking?</td>
</tr>
</tbody>
</table>
Figure 4: What Were You Thinking – Low-level Speeding print advertisement
Figure 5: What Were You Thinking – High-level Speeding storyboard

Just slow down.
What were you thinking?

<--- All one shot -->

Want to know more about this? Contact us today.

Vision: Visualize.

Narrative: Speeding through life, never feeling satisfied.

Visual: Speeding through life, never feeling satisfied.

Audio: A couple on a date, discussing their future plans.

Text: Speeding through life, never feeling satisfied.

Dialogue: A couple on a date, discussing their future plans.
Table 3: Radio script for What Were You Thinking – High-level Speeding

<table>
<thead>
<tr>
<th>Audio effects</th>
<th>Dialogue (man’s voiceover throughout)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Police car siren</td>
<td>So you’re driving along in your car, king of the road, not much traffic around and you start to speed. Just a little bit over at first, then you go that little bit faster for a rush. No big deal really, you know you’re a good driver….</td>
</tr>
<tr>
<td>Voice of young child talking to his mum, who is telling him to look each way and to hold her hand while crossing the road</td>
<td>You weren’t thinking about the cops on patrol this afternoon</td>
</tr>
<tr>
<td>Tyres screeching, driver’s muffled swearing</td>
<td>You weren’t thinking about the kids crossing the street as you took that corner</td>
</tr>
<tr>
<td>Priest reading funeral rights and group crying, comments on short life cut short</td>
<td>You weren’t thinking about how long it takes to brake when you’re going 20 km over the speed limit</td>
</tr>
<tr>
<td>Ambient hospital noises (e.g. monitor, slow beeps)</td>
<td>You weren’t thinking about the birthdays that will never come</td>
</tr>
<tr>
<td>Multiple, distressed voices repeating, ‘What were you thinking?!’</td>
<td>You weren’t thinking about the damage you could do to yourself</td>
</tr>
<tr>
<td>Sound of prison cell slamming shut</td>
<td>You weren’t thinking how people will look at you from now on</td>
</tr>
<tr>
<td></td>
<td>You weren’t thinking that by trying to make up those 10 minutes you could be serving time for around 10 years</td>
</tr>
<tr>
<td></td>
<td>Speeding… What were you thinking?</td>
</tr>
</tbody>
</table>
Figure 6: What Were You Thinking – High-level Speeding print advertisement
Appendix E - Speeding Slows You Down (television, radio and print concepts)
Table 4: Radio script for *Speeding Slows You Down*

<table>
<thead>
<tr>
<th>Audio effects</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambient driving sounds (motor revving) and fast paced music</td>
<td>Fast paced, excited talking over music, slurping of a fizzy drink, laughter</td>
</tr>
<tr>
<td>Slurping sound</td>
<td>Passengers engaging in banter about an event they are on their way to</td>
</tr>
<tr>
<td>Increased engine revving</td>
<td>Man’s voice: Mate, put your foot on it. We’ll miss the best of the line up, thanks to greedy guts Dave here</td>
</tr>
<tr>
<td>Tyres screech, followed by crash sounds, shattering of glass, crunching of metal</td>
<td>Woman’s voice: Relax Mick, don’t do it. We should’ve left earlier, but we’ve still got plenty of time</td>
</tr>
<tr>
<td>Silence (1 second)</td>
<td>Man’s voice: Come on, Mick, just put your foot on it. There’s no one else on the road, pretty sure there’s no cameras. Just take that corner</td>
</tr>
<tr>
<td>Metallic sound of a smashed vehicle being winched onto truck, passengers muttering disbelief, scuffing feet</td>
<td>Passengers in car screaming</td>
</tr>
<tr>
<td></td>
<td>Woman’s voice: I hope you’re happy you idiot. Not only did we miss the festival, but now you’ve got no car. Bet you wish you left early now….</td>
</tr>
<tr>
<td></td>
<td>Man’s slow voice: You think you’re making up lost time. But the fact is, speeding slows you down</td>
</tr>
</tbody>
</table>
Figure 8: Speeding Slows You Down print advertisement