

CONTRACT REPORT

Development of Messages to Address
Risk Taking by Young Drivers - Stage 2

Project No: 002578

by Kelly Imberger and John Catchpole

for NRMA-ACT Road Safety Trust



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SUMMARY

Introduction

Research has shown that risk taking by young drivers contributes to their high crash risk. One of the reasons young drivers engage in risk taking is that on most occasions no negative consequences are experienced in relation to 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.

This project builds on an earlier project, *Development of messages to address young drivers' risk taking behaviours – Stage One*, where 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 objectives of the current Stage Two project were to further develop a small number of messages from Stage One with an advertising agency, and test a small number of draft advertising concepts concerning speeding and mobile phone use with young drivers in the ACT, and use the results of this testing to further refine the 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 of a television advertisement, recording of radio advertisements with suitable actors and sound effects, and preparation of final artwork for print messages. Recommendations are made as to whether Stage Three should go forward.

Method

This project involved:

1. ARRB selecting the most promising 16 messages from the Stage One project to provide to an advertising agency, BrandStrategyTV, for consideration.
2. ARRB guiding the advertising agency to develop messages into four sets of advertisements, each consisting of television, radio and print media mock-ups (three sets concerned speeding and one concerned mobile phone use).
3. Undertaking six focus group sessions with young drivers (aged 17 to 25) in the ACT to determine their responses to the advertisements.
4. Refining the advertisements based on the focus group results.
5. Providing recommendations regarding whether the advertisements (or some of their components) should be produced and implemented in the ACT.



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Development of Advertisements

After selecting the most promising 16 messages from the Stage One project, ARRB held a workshop with BrandStrategyTV to develop advertising concepts in the areas of speeding and mobile phone use. Four different concepts were decided upon:

- A Quick Text Can Slow You Down
- What Were You Thinking – Low-level Speeding
- What Were You Thinking – High-level Speeding
- Speeding Slows You Down.

BrandStrategyTV developed storyboards and mood boards¹ for television advertisements, radio scripts and recordings for the radio advertisements and one-page print advertisements for the four chosen storylines. ARRB assessed the draft materials against the *Message content and development principles* (Appendix A) and then provided comment on a number of drafts for each advertisement type produced by BrandStrategyTV. The four advertisement concepts were finalised for focus group testing and each component was assessed against eleven important guidelines 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.

Focus Group Results

A Quick Text Can Slow You Down

Based on the focus group responses concerning understanding, interest and behaviour change intentions, A Quick Text Can Slow You Down television component showed promise for further development. In addition, when focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, they indicated a preference for the television advertisement. This advertisement requires a fun/exciting mood (before the crash) followed by a serious mood (during and after the crash).

What Were You Thinking – Low-level Speeding

Based on the focus group responses concerning understanding, interest and behaviour change intentions, the What Were You Thinking – Low-level Speeding radio and print components showed promise for further development. In addition, when focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, they indicated a preference for the radio advertisement. This advertisement requires a fun/exciting mood (before the crash) followed by a serious mood (during and after the crash).

What Were You Thinking – High-level Speeding

Based on the focus group responses concerning understanding, interest and behaviour change intentions, the What Were You Thinking – High-level Speeding television and radio components showed promise for further development. When focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, there was no clear preference. This advertisement requires a fun/exciting mood (before the crash) followed by a serious mood (during and after the crash).

Speeding Slows You Down

Based on the focus group responses concerning understanding, interest and behaviour change intentions, the Speeding Slows You Down advertising components did not receive consistent

¹ Storyboards are designed to depict the scene sequence and major changes of action or plot during a television advertisement. A mood board depicts the style, mood and feel of a television or radio advertisement.

support for further development. When focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, they indicated a preference for the television advertisement. This advertisement requires a fun/exciting mood throughout.

Comments in Relation to all Concepts

It is important to provide a linear narrative in all advertisements as it allows:

- introduction of the characters and the ability to show that they are just like the target audience
- demonstration of the risky behaviours that caused the negative outcome (e.g. crash, licence loss)
- demonstration of the link between the risky behaviour and the negative outcome
- exploration of the consequences of the risky behaviour
- ability to mention alternative, less risky behaviours (e.g. getting a friend to read a text message for the driver).

What Were You Thinking – High-level Speeding received the highest number of votes in terms of advertising concepts most likely to change driver behaviour and this was followed by A Quick Text Can Slow You Down. Although the What Were You Thinking – Low-level Speeding tested favourably, many focus group participants indicated that low-level speeding is not seen to have many negative consequences and that it was considered an acceptable risk taking behaviour. This may have translated into the fact that participants were less likely to vote in favour of the possibility of the advertisement changing their behaviour in relation to low-level speeding.

Finally, a number of suggestions for changes to all advertisements were made by focus group participants. The suggestions received from the focus groups on realism, likes, dislikes and changes/improvements were considered for each advertisement and their components. The focus group suggestions were considered in terms of how many comments were received on a requested change, the practicality of the change and whether the change aligned with the research principles that guided the development of the original advertisements. A recommendation was then made in relation to the focus group suggestions that the advertising agency used to revise the advertisements.

Conclusions

The development of suitable advertisements to address young driver risk taking has been an involved process, beginning with an in-depth literature review to develop the set of message content and development principles. 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 set of

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. The testing indicated that peer disapproval was not realistic especially after a crash situation, as friends would not be disapproving of the driver's actions in such circumstances.

Finally, focus group testing 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 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

The focus group testing of the original four advertising concepts, A Quick Text Can Slow You Down, What Were You Thinking – Low-level Speeding, What Were You Thinking – High-level Speeding and Speeding Slows You Down, each consisting of television, radio and print components, indicated:

- A Quick Text Can Slow You Down television component showed promise for further development.
- What Were You Thinking – Low-level Speeding radio and print components showed promise for further development.
- What Were You Thinking – High-level Speeding television and radio components showed promise for further development.
- Speeding Slows You Down advertising components should not be considered for further development.

If cost is an issue in the final development and release of an advertisement by the ACT Department of Territory and Municipal Services (ACT TAMS) and/or the Trust, it is recommended that the What Were You Thinking – High-level Speeding radio advertisement be developed and released. Advice from the ACT TAMS indicates that developing radio advertisements as well as associated air time is less costly than developing and showing television advertisements. 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; and 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. As indicated above, What Were You Thinking – Low-level Speeding has lower priority over the High-level Speeding version, as focus

group participants did not believe low-level speeding was problematic. In addition, high-level speeding has a much higher cost for the individual than low-level speeding.

Therefore the ACT TAMS/Trust would need to decide which road safety issue is the most relevant for young drivers in their current road safety strategy (speeding or mobile phone use), business plan, budget and with current and future advertising plans. 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.

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1 INTRODUCTION

1.1 Background

Research has shown that risk-taking behaviour in young drivers contributes to crash risk. Previous work by ARRB Group (ARRB) has found that the frequency of engaging in risky driving behaviours had increased for young male drivers since obtaining a provisional licence. The main reason for this was that no negative consequences had been experienced in relation to the risky behaviours, so they were perceived as less risky, especially as experience in engaging in the behaviour without negative consequences increased. If young drivers can be convinced that particular risky driving behaviours are in fact risky, they are expected to engage in such behaviours less often, leading to a decrease in young driver crashes. Research also shows that speeding and mobile phone use contribute to crash risk. These behaviours were covered in this project, which builds on a project conducted for the NRMA-ACT Road Safety Trust (the Trust) by ARRB in 2009. The earlier project, *Development of messages to address young drivers' risk taking behaviours – Stage One*, investigated the thoughts that underlie young drivers' perceptions of objectively risky driving behaviours as safe, to determine how to target these thoughts (cognitions) for change by the development of prototype road safety messages.

The 2009 Stage One project determined via a literature review why a selection of risky driving behaviours (namely speeding, mobile phone use and tailgating) are perceived by young drivers as safe. The investigation of young drivers' perceptions of these behaviours included situational, emotional, peer group, confidence and other factors that may influence these risky driving behaviours. Risk taking and behaviour change theories and message development principles and models were also investigated. From this literature review, a set of rules was developed for the development of prototype road safety messages to counteract the perception that speeding, mobile phone use and tailgating are safe. Sixteen prototype messages in the form of narratives (stories) and slogans were developed (five addressing extreme speeding, six addressing low-level speeding, three addressing mobile phone use and two addressing tailgating).

1.2 Project Objectives

The project's objectives were to test a small number of draft advertising concepts concerning speeding and mobile phone use with young drivers in the ACT, and use the results of this testing to further refine the concepts and/or discard messages that do not appear likely to perform well. The aim of the project was to have one or two concepts (if they test well) ready to undergo a final stage of 'artwork', i.e. a project Stage Three, which would involve filming of a television advertisement, recording of radio advertisements with suitable actors and sound effects, and preparation of final artwork for print messages.

This final third stage of production and advertisement placement would be undertaken by an advertising agency contracted directly to the ACT TAMS and/or the Trust. This report makes recommendations as to whether this stage should go forward.

1.3 Project Tasks

This project consisted of six main tasks:

1. selection of the most promising 16 messages by ARRB from the Stage One project to provide to an advertising agency, BrandStrategyTV, for consideration
2. a workshop of team members from ARRB and BrandStrategyTV to select the most promising messages for further development and determine concepts (storylines) to deliver four messages via television, radio and print media

3. production of storyboards² for the television advertisements, mood boards³, scripts and basic recordings for the radio advertisements and basic print ads that could be used at bus stops or on bus backs. This was undertaken by BrandStrategyTV with input from ARRB to produce final versions of each of the four advertisements ready for focus group testing
4. six focus group sessions with young drivers (aged 17 to 25) in the ACT to determine their response to the advertisements
5. refinement of the advertisements based on the focus group results
6. recommendations regarding whether the advertisements should be produced and implemented in the ACT.

² Storyboards are designed to depict the scene sequence and major changes of action or plot during a television advertisement. The images or scenes presented are considered to be flowing one after each other as though it were a video or real advertisement. Each scene has some suggested dialogue as well as some scene setting (e.g. indication of music type) to further explain the advertisement.

³ A mood board depicts the style, mood and feel of a television/radio advertisement.

2 METHOD

2.1 Ranking of Prototype Messages by ARRB

ARRB reviewed 16 prototype messages from the Stage One project. Two of these messages were about tailgating and they were discarded (as previously agreed with the Trust). This left 14 messages: three addressing low-level speeding (e.g. 10 km/h over the speed limit), eight addressing high-level speeding (e.g. 20 km/h or more over the speed limit) and three addressing mobile phone use.

The messages were reviewed against the *Message content and development principles* from the Stage One project (Appendix A) and rated as low, medium or high priority with associated reasons (Appendix B).

2.2 Review of Prototype Messages by BrandStrategyTV

BrandStrategyTV was provided with a background to the Stage One project (Appendix C), the *Message content and development principles* (Appendix A) and the 14 prototype messages (Appendix B). BrandStrategyTV considered the information and developed draft concepts or storylines for further discussion at a workshop of all team members.

2.3 Workshop

ARRB and BrandStrategyTV undertook a half-day workshop to determine final concepts in order to develop four advertisements across television, radio and print media. Before the workshop ARRB discussed the project with ACT Department of Territory and Municipal Services (ACT TAMS) to determine if there should be a focus on particular message subjects (e.g. speeding versus mobile phone use) and advertising media etc. This information was also considered during the workshop.

2.4 Development of Draft Advertising Materials

BrandStrategyTV developed storyboards and mood boards for television advertisements, radio scripts and recordings for the radio advertisements and one-page print advertisements for the four chosen storylines. ARRB assessed the draft materials against the *Message content and development principles* (Appendix A) and then provided comment on a number of drafts for each advertisement type produced by BrandStrategyTV. Four advertisement concepts were finalised for focus group testing:

- A Quick Text Can Slow You Down
- What Were You Thinking – Low-level Speeding
- What Were You Thinking – High-level Speeding
- Speeding Slows You Down.

2.5 Focus Groups

2.5.1 Melbourne Focus Group

In order to fine-tune all aspects of the planned focus group procedures for the sessions to be held in Canberra, a pilot focus group session was conducted at ARRB's Melbourne office. The participants were a convenience⁴ sample of six Victorian young drivers (18 to 25 years) recruited

⁴ These participants were recruited through emailing ARRB staff and asking them to forward the email to people in the target group who they thought might be interested.

by ARRB. After the Melbourne focus group, the focus group session outline was finalised (Appendix D).

2.5.2 Canberra Focus Groups

Six focus group sessions were conducted in central Canberra in December 2010 to assess the reaction of young ACT drivers to the draft advertising materials. Two groups were conducted each night over three nights (Table 2.1). Eight young drivers were recruited for each night, 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 (including those in the Melbourne focus group) were paid \$60 for attendance.

Table 2.1: Focus groups information

Group number	Date	Time	Group	Number attending	Focus group session outline
1	Monday 6 December	5.30 pm	Females: Low speeders	5	Texting ¹ & WWYT (Low) ²
2	Monday 6 December	7.30 pm	Males: Low speeders	6	WWYT (Low) & WWYT (High) ³
3	Tuesday 7 December	5.30 pm	Females: Mobiles	8	Texting & SSYD ⁴
4	Tuesday 7 December	7.30 pm	Males: Mobiles	5	WWYT (High) & Texting
5	Wednesday 8 December	5.30 pm	Females: Low speeders	8	SSYD & WWYT (Low)
6	Wednesday 8 December	7.30 pm	Males: Low speeders	8	WWYT (High) & SSYD

1 Texting – A Quick Text Can Slow You Down

2 WWYT (Low) – What Were You Thinking – Low-level Speeding

3 WWYT (High) – What Were You Thinking – High-level Speeding

4 SSYD – Speeding Slows You Down.

A recruitment agency, Alta Research, was subcontracted to recruit the participants in Canberra. They recruited from the company's lists of people who are interested in participating in research (known as a panel), snowballing (asking if the person contacted knew of any relevant people that would be interested in attending a focus group) and cold calling from the White Pages. Alta Research recruited emergencies in case of drop out on the night of the focus group.

Participants were selected using a screening tool (Appendix E) to determine if the person was suitable and which group (see below) they should be placed in (unknown 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. There were six focus groups as follows:

- two groups of female low-level speeders (approximately 10 km/h over the limit)
- two groups of male low-level speeders (approximately 10 km/h over the limit)
- one group of female mobile phone users (when driving)
- one group of male mobile phone users (when driving).

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.

Each focus group session was one and a half hours in duration. A focus group script (session outline) was used to glean information from the participants about the messages. The script was devised to obtain the following information on the four advertisement concepts (Appendix D):

- 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
- preference for moods of the advertisements (exciting versus serious)
- overall favourite advertisements.

As each of the four advertisement concepts consisted of television, radio, print and mood boards and due to the time limitation, only two advertisement concepts could be tested in each focus group. To ensure order effects on advertisement concepts were eliminated, they were presented in different orders (discussed in detail in Section 2.5.4).

2.5.3 Canberra Focus Group Participant Information

During recruitment, participants were asked a number of demographic and driving-related questions. Participant information included:

- Average age was 21.2 years (minimum 17 years, maximum 25 years).
- 52.5% were female (n=21) and 47.5% were male (n=19).
- Average years on a provisional licence for all participants was 1.9 (minimum 0.2 years, maximum 3 years).
- Of the 21 participants who were fully licensed, the average years of fully licensed driving was 1.8 (minimum 0.3 years, maximum 5 years).
- Average years driving was 3.7 years (minimum 0.2 years, maximum 8 years).
- Average hours driving per weekday was 1.7 hours (minimum 0.2 hours, maximum 10 hours).
- Average hours driving per weekend day was 2.2 hours (minimum 0.3 hours, maximum 10 hours).
- 85% drove daily and 15% drove weekly.
- 95% drove in the city (5% did not answer).
- 34% drove daily in the country, 2.5% drove weekly in the country and 62.5% drove less often in the country.

Participants were asked how often they engaged in low-level (10 km/h over the limit) and high-level (20 km/h or more over the limit) speeding, and mobile phone use (using a handheld mobile phone either for texting or conversation) while driving. Table 2.2 shows that more than half of the participants reported that they engaged in mobile phone use and low-level speeding either daily or weekly, but that only 17.5% said they engaged in high-level speeding either daily or weekly.

Table 2.2: Number and percentage of participants engaging in mobile phone use and speeding

How often	Mobile phone use		Low-level speeding		High-level speeding	
	Total	Percent	Total	Percent	Total	Percent
Daily	8	20.0%	15	37.5%	0	0.0%
Weekly	16	40.0%	15	37.5%	7	17.5%
Monthly	8	20.0%	4	10.0%	3	7.5%
Less often	8	20.0%	6	15.0%	30	75.0%

2.5.4 Focus Group Materials

Each group was asked about two of the advertising concepts (each consisting of television, radio and print advertisements, and mood boards for television and radio). The television advertisement was depicted on a hardcopy A3 size storyboard, the radio advertisement was an audio file, the mood boards were presented in both hardcopy and as a moving picture file with audio, and the print advertisement was depicted in hardcopy A4 size.

Each advertising concept was tested three times and the order of presentation of each concept in each group was altered to minimise the effect of order on the results. The order of the advertising concept presentation appears in Table 2.3. As only six focus groups were held, two advertising concepts were presented first to two groups and two advertising concepts were presented first only to one group.

Table 2.3: Advertising concept order information

Advertising concept	Number of times concept appears first	Number of times concept tested
Texting ¹	2	3
WWYT (Low) ²	1	3
WWYT (High) ³	2	3
SSYD ⁴	1	3

1 Texting – A Quick Text Can Slow You Down

2 WWYT (Low) – What Were You Thinking – Low-level Speeding

3 WWYT (High) – What Were You Thinking – High-level Speeding

4 SSYD – Speeding Slows You Down.

2.6 Refinement of Advertisements

Based on the focus group results the advertisements were refined and then again measured against the *Message content and development principles*. Finally, recommendations on whether to fully develop the advertisements for implementation were made.

3 REVIEW OF PROTOTYPE MESSAGES BY ARRB

In Stage One, the messages aimed to address the following important content areas:

- cost of risky behaviour – severity and probability of consequences (maximise)
- benefit of risky behaviour (minimise)
- reasons for risky behaviour (minimise)
- lower risk alternative behaviour
- cost of alternative behaviour (minimise)
- benefit of alternative behaviour (maximise)
- feasibility of alternative behaviour/strategies to perform desired behaviour (maximise).

The messages ARRB developed did not address all of the above ‘content’ areas in each message and it was concluded that it may not be possible to do this depending on the media used to portray the final chosen messages and due to issues such as time constraints in presenting a television or radio advertisement. Reviewing each of the 14 messages against the *Message content and development principles* from the Stage One project (Appendix A) resulted in three highly rated messages across all content areas, four medium rated messages across the two speeding content areas and six low rated messages across all content areas (Table 3.1).

Table 3.1: ARRB ranking of 14 prototype messages from Stage One

Content area	Low	Medium	High
Low-level speeding	3	2	1
High-level speeding	1	2	1
Mobile phone use	2	0	1

Messages were rated high if they met many of the important content areas above, were not difficult to depict and appeared convincing and entertaining. Messages were ranked medium or low if they were boring, failed to meet many of the important content areas above, needed too much development, were potentially offensive and/or unconvincing (Appendix B).

4 REVIEW OF PROTOTYPE MESSAGES BY BRANDSTRATEGYTV AND TEAM WORKSHOP

4.1 BrandStrategyTV Review

BrandStrategyTV reviewed the *Message content and development principles* (Appendix A) and the 14 prototype messages (Appendix B). BrandStrategyTV considered the information and developed draft concepts or storylines for further discussion at a workshop of all team members.

4.2 Information from ACT TAMS

ARRB contacted a Road Safety Officer in ACT TAMS to determine the type of advertising it currently undertakes, topics covered and any important issues that need to be considered during development of the advertisements. The results of the discussion are outlined in Appendix F. The department is interested in both speeding and mobile phone use. Overall the department's main focus is print and radio advertising as it is less costly.

4.3 Workshop

ARRB and BrandStrategyTV undertook a half-day workshop to determine final concepts in order to develop four advertisement concepts (storylines), with television, radio and print versions of each concept. A general discussion on 'Generation Y', the target audience for this project, was undertaken by the BrandStrategyTV staff members.

Generation Y is usually aged anywhere from 8 to 35 years of age (birth dates ranging somewhere from the mid 1970s to the early 2000s), but the main focus of this project is 17 to 26 year olds. Characteristics of Generation Ys vary by region and depend on social and economic conditions. However, Generation Ys are marked by an increased use of and familiarity with communications, media and digital technologies; they:

- are very self-focussed
- do not value 'life', but value 'lifestyle'
- are not very community focussed
- are not into 'mainstream' culture
- do not like being told what to do or told the obvious
- prefer to make their own choices and decisions
- are anti-establishment (thus using authority figures is a turn-off)
- are very skilled at finding information on the web, using technology.

Generation Y's peers are more important than parents as an influencing factor. Third persons are not relevant to them unless they are their friends.

Closed-loop advertisements (where the solution/outcome is provided, or the obvious is stated) do not work with Generation Ys. A 'discovery-based' method works best, so more 'obscure' or 'self-discovery' marketing strategies work well. Generation Ys also like to interact with advertisements (e.g. on the web). Advertising for Generation Ys should be linked to Facebook, Twitter and Flickr photos when relevant. Direct challenges in advertisements such as 'What were you thinking?' can work.

BrandStrategyTV then provided comments on the prototype messages developed by ARRB (Appendix B). Most of the messages had problems such as being too directive, not engaging, too prescriptive, too complicated, difficult to depict on radio, message not simple enough, too glamorising (where other thrills were depicted) or unrealistic.

Message Five under low-level speeding in Appendix B, Time Savings, helped BrandStrategyTV to generate the concept/storyline of a negative consequence of slowing people down in terms of their lifestyle e.g. Speeding Slows You Down, A Quick Text Can Slow You Down. Message Two under high-level speeding, Nuisance to Peers and Loss of Friends, helped BrandStrategyTV to generate the concept/storyline of What Were You Thinking for low and high-level speeding.

The Speeding Slows You Down storyline can show a variety of consequences, both less or more severe, for both speeding and using a phone while driving. The What Were You Thinking storyline can also be adapted to various purposes, e.g. ‘You weren’t thinking about the pedestrian you hit – what were you thinking?’, ‘You weren’t thinking about the demerit points you would cop. What were you thinking?’. In addition, both storylines will easily allow other advertising content to fit into these themes in future if required.

It was agreed during the workshop that BrandStrategyTV would further develop these two storylines into television, radio and print advertisements for speeding and texting (mobile phone) content areas (so 12 items in all), whilst considering the *Message content and development principles* (Table 4.1).

Table 4.1: Outputs for presentation at the focus group testing

Storyline	Content area	Medium and outputs
What Were You Thinking	Low-level speeding	Television – hardcopy storyboards and hardcopy and video mood boards
	High-level speeding	
'X' Slows You Down	Low-level speeding	Radio – hardcopy scripts and audio recordings
	Texting	Print – hardcopy A4 prints designed for bus backs/stops

5 DEVELOPMENT OF DRAFT ADVERTISING MATERIALS

5.1 Introduction

BrandStrategyTV submitted its first main draft to ARRB on all of the required outputs comprising television storyboards, radio scripts, mood boards and print advertisements. Storyboards are designed to depict the sequence of scenes and major changes of action or plot during the ad, and when they are reviewed the viewer needs to imagine the scenes presented as flowing one after each other as though it were a video. Each scene has some suggested dialogue as well as some scene setting to explain each scenario.

Mood boards are used to depict the mood or style that could be used in the television and radio advertisements. The mood boards consist of pictures, words and colours. These attributes are not designed to tell a story, rather they provide the viewer with an idea for images, colours, patterns and design elements of the advertisement and aim to create a mood or evoke emotion from the viewer. Two mood boards were developed, a fun and a serious mood board. The fun mood board is bright and colourful, and uses upbeat/punchy music, close-up shots and iPhone fonts. The serious mood board uses duller colours and more black and white, it has a solemn feel and uses static, wider shots with serious music.

ARRB reviewed these outputs against the most important principles of the *Message content and development principles* document (Appendix A). Unfortunately, the first drafts did not include enough important components, which may have reduced the ability of the materials to effect behaviour change. Feedback was provided to BrandStrategyTV which included an assessment of their materials against the most important principles of the *Message content and development principles*. Subsequent drafts of the materials improved in meeting the important principles of message development, and it is acknowledged that not all principles can be met in the short space of an advertisement.

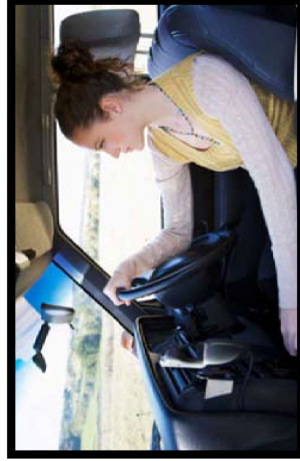
Each of the advertisements appears below in the form used in the focus group testing. Assessments of the television and radio advertisements against the important principles for message content and development are also provided.

5.2 A Quick Text Can Slow You Down

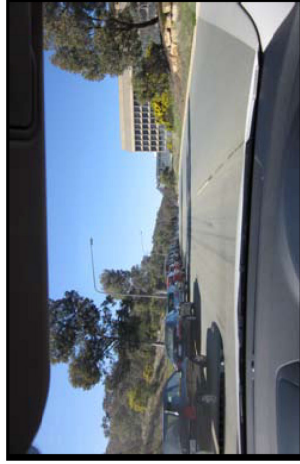
5.2.1 Television

Storyboard

Figure 5.1 shows the storyboard for *A Quick Text Can Slow You Down* storyline.



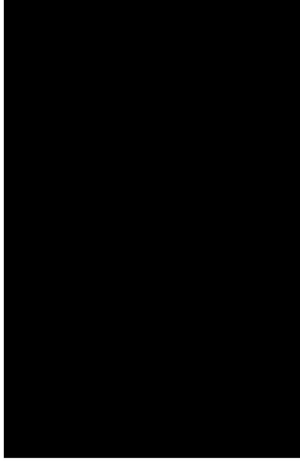
VISION: Young females driving in car. It's every day.
SFX: Music on radio, road noises



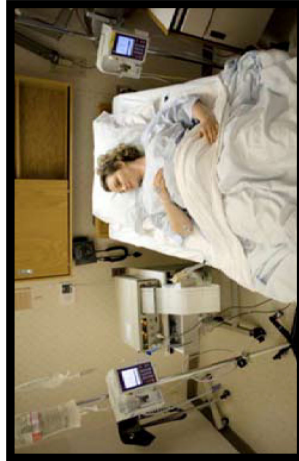
VISION: Light everyday driving conditions. Nothing extraordinary
SFX: Music on radio, road noises... mobile phone beeps



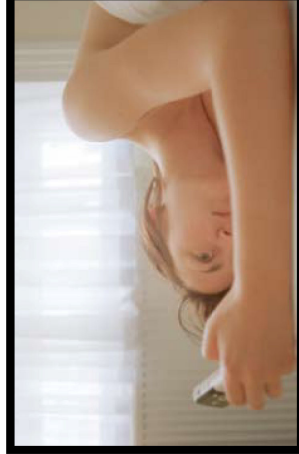
VISION: Reaches down and picks mobile phone off centre console, starts to read message received "How about dinner this week?"; hears noise and looks up suddenly
SFX: Sound of message being received on mobile, road noises



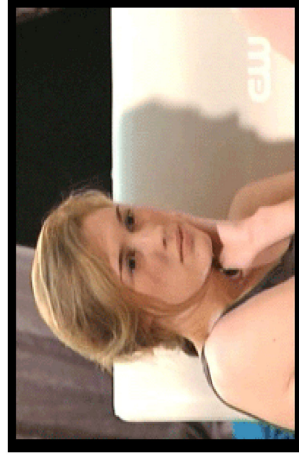
VISION: Screen cuts to black
SFX: Sound of screeching of tyres, smashing of glass and meta wailing of sirens



VISION: Fade from black to hospital room, female driver now in bed connected to various machines, cuts and bruises on her face
SFX: Medical machines beeping, female sighing



VISION: Reaches out to her phone and starts to send text message: "Sorry, can't make dinner for a while"
SFX: Sound of texting on phone



VISION: Girl walks in ward and sits next to friend who is texting whilst in hospital
SFX: Visitor scorns and remarks "I can't believe you texted whilst driving in the first place, its not on Sarah. Now look at you."

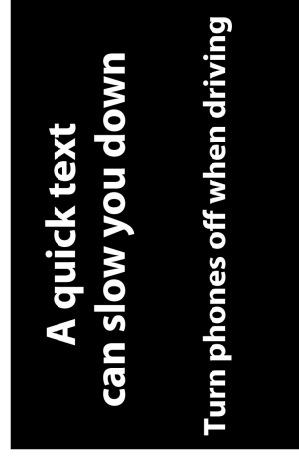


Figure 5.1: A Quick Text Can Slow You Down storyboard

Mood Boards

There are two mood boards for this storyline – a fun and a serious mood board (Figure 5.2 and Figure 5.3).



Figure 5.2: A Quick Text Can Slow You Down fun mood board

A Quick Text Can SLOW you down

Every day. Serious. Consequences.

injury Hospital disapproval

approach 2
More establishment, negative, serious
conservative fonts, slower paced showing
serious consequences

Figure 5.3: A Quick Text Can Slow You Down serious mood board

ARRB Assessment of Storyboard

Table 5.4 outlines the ARRB assessment of important principles for message content in relation to the *A Quick Text Can Slow You Down* storyboard. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, three of the nine desirable principles were met: identifying the safer alternative behaviour, identifying the driving situation in which the behaviour occurs and showing peer disapproval.

Table 5.1: ARRB assessment of *A Quick Text Can Slow You Down* storyboard

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – frame 3, driver picks up phone to read text message
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – frames 4 to 7, injury to self, peer disapproval
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don't phone and drive 	Yes – frame 8 'turn phones off when driving'
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – frame 2, everyday driving conditions
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		No
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		Yes – frame 7, peer disapproval
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	No
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.2.2 Radio

Script

The script for the radio advertisement for this storyline is in Table 5.2.

Table 5.2: Radio script for *A Quick Text Can Slow You Down*

Audio effects	Dialogue
<p>Ambient driving sounds, upbeat pop music</p> <p>Beep beep - incoming text message</p> <p>Extended tyres screech Crash sounds Silence (1 second) Ambient hospital noises (e.g. monitor, slow beeps)</p> <p>Clicking sounds of text message being typed into phone. It is clear some days have passed.</p>	<p>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</p> <p>Woman 1 voice: Oooh... that's HIM...</p> <p>Woman 2 voice: He's keen!</p> <p>Woman 1 voice: Yeah, it's all been happening so fast. I can't wait to see what he's got to say.</p> <p>Woman 2 voice: Eyes on the road madam. Just check it later</p> <p>Woman 1 voice: Ah, there's no traffic. It'll be alright to have a quick look</p> <p>Screaming</p> <p>Automated voicemail: You have no messages</p> <p>Woman 2 voice: Are you all right? Woman 1 voice: What do you think...?</p> <p>Slow, delirious mumbling about missing date</p> <p>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.</p> <p>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.</p>

ARRB Assessment of Radio Script

Table 5.3 outlines the ARRB assessment of important principles for message content in relation to the *A Quick Text Can Slow You Down* radio script. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, four of the nine desirable principles were met: identify the safer alternative behaviour, identify the driving situation, explain the benefits of the risky behaviour but show they are outweighed by the costs and show peer disapproval.

Table 5.3: ARRB assessment of *A Quick Text Can Slow You Down* radio script

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – ‘incoming text message’
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – no text message (impact on social life), injured in hospital
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don't phone and drive 	Yes – ‘eyes on the road madam’ and ‘your eyes should have been on the road’
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – two women driving together
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		Yes – ‘it was just a quick text, it can slow you down’ (benefit of receiving text from date earlier)
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		Yes – ‘your eyes should have been on the road, Sarah. Now look at you’
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	No
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.2.3 Print

The print advertisement for this storyline appears in Figure 5.4.

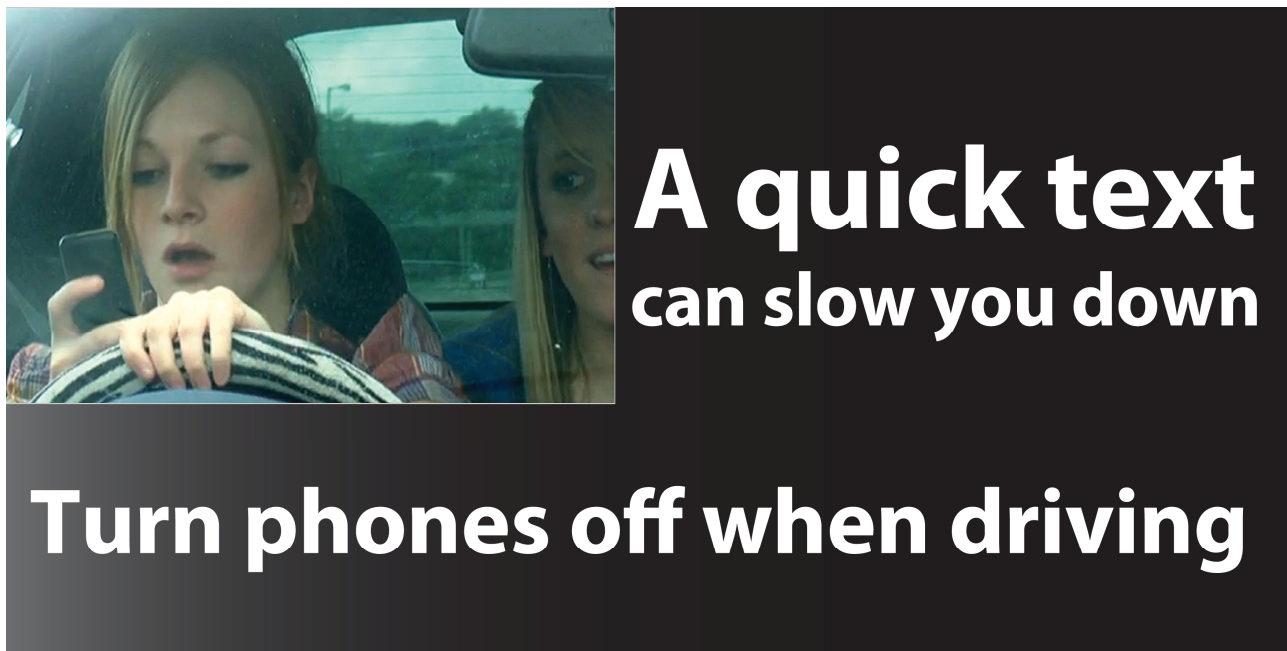


Figure 5.4: *A Quick Text Can Slow You Down* print advertisement

5.3 What Were You Thinking – Low-level Speeding

5.3.1 Television

Storyboard

Figure 5.5 shows the storyboard for *What Were You Thinking – Low-level Speeding* storyline.

CONCEPT: 'WHAT WERE YOU THINKING?'

Low level risk



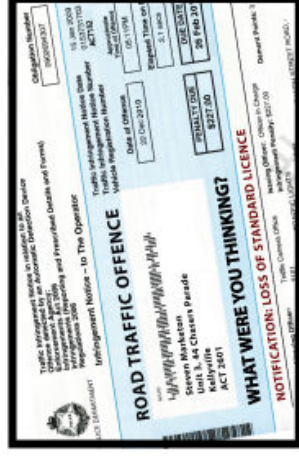
VISION: Speedometer revs above speed limit. Slow zoom
SFX: Slow music, slightly nervous



VISION: Regular roundabout slow zoom onto sign which reads the slogan.
SFX: Slow music, slightly nervous



VISION: Speed or red light camera flashes
SFX: Slow music, slightly nervous



VISION: Slow zoom into offence notification. Paper has the slogan on. Includes fines and loss of licence
SFX: Slow music, slightly nervous



VISION: Slow zoom onto your mate who disapproves and doesn't want to hear your excuses
SFX: Slow music, slightly nervous



VISION: Driver and his friend wait ages for a bus. Slow zoom into pair
SFX: Slow music, slightly nervous

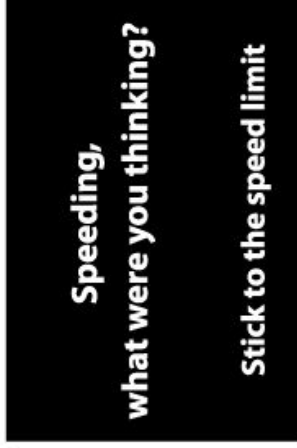


Figure 5.5: What Were You Thinking – Low-level Speeding storyboard

Mood Board

Figure 5.6 shows the mood board for *What Were You Thinking – Low-level Speeding* storyline. There is only one mood board for the storyline, as it was decided that a ‘fun’ mood board would not be appropriate for this storyline.



approach

Sad, haunting and reflective. It is personal

Figure 5.6: *What Were You Thinking – Low-level Speeding* mood board

ARRB Assessment of Storyboard

Table 5.4 outlines the ARRB assessment of important principles for message content in relation to the *What Were You Thinking – Low-level Speeding* storyboard. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, three of the nine desirable principles were met: identifying the safer alternative behaviour, identifying the driving situation in which the behaviour occurs and showing peer disapproval.

Table 5.4: ARRB assessment of *What Were You Thinking – Low-level Speeding* storyboard

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – first frame, speeding a bit over the limit
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – frame 4, fine and licence loss, frame 5, disapproval, frame 6, need to use public transport
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don't phone and drive 	Yes – frame 7, 'stick to the limit'
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – frame 2, regular road
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		No
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		Yes – frame 5, peer disapproval
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	No
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.3.2 Radio

Script

The script for the radio advertisement for this storyline is shown in Table 5.5.

Table 5.5: Radio script for *What Were You Thinking – Low-level Speeding*

Audio effects	Dialogue (man's voiceover throughout)
Exaggerated sound of a camera flash	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....
Cop's (authoritative) voice: 'Do you know how fast you were going?'	You weren't thinking of that speed camera sitting just over the hill
Cash register 'ca-ching' sound. Ambient pub sounds, man's voice: 'Yeah, I'm going to have to sit this one out'	You weren't thinking about the cops on patrol this afternoon
Sound of opening an envelope and man cursing	You weren't thinking you'd be up for a fine of \$100 or more
Girl's voice sternly talking at the driver to slow down, calling him an idiot and saying she feels unsafe when he speeds	You weren't thinking about those last 3 demerit points that will cost you your licence
Voicemail message: 'Mate, I'm running late, so no rush. I'll see you in 20.'	You weren't thinking about losing your friend's trust
Man's voice: Planned to perfection, with five minutes to spare.	You weren't thinking about how being late by 10 minutes isn't that important in the scheme of things
	Thinking ahead and getting in the car just five minutes earlier would avoid all this....
	Speeding: What were you thinking?

ARRB Assessment of Radio Script

Table 5.6 outlines the ARRB assessment of important principles for message content in relation to the *What Were You Thinking – Low-level Speeding* radio script. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, five of the nine desirable principles were met: identify the driving situation, show the rewards of the safer alternative behaviour, acknowledge the costs of the safer behaviour but show they are outweighed by the benefits, show peer disapproval and provide strategies to assist to perform safer alternative behaviour.

Table 5.6: ARRB assessment of *What Were You Thinking – Low-level Speeding* radio script

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – ‘you start to speed...just a little bit over’
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – fine, loss of licence, loss of trust
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don't phone and drive 	No
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – not much traffic around
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		No
VI. highlight the rewards or benefits of the safer behaviour		Yes – ‘thinking ahead....avoids all this’
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		Yes – being late by 10 minutes is not that important
VIII. peers do not approve of the risky behaviour		Yes – ‘losing your friend’s trust’
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	Yes – ‘getting in the car five minutes earlier’
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.3.3 Print

The print advertisement for this storyline appears in Figure 5.7.



Figure 5.7: *What Were You Thinking – Low-level Speeding* print advertisement

5.4 What Were You Thinking – High-level Speeding

5.4.1 Television

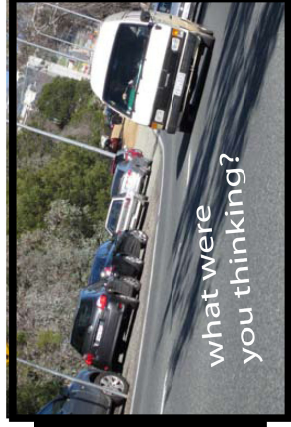
Storyboard

Figure 5.8 shows the storyboard for *What Were You Thinking – High-level Speeding* storyline.

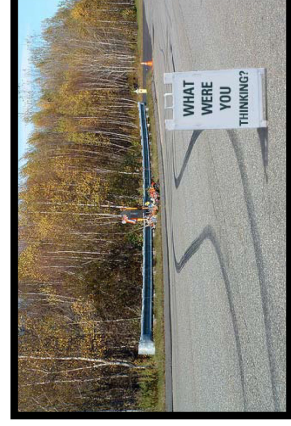
<-----All one shot----->



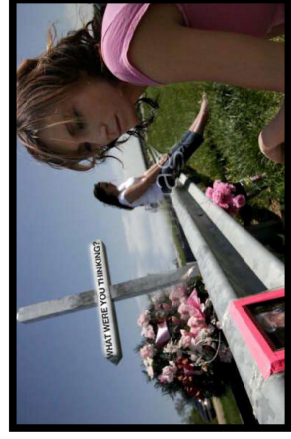
VISION: Slow zoom to a car speeding on street. When car leaves shot it reveals the next frame...
SFX: Sad, haunting music



VISION: Speeding car leaves shot and we see writing on road. Fade to black.
SFX: Sad, haunting music



VISION: Slow zoom to crash site and police sign.
SFX: Sad, haunting music



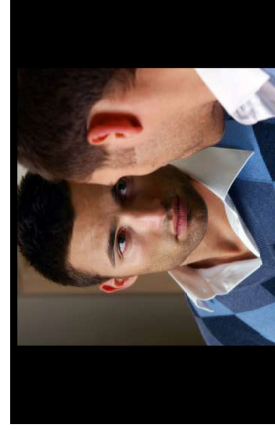
VISION: Panning across a family at a roadside memorial with the writing 'What were you thinking' on the cross
SFX: Sad, haunting music



VISION: Slow zoom to funeral as mates carry coffin.
SFX: Sad, haunting music



VISION: Slow zoom to distraught parent mourning
SFX: Sad, haunting music



VISION: Distressed man looking at himself in the mirror
SFX: Sad, haunting music. Man speaks with disgust and sorrow to himself- "What were you thinking?"

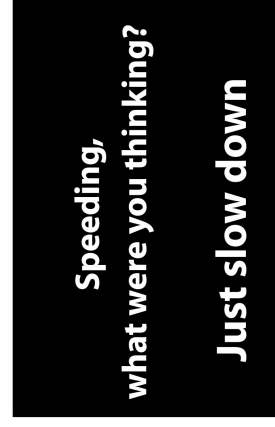


Figure 5.8: *What Were You Thinking – High-level Speeding* storyboard

Mood Board

See the mood board under *What Were You Thinking – Low-level Speeding* (Figure 5.6). There is only one mood board for the storyline, as it was decided that a ‘fun’ mood board would not be appropriate for this serious storyline.

ARRB Assessment of Storyboard

Table 5.7 outlines the ARRB assessment of important principles for message content in relation to the *What Were You Thinking – High-level Speeding* storyboard. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, two of the nine desirable principles were met: identifying the safer alternative behaviour and the driving situation in which the behaviour occurs.

Table 5.7: ARRB assessment of *What Were You Thinking – High-level Speeding* storyboard

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – first two frames, speeding
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – frames 3 to 7, loss of life, family affected, funeral, ‘emotional injury’ to self
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don’t phone and drive 	Yes – frame 8, ‘just slow down’
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – frames 1 and 2, regular road
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		No
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		No
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	No
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.4.2 Radio

Script

The script for the radio advertisement for this storyline is in Table 5.8.

Table 5.8: Radio script for *What Were You Thinking – High-level Speeding*

Audio effects	Dialogue (man's voiceover throughout)
Police car siren	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....
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	You weren't thinking about the cops on patrol this afternoon
Tyres screeching, driver's muffled swearing	You weren't thinking about the kids crossing the street as you took that corner
Priest reading funeral rights and group crying, comments on short life cut short	You weren't thinking about how long it takes to brake when you're going 20 km over the speed limit
Ambient hospital noises (e.g. monitor, slow beeps)	You weren't thinking about the birthdays that will never come
Multiple, distressed voices repeating, 'What were you thinking?'	You weren't thinking about the damage you could do to yourself
Sound of prison cell slamming shut	You weren't thinking how people will look at you from now on
	You weren't thinking that by trying to make up those 10 minutes you could be serving time for around 10 years
	Speeding... What were you thinking?

ARRB Assessment of Radio Script

Table 5.9 outlines the ARRB assessment of important principles for message content in relation to the *What Were You Thinking – High-level Speeding* radio script. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, three of the nine desirable principles were met: identify the driving situation, acknowledge the benefits of the risky behaviour but show they are outweighed by the risks and show peer disapproval.

Table 5.9: ARRB assessment of *What Were You Thinking – High-level Speeding* radio script

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – ‘you start to speed...you go that little bit faster for a rush’
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – death, injury, loss of trust (‘how people will look at you’)
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don’t phone and drive 	No
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – not much traffic around
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		Yes – ‘by trying to make up those 10 minutes you could be serving time’
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		Yes – ‘how people will look at you from now on’
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	No
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.4.3 Print

The print advertisement for this storyline appears in Figure 5.7.



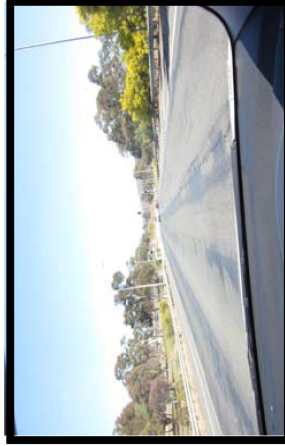
Figure 5.9: *What Were You Thinking – High-level Speeding* print advertisement

5.5 Speeding Slows You Down

5.5.1 Television

Storyboard

Figure 5.10 shows the storyboard for the *Speeding Slows You Down* storyline.



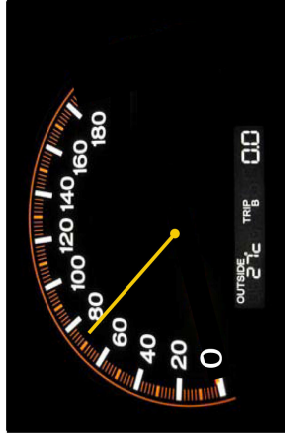
VISION: Normal Canberra quiet road.
SFX: Music on radio, laughing, passengers are just happy and heading to an event. Driver says: 'I'm starving let's grab a burger'



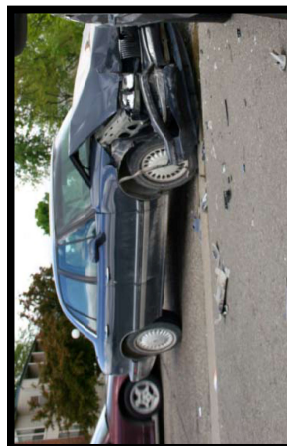
VISION: Car full of young adults. Everyday life.
SFX: Interior, general conversations, upbeat other passenger adds: 'nah we'll miss the start, we're late already'



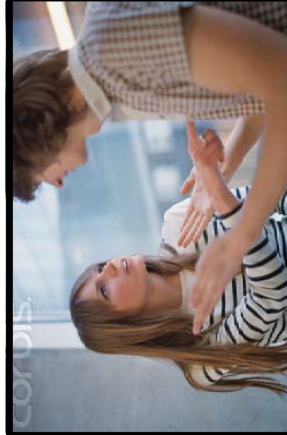
VISION: Calls through fast food outlet. There's fun and up beat images whilst they order
SFX: Driver: 'We'll be right, I can make up the time, I know these roads well'



VISION: Driver just nudges over the limit by 10k's
SFX: Passenger: 'Whats that guy doing?' we suddenly hear a scream 'Watch OUT, stop!'



VISION: A bingle, Driver rear ends another car.
SFX: Driver Upset: 'I'm screwed, I've only got a few points left as it is...'



VISION: Couple argue over stupidity.
SFX: 'I told you not to speed, now you've got no license, no car and I've missed the event'



VISION: Mates wait a long time for a bus at a quiet stop.
SFX: 'Good work Nick.' is heard sarcastically coming from a friend.



Figure 5.10: Speeding Slows You Down storyboard

Mood Boards

There are two mood boards for this storyline – a fun and a serious mood board (Figure 5.11 and Figure 5.12).



Speeding slows you down
Think. Plan. Stick to the limit

approach 1
 younger vibrant feel. Group focused
 Fast paced imagery leads to consequence

Figure 5.11: Speeding Slows You Down fun mood board

Speed trouble too fast over

complacent / quick stop bingle friends annoyed

no independence loss of lifestyle broad implications

Speeding slows you down
Think. Plan. Stick to the limit

approach 2

Formal, fewer images and nervous approach
no music. Builds fear and isolates

Figure 5.12: *Speeding Slows You Down* serious mood board

ARRB Assessment of Storyboard

Table 5.10 outlines the ARRB assessment of important principles for message content in relation to the *Speeding Slows You Down* storyboard. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, four of the nine desirable principles were met: identifying the safer alternative behaviour, identifying the driving situation in which the behaviour occurs, acknowledging the benefits of the risky behaviour and showing peer disapproval.

Table 5.10: ARRB assessment of *Speeding Slows You Down* storyboard

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – frame 4, speeding a bit over the limit
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – frame 5, minor crash, frame 6, disapproval, frame 7, need to use public transport
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don't phone and drive 	Yes – frame 8, 'stick to the limit'
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – frame 1 and 2, quiet road, car full of passengers
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		Yes – frame 3 'I can make up the time' followed by crash in frame 5
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		Yes – frame 6, peer disapproval
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	No
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.5.2 Radio

Script

The script for the radio advertisement for this storyline is in Table 5.11.

Table 5.11: Radio script for *Speeding Slows You Down*

Audio effects	Dialogue
Ambient driving sounds (motor revving) and fast paced music Slurping sound	Fast paced, excited talking over music, slurping of a fizzy drink, laughter Passengers engaging in banter about an event they are on their way to Man's voice: Mate, put your foot on it. We'll miss the best of the line up, thanks to greedy guts Dave here
Increased engine revving	Woman's voice: Relax Mick, don't do it. We should've left earlier, but we've still got plenty of time 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
Tyres screech, followed by crash sounds, shattering of glass, crunching of metal	Passengers in car screaming
Silence (1 second)	
Metallic sound of a smashed vehicle being winched onto truck, passengers muttering disbelief, scuffing feet	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.... Man's slow voice: You think you're making up lost time. But the fact is, speeding slows you down

ARRB Assessment of Radio Script

Table 5.12 outlines the ARRB assessment of important principles for message content in relation to the *Speeding Slows You Down* radio script. The assessment indicates that the two essential elements were met: identify the risky behaviour and highlight the costs of the risky behaviour. In addition, four of the nine desirable principles were met: identify the driving situation, show the benefits of the risky behaviour are outweighed by the costs, show peer disapproval and provide strategies to assist drivers to perform safer alternative behaviour.

Table 5.12: ARRB assessment of *Speeding Slows You Down* radio script

Principle	Example(s) of principle	Assessment
Essential		
I. identify the risky behaviour	<ul style="list-style-type: none"> ▪ speeding ▪ phone use 	Yes – ‘put your foot on it’
II. highlight the costs of the risky behaviour	<ul style="list-style-type: none"> ▪ fines ▪ loss of licence ▪ disapproval ▪ injury to self ▪ injury to others 	Yes – crash, miss the festival, peer disapproval
Desirable		
III. identify the safer alternative behaviour explicitly (not just by implication)	<ul style="list-style-type: none"> ▪ stick to the speed limit ▪ don't phone and drive 	No
IV. the driving situation in which the behaviour occurs	<ul style="list-style-type: none"> ▪ cruising on freeway ▪ stopped at red light ▪ going home from work 	Yes – on the way to an event, in danger of missing start
V. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs		Yes ‘you think you’re making up for lost time...speeding slows you down’
VI. highlight the rewards or benefits of the safer behaviour		No
VII. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits		No
VIII. peers do not approve of the risky behaviour		Yes – ‘Hope you’re happy you idiot’
IX. acknowledge the difficulties of performing the safer behaviour		No
X. provide strategies to assist the audience to perform safer alternative behaviour	<ul style="list-style-type: none"> ▪ turn phone off when start driving ▪ stick to the speed limit by using ISA, monitoring speed 	Yes – ‘bet you wished you’d left early now’
XI. emphasise that the audience has control over whether they perform the safer alternative behaviour		No

5.5.3 *Print*

The print advertisement for this storyline appears in Figure 5.13.

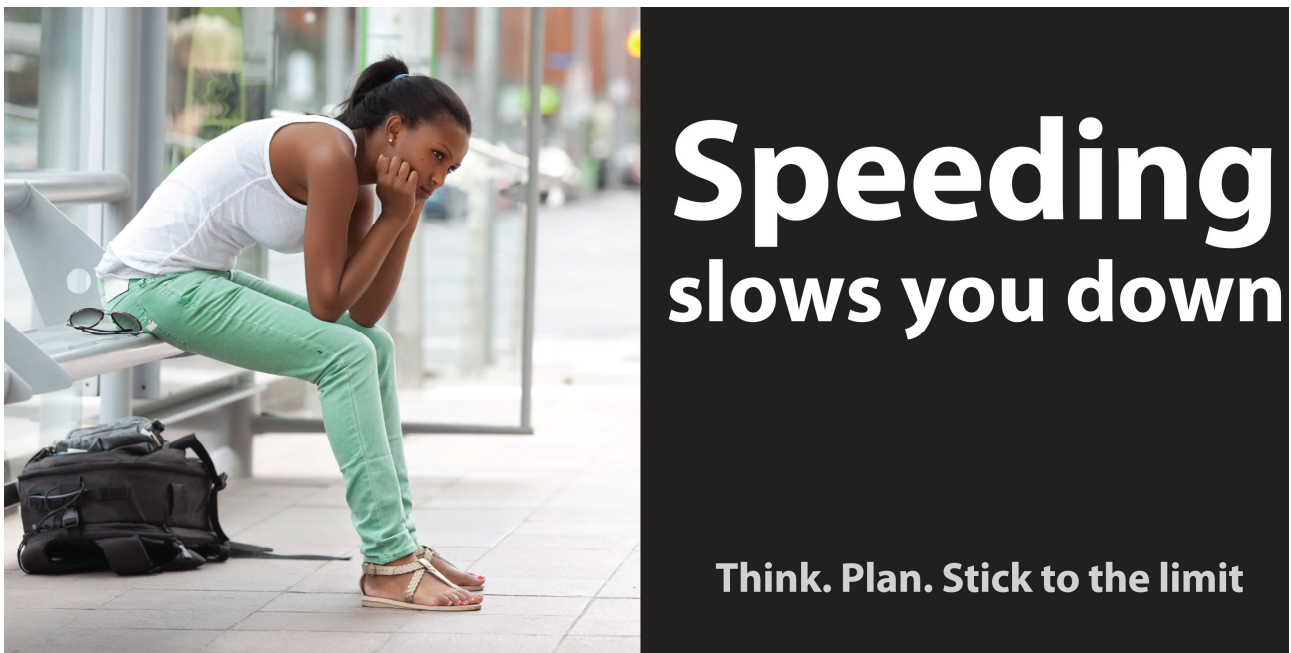


Figure 5.13: *Speeding Slows You Down* print advertisement

6 FOCUS GROUP RESULTS

6.1 Background

A description of the method of conducting the focus groups can be found in Section 2.5. Section 2.5 includes information on the focus group participants (e.g. age, type of driving, whether they engaged in speeding and mobile phone use while driving etc.). The number of participants who reviewed each concept appears in Table 6.1.

Table 6.1: Number of participants who reviewed each concept

Advertising concept	Males	Females	Total
A Quick Text Can Slow You Down	5	13	18
What Were You Thinking – Low-level Speeding	6	13	19
What Were You Thinking – High-level Speeding	19	0	19
Speeding Slows You Down	8	16	24

6.2 Understanding, Interest and Behaviour Change Intentions

For television and radio advertising components, participants were asked:

- if it was hard or easy to understand or neither
- whether it sparked their interest, did not spark their interest or they did not care either way
- if the advertisement would make them change their behaviour in relation to speeding/texting or at least consider it.

For the print advertisements, participants were only asked about their level of interest. The results for each advertising component are shown in Table 6.2 to Table 6.4, including those for gender. Figure 6.1 to Figure 6.3 illustrate these results for male and female participants combined. Note that as some participants were late in arriving to the focus group, some results are missing.

Table 6.2: Understanding by advertising concept and component

Advertising concept	Advertising component	Easy to understand			Undecided			Hard to understand		
		Females	Males	Total	Females	Males	Total	Females	Males	Total
A Quick Text Can Slow You Down	Television	13	5	18	0	0	0	0	0	0
	Radio	12	0	12	1	5	6	0	0	0
What Were You Thinking – Low-level Speeding	Television	6	4	10	2	1	3	5	0	5*
	Radio	12	6	18	0	0	0	1	0	1
What Were You Thinking – High-level Speeding	Television	0	18	18	0	0	0	0	0	0*
	Radio	0	19	19	0	0	0	0	0	0
Speeding Slows You Down	Television	13	0	13	1	0	1	0	7	7#
	Radio	10	8	18	5	0	5	1	0	1

Note: The totals across rows should equate to the number of participants who reviewed each concept (Table 6.1), but on occasion there are fewer due to participants arriving late to the focus group. Missing participants are indicated:

* one participant missing

three participants missing.

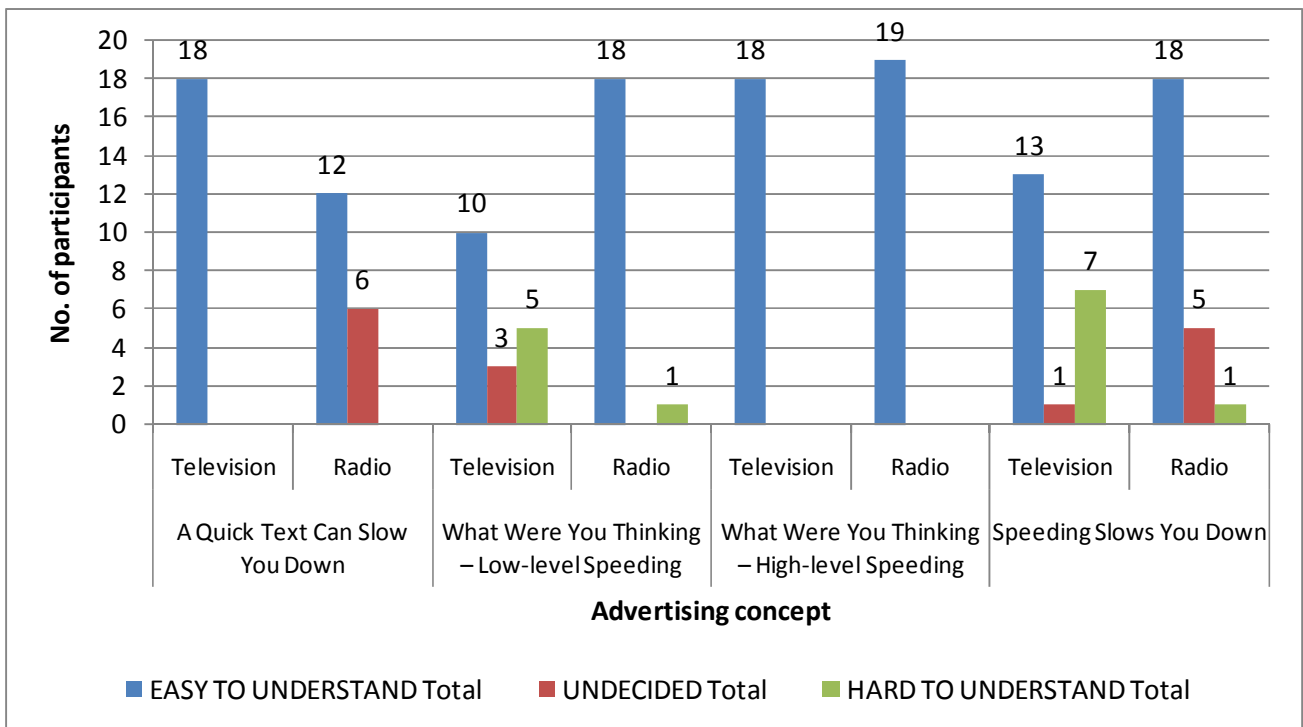


Figure 6.1: Understanding by advertising concept and component (totals)

Table 6.3: Interest by advertising concept and component

Advertising concept	Advertising component	Interested			Undecided			Disinterested		
		Females	Males	Total	Females	Males	Total	Females	Males	Total
A Quick Text Can Slow You Down	Television	7	5	12	5	0	5	1	0	1
	Radio	0	0	0	6	3	9	7	2	9
	Print	0	0	0	0	0	0	13	5	18
What Were You Thinking – Low-level Speeding	Television	6	0	6	3	4	7	4	1	5*
	Radio	12	4	16	0	2	2	1	0	1
	Print	12	0	12	0	5	5	1	1	2
What Were You Thinking – High-level Speeding	Television	0	12	12	0	6	6	0	0	0*
	Radio	0	18	18	0	1	1	0	0	0
	Print	0	2	2	0	8	8	0	9	9
Speeding Slows You Down	Television	9	0	9	6	0	6	0	8	8*
	Radio	8	0	8	2	0	2	6	8	14
	Print	4	6	10	0	2	2	12	0	12

Note: The totals across rows should equate to the number of participants who reviewed each concept (Table 6.1), but on occasion there are fewer due to participants arriving late to the focus group. Missing participants are indicated:

* one participant missing.

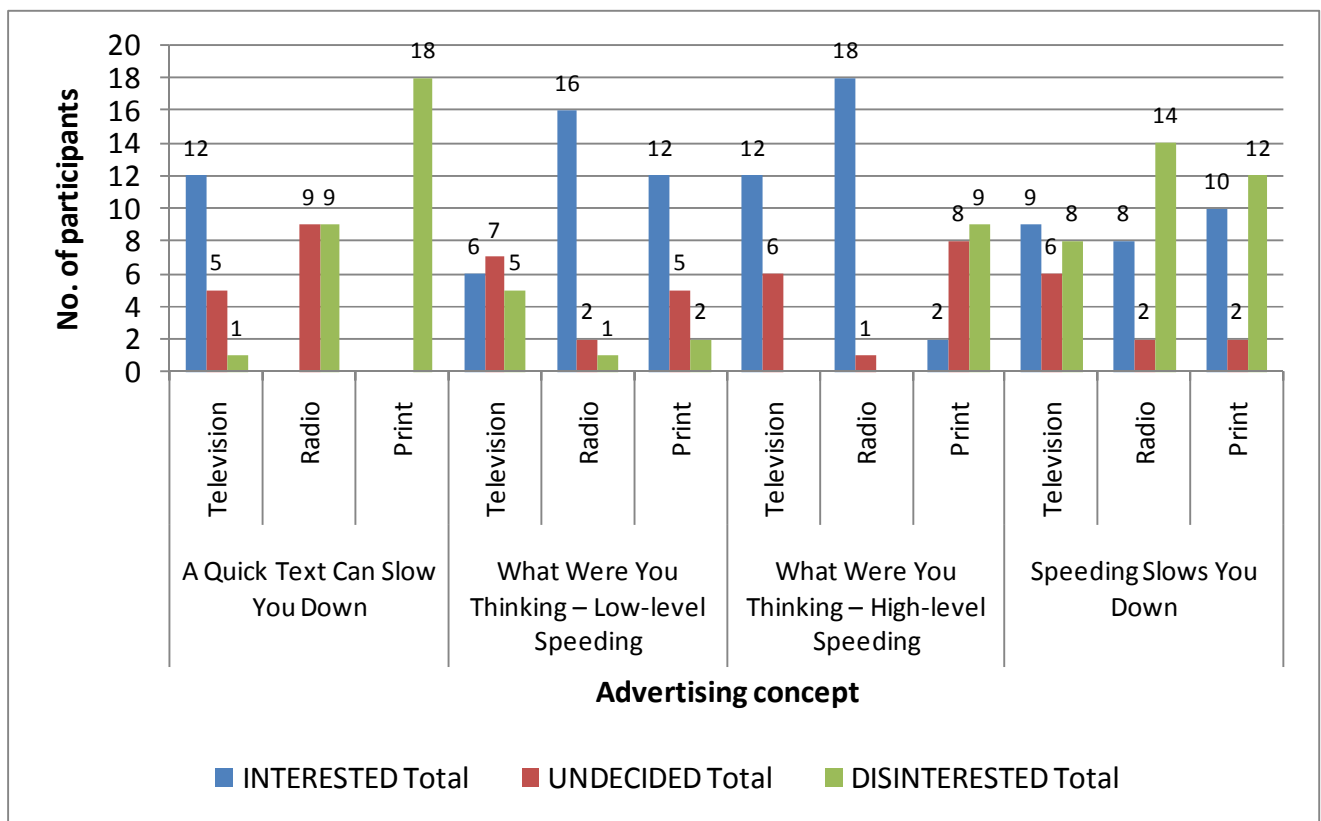


Figure 6.2: Interest by advertising concept and component (totals)

Table 6.4: Behaviour change intention by advertising concept and component

Advertising concept	Advertising component	Consider or would change behaviour			Undecided			Would not change behaviour		
		Females	Males	Total	Females	Males	Total	Females	Males	Total
A Quick Text Can Slow You Down	Television	9	5	14	0	0	0	4	0	4
	Radio	0	0	0	5	0	5	8	5	13
What Were You Thinking – Low-level Speeding	Television	7	0	7	0	1	1	5	6	11
	Radio	13	0	13	0	6	6	0	0	0
What Were You Thinking – High-level Speeding	Television	0	11	11	0	6	6	0	1	1*
	Radio	0	16	16	0	2	2	0	1	1
Speeding Slows You Down	Television	8	0	8	0	0	0	7	8	15*
	Radio	4	0	4	7	0	7	5	8	13

Note: The totals across rows should equate to the number of participants who reviewed each concept (Table 6.1), but on occasion there are fewer due to participants arriving late to the focus group. Missing participants are indicated:

* one participant missing.

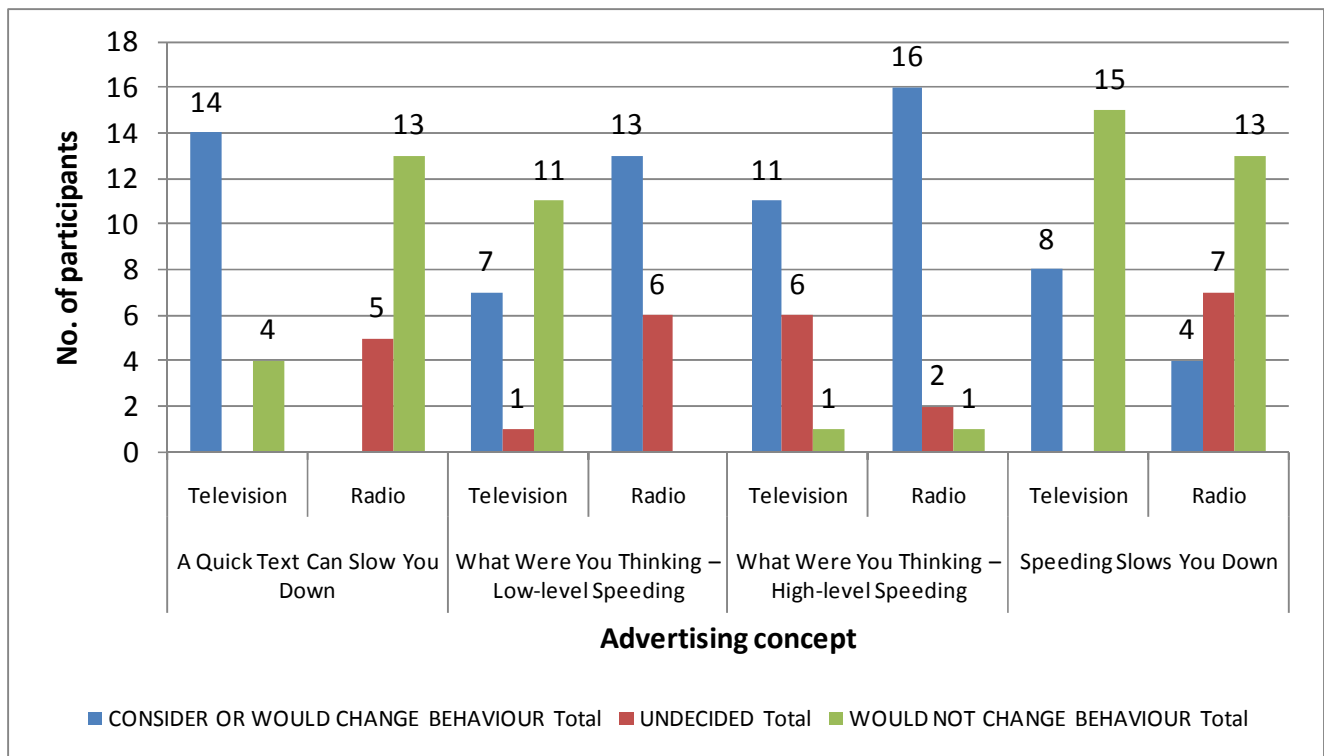


Figure 6.3: Behaviour change intention by advertising concept and component (totals)

The above results are summarised below:

- A Quick Text Can Slow You Down:
 - all participants (n=18) understood the television component
 - 12 out of 18 participants (67%) were interested in the television component (5 (28%) were undecided and 1 (6%) was not interested)
 - 14 out of 18 participants (78%) would consider changing or would change their behaviour in response to the television component
 - 12 out of 18 participants (67%) understood the radio component (6 (33%) were undecided)
 - no participants were interested in the radio advertisement, 9 (47%) were undecided and 9 (53%) were disinterested
 - 13 out of 18 participants (72%) would not consider or change their behaviour in relation to the radio component, and 5 (28%) were undecided
 - all participants were disinterested in the print advertisement.
- What Were You Thinking – Low-level Speeding:
 - 10 out of 18 participants (56%) understood the television component, 5 (28%) found it hard to understand and 3 (17%) were undecided
 - 6 out of 18 participants (33%) were interested in the television component, 7 (39%) were undecided and 5 (28%) were not interested)
 - 7 out of 18 participants (39%) would consider or change their behaviour in relation to the television component, 11 (61%) would not and 1 (6%) was undecided
 - 18 out of 19 participants (95%) understood the radio component (1 (5%) found it hard to understand)
 - 16 of 19 participants (84%) were interested in the radio advertisement, 2 (11%) were undecided and 1 (5%) were disinterested
 - 13 out of 19 participants (68%) would consider or change their behaviour in relation to the radio component, and 6 (32%) were undecided
 - 12 of 19 participants (63%) were interested in the print advertisement, 5 (26%) were undecided and 2 (11%) were not interested.
- What Were You Thinking – High-level Speeding:
 - all participants (n=18) understood the television component
 - 12 out of 18 participants (67%) were interested in the television component (6 (33%) were undecided)
 - 11 out of 18 participants (61%) would consider or change 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
 - 18 participants (95%) were interested in the radio advertisement and 1 (5%) was undecided
 - 16 out of 19 participants (84%) would consider or change their behaviour in relation to the radio component, 2 (11%) were undecided and 1 (5%) would not

- 9 participants (47%) were disinterested in the print advertisement, 8 (42%) were undecided and 2 (11%) were interested.
- **Speeding Slows You Down:**
 - 13 out of 21 participants (62%) understood the television component, 7 (33%) found it hard to understand and 1 (5%) was undecided
 - 9 out of 23 participants (39%) were interested in the television component, 6 (26%) were undecided and 8 (35%) were not interested
 - 8 out of 23 participants (35%) would consider or change their behaviour in relation to the television component and 15 (65%) would not
 - 18 out of 24 participants (75%) understood the radio component, 5 (21%) were undecided and 1 (4%) found it hard to understand
 - 8 out of 24 (33%) participants were interested in the radio advertisement, 2 (8%) were undecided and 14 (58%) were disinterested
 - 4 out of 24 participants (17%) would consider or change their behaviour in relation to the radio component, 7 (29%) were undecided and 13 (54%) would not
 - 10 out of 24 (42%) participants were interested in the print advertisement, 2 (8%) were undecided and 12 (50%) were disinterested.

Based on the above results, the following concepts/components show promise for further development:

- A Quick Text Can Slow You Down - television
- What Were You Thinking – Low-level Speeding - radio, print
- What Were You Thinking – High-level Speeding - television, radio
- Speeding Slows You Down - no component received consistent support.

6.3 Mood Board Preferences

Participants were asked which mood board they preferred for each advertising concept (Table 6.5 and Figure 6.4).

Table 6.5: Mood board preference by advertising concept

Advertising concept	Fun mood board			Serious mood board			Fun then serious mood board		
	Females	Males	Total	Females	Males	Total	Females	Males	Total
A Quick Text Can Slow You Down	2	0	2	1	0	1	10	5	15
What Were You Thinking – Low-level Speeding	0	0	0	4	5	9	9	1	10
What Were You Thinking – High-level Speeding	0	0	0	0	9	9	0	10	10
Speeding Slows You Down	6	8	14	0	0	0	10	0	10

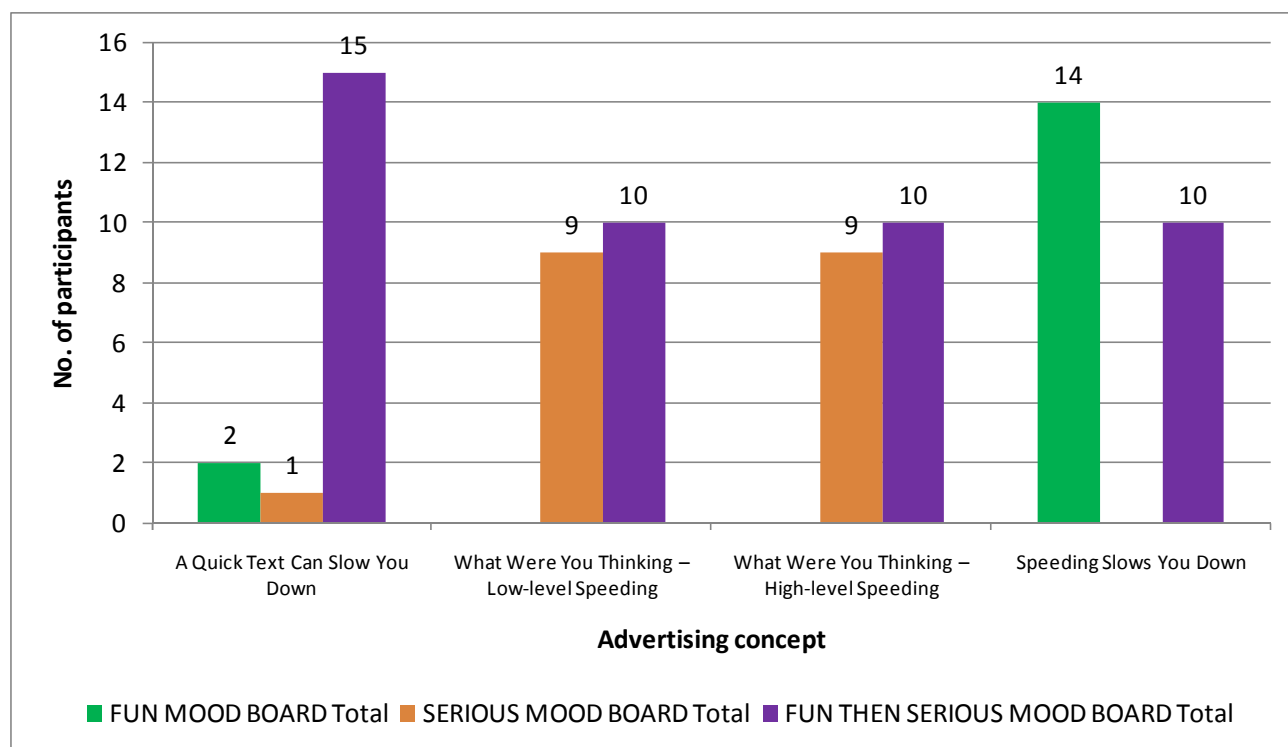


Figure 6.4: Mood board by advertising concept (totals)

The main preferences for the mood of the advertising concepts were as follows:

- A Quick Text Can Slow You Down - fun followed by the serious mood
- What Were You Thinking – Low-level Speeding - fun followed by the serious mood
- What Were You Thinking – High-level Speeding - fun followed by the serious mood
- Speeding Slows You Down - fun mood.

Many mood board comments from the focus groups for A Quick Text Can Slow You Down advertising concept appear below.

Yes it's less government looking [*fun board*]. Very government like don't do it, we'll get you. That one you're not quite sure what it's about and it is about fun. It's easier to watch and I would take more notice of that.

I prefer the second one [*serious mood board*] only because I don't think the first one has been finished in the right way. The music is not upbeat enough. I think the idea is there. I would probably prefer it if they pulled it off but I don't think they did. The second one is more powerful because it's more depressing.

I think they should have the start of the first one [*fun mood board*] with the end of the second one [*serious mood board*]. I think if they could mix them because I really liked the start of the first one. It was good but you need the seriousness of the second one. I think that would make it a lot better.

I like that idea too. You don't want people to see it once and then know what's coming, then stop paying attention when they see it coming up. So if you've got the first one [*fun mood board*]...you forget what it's about. You think it [*fun*

mood board] might be about something else, what's that about and then bam [*serious mood board*].

I thought the contrast between the fun and the serious consequences was what I liked. How it started off serious, it was more depressing. For me that made it seem more unrealistic because you don't always know when you're about to have a crash. It doesn't feel like a very serious situation is going to occur. It feels like a fun, normal everyday then you crash and you realise...I think that's why the first one [*fun mood board*] appealed to me more.

I thought the fun one was more effective at getting the message across. You can become a bit cynical of the serious one. I am just a bit over all the government ads that are about the worst possible thing happening. I think that's not going to happen. Straight away the dark ominous music. I just don't take notice of it. I like the fun one more but as it was raised with the serious ending though. It's a serious consequence.

I think I was referring to the government ads like the drugs. The ice addicts and ecstasy. You kind of think it's a bit ridiculous. People are not ending up like that. That's the ones I was referring to that are a bit full on and take a righteous perspective as opposed to actually working with young people.

Yes. That one [*fun mood board*] because it's showing everyone being happy and all being natural and then it happens. Whereas that one [*serious mood board*] just starts it off as being something bad from the beginning. This one kind of tricks people, the first one [*fun mood board*] I think.

It should be light hearted but maybe the music is not right. But definitely not solemn the whole way through. Like light hearted [*music*] at the start and then change it.

Many mood board comments from the focus groups for the What Were You Thinking – Low-level Speeding advertising concept appear below.

I did like it [*serious mood board*]. I thought it was for high-level speeding but I don't like the just slow down.

Not really. They have got a fast car. I don't associate going 5k's over with a devastating effect like that.

That's very much high-level speeding.

You're maybe slightly distracted; you're just driving along maybe on auto pilot. You're not thinking and you're going faster than you should. That's not sort of the emotions I am getting from this.

It's good to have the two different types [*a fun and serious mood*] because otherwise it just becomes a regular speeding or driving ad.

I do because the thing is when you're driving in a car and a big accident is about to happen you're not sitting there listening to sad music, if you've got friends in the car you are listening to music you are really into and you're not concentrating or are speeding. You will usually be in that mood [*fun*] rather than like this [*serious*].

I think I like that idea. Have that [*fun*] music and just cut to silent.

As long as it's not serious before the accident happens because you're not sitting there all serious and then have an accident, you're kind of having fun and things become serious when stuff goes wrong.

Many mood board comments from the focus groups for the What Were You Thinking – High-level Speeding advertising concept appear below.

It depends where you're going. With the real serious stuff obviously people who have had something happen to them you're more targeting them. But the people that it starts off all good, a good day. If it's all serious it's only targeting the people that have experienced it. If there is a bit of a drop in mood you can sort of put yourself there a bit more maybe.

That's where I was coming from as well. The drop in mood just adds more to it otherwise it's affected to those who are actually grieving.

It fits the mood of the situation well.

It probably shouldn't be fun.

Two things on the sound. Having sound when you're watching TV and you're not looking at it, all for the sudden there is no sound you look at the TV to see what's going on. That's a good idea....

A lot of people don't want to watch something depressing. Especially when they're in a good mood watching other stuff with friends. You don't want to see someone killed. So when it's something like without the sound because cars rev up and stuff you want to watch it. It's there.

It's like that movie that you said with the guy talking to his dead friend. You can kind of relate to it and then it shocks you in somewhere. It could work with this one where they're having fun at the start and then you see the crash. You can relate to it better I suppose. It's not sad and depressing all the way through.

Many mood board comments from the focus groups for the Speeding Slows You Down advertising concept appear below.

I did like the music with the second one [*serious mood board*]. Right at the end. So with the words but not when they're actually driving.

I think though after the crash maybe the music should change to be more effective. The darker one [*serious mood*].

I think the first one they went silent. Don't do silent or normal music. Just do sound. Just have them sitting at the bus stop with the cars going by but just have them silent. No music, just normal.

Because it's not horrible, awful life changing consequences. It's life changing for a few weeks.

I think the cars going past as well, that sound.

It's ok [*serious mood board*] for the second half because it's part of the ad and it fits. At the start you want...the fun mood.

Some ads need serious from the start but neither of these [*A Quick Text Slows You Down is the other advertisement*] are quite serious from the start.

6.4 Television Versus Radio and Behaviour Change

Participants were asked for each advertising concept whether television or radio would be more likely to change their behaviour in relation to the applicable behaviour (low/high-level speeding or mobile phone use) (Table 6.6 and Figure 6.5). The results indicate the following preferences (and match the results in Section 6.2):

- 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%).

Table 6.6: Preference for television or radio by advertising concept in relation to behaviour change

Advertising concept	Television			Undecided/Both			Radio		
	Females	Males	Total	Females	Males	Total	Females	Males	Total
A Quick Text Can Slow You Down	10	0	10	3	0	3	0	0	0*
What Were You Thinking – Low-level Speeding	1	0	1	0	0	0	12	6	18
What Were You Thinking – High-level Speeding	0	6	6	0	5	5	0	3	3*
Speeding Slows You Down	5	0	5	2	8	10	9	0	9

Note: The totals across rows should equate to the number of participants who reviewed each concept (Table 6.1), but on occasion there are fewer due to the count of participants failing to be marked down for focus group number 4 (and this information could not be discerned from the focus group transcript). Missing participants are indicated:

* five participants missing.

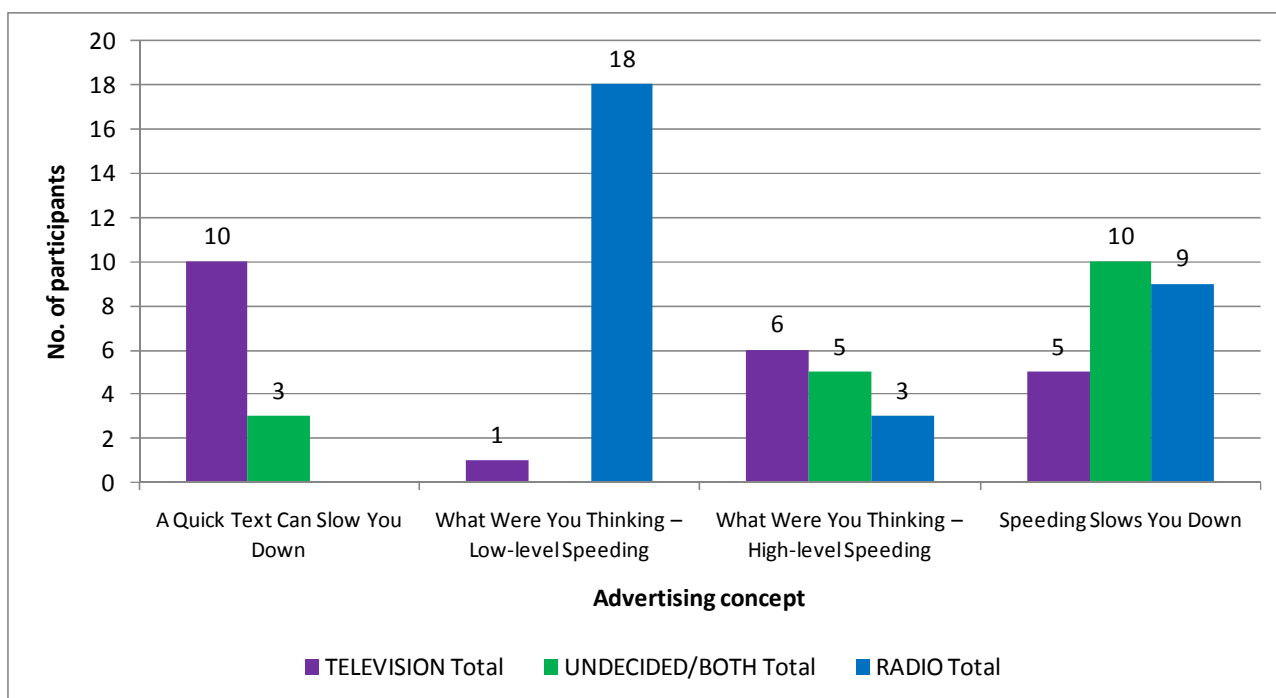


Figure 6.5: Preference for television or radio by advertising concept in relation to behaviour change (totals)

Some comments received from participants on the preference for television versus radio advertisements for A Quick Text Can Slow You Down advertising concept appear below.

Well the concept of the radio one *[works]* as you're in your car. But in terms of the voices were so irritating and there were no voices on that one.

I preferred the TV one actually.

I would say both.

Some comments received from participants on the preference for television versus radio advertisements for What Were You Thinking – Low-level Speeding advertising concept appear below.

Yes *[radio more likely to get me to change my behaviour]*.

Got longer *[for television]* and you can do more with vision. The speed camera is more effective on the TV over the siren but the siren is more effective on the radio.

You're driving when you're listening to the radio. You're sitting on your bum watching TV in the lounge room.

I reckon radio is the way to go.

When I think about the two different, radio is about noise and sound and what's associated with speeding. Obviously cop siren is the only one I can really think of. With TV you've got the visual ads and the main thing I would be thinking to do with vision is the actual consequences of the crash, being pulled over by the cops.

It would be more extreme with the television whereas radio you have the medium be a lot more subtle, tread with it lightly. Television you have to pretty much hit in the face to get the message.

The radio with the siren probably would affect more people.

As is, probably not. But like *[other focus group participant]* said I reckon with the siren I would look straight away at my speedo. It does briefly affect it until you forget about the ad but that's a different issue.

I personally wouldn't think of the TV while I was driving. I might think of the radio. I wouldn't have the relation between the TV and driving. It wouldn't work for me.

Also it's on the radio you would hear it when you're driving. So it's a big impact compared to at home. You would forget it by the time you get in the car.

Some comments received from participants on the preference for television versus radio advertisements for What Were You Thinking – High-level Speeding advertising concept appear below.

I like the radio because you've got less chance of screwing it up. A lot of these ads can come across as half arsed and would be unregrettable. Whereas the radio you've got less chance of...you don't have stupid actors.

We get pictures for like a whole movie essentially and we get an actual piece of the radio of what it would sound like. So obviously it's easier to make the audio and put together a professional looking thing.

It would cost less too.

Yes the TV catches your eye.

I think the radio honestly.

TV is more graphic.

I would probably go radio because I don't watch much TV anymore.

Some comments received from participants on the preference for television versus radio advertisements for Speeding Slows You Down advertising concept appear below.

I reckon probably the radio because you hear it in the car. The other radio one I said no because it's bad. This one if you hear it in the car while you're there doing it.

I think TV I don't listen to commercial radio so I wouldn't hear it and I would prefer to see the pictures.

That radio ad is better but for some reason the TV one with the speeding fine I think is better.

I reckon the TV all the time because it's visual.

If the radio one was done well it would be more effective. But either.

6.5 Most Effective Advertisement Concepts

Participants were asked which advertising concept would make drivers drive more safely of the two concepts presented to them (Table 6.7 and Table 6.8).

Table 6.7: Advertising concepts most likely to change driver behaviour

Advertising concept	Females	Males
A Quick Text Can Slow You Down	5	0
What Were You Thinking – Low-level Speeding	0	0
What Were You Thinking – Low-level Speeding	0	0
What Were You Thinking – High-level Speeding	0	6
A Quick Text Can Slow You Down	5	0
Speeding Slows You Down	2	0
A Quick Text Can Slow You Down	0	1
What Were You Thinking – High-level Speeding	0	4
What Were You Thinking – Low-level Speeding	7	0
Speeding Slows You Down	1	0
What Were You Thinking – High-level Speeding	0	8
Speeding Slows You Down	0	0

Table 6.8: Advertising concepts most likely to change driver behaviour - summary

Advertising concept	Number of votes	Possible total number of votes	Percent
A Quick Text Can Slow You Down	10	18	56%
What Were You Thinking – Low-level Speeding	7	19	37%
What Were You Thinking – High-level Speeding	18	19	95%
Speeding Slows You Down	3	24	13%

The results in Table 6.7 and Table 6.8 above indicate a preference for the What Were You Thinking – High-level Speeding and the A Quick Text Can Slow You Down concepts.

Some comments received from participants on the preference for A Quick Text Can Slow You Down advertising concept appear below.

For me a quick text will slow you down.

Yes. I agree. I think not paying attention on the road is a real big issue.

But also because I think speeding has been a problem with driving since driving started. Texting is something that's only become a trend in the last few years so you're sort of nipping it in the bud a little bit there. Whereas speeding is an ongoing nothing. You are going to have to keep on going with a campaign for that.

Some comments received from participants on the preference for the What Were You Thinking – Low-level Speeding advertising concept appear below.

Probably the high level one but the low level radio is also effective. You could combine that with the high level. But that's just for radio. The other mediums I probably wouldn't bother with the low level.

But it's good to have the low level in a small amount just to keep it in people's minds as well that the low level is important as well.

I really like the radio one for What Were You Thinking. That was really good. I would think about what I was doing after I heard that one on the radio.

Some comments received from participants on the preference for the What Were You Thinking – High-level Speeding advertising concept appear below.

I think the high-level speeding one does a better job of showing the actual problems with speeding. The low level one, it's only a fine.

I really prefer just the high level. The low level ones you know the implications so it's easy to relate to. You don't need this exterior backing up of their points. The high level one I haven't experienced anything like that so it's been reminding me of the risks, it's more beneficial for me.

I think the high level because due to the high level of consequences it would make people think about it more than the low level.

I think the high level one is much more effective in the shock value but I don't think it addresses the problem of speeding. I and probably most people do think they're competent in their driving ability and don't think they will go above their speeding limit because of those risks but they will still do low-level speeding. Its different issues.

The speeding one is much more effective *[compared to the texting]*.

Some comments received from participants on the preference for the Speeding Slows You Down advertising concept appear below.

I like elements of both. I don't like either as a whole package. I love the radio ad for the speeding one whereas texting is way more resonate with me. I don't feel peer pressure with my mates in the car. I am just like you're getting a lift we can go at my pace. Speeding is my choice. But the texting being it's something as I said it was something I was doing on the way here and something I will do when I leave I am sure. That's a lot more resonate with me and I think resonate with my friends.

6.6 Realism, Likes, Dislikes and Changes/Improvements

Participants were asked in relation to the television advertisement components whether they were realistic; their likes and dislikes; and suggestions for changes and improvements. Participants were asked these same questions minus the 'realism' question for the radio and print components of the advertisements. On occasion, participants discussed the realism of these components without being asked. The results, with verbatim comments, appear in Appendix G by advertising concept and component. These results are also discussed in the next section in the context of the changes to be made to the advertisements.

6.7 Summary

6.7.1 *A Quick Text Can Slow You Down*

Based on the focus group results concerning understanding, interest and behaviour change intentions, A Quick Text Can Slow You Down television component showed promise for further development. In addition, when focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, they indicated a preference for the television advertisement.

This advertisement requires a fun/exciting mood (before the crash) followed by a serious mood (during and after the crash).

6.7.2 *What Were You Thinking – Low-level Speeding*

Based on the focus group results concerning understanding, interest and behaviour change intentions, the What Were You Thinking – Low-level Speeding radio and print components showed promise for further development. In addition, when focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, they indicated a preference for the radio advertisement.

This advertisement requires a fun/exciting mood (before the crash) followed by a serious mood (during and after the crash).

Many of the focus group comments appeared to be an attempt to turn the What Were You Thinking – Low-level Speeding television advertisements into a linear narrative/story. For example, some focus group comments wanted changes in the style of music from the start to the end (as indicated by the mood board results) and some participants wanted more information on how licence loss occurred (by indicated level of demerit points and showing the driver is on a provisional licence).

6.7.3 *What Were You Thinking – High-level Speeding*

Based on the focus group results concerning understanding, interest and behaviour change intentions, the What Were You Thinking – High-level Speeding television and radio components showed promise for further development. When focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, there was no clear preference.

This advertisement requires a fun/exciting mood (before the crash) followed by a serious mood (during and after the crash).

Many of the focus group comments appeared to be an attempt to turn the What Were You Thinking – High-level Speeding television advertisements into a linear narrative/story. For example, some focus group comments wanted changes in the style of music from the start to the end and some

comments wanted the slogan in frame 2 of the television advertisement changed from past tense to present tense.

6.7.4 Speeding Slows You Down

Based on the focus group results concerning understanding, interest and behaviour change intentions, the Speeding Slows You Down advertising components did not receive consistent support for further development. When focus group participants were asked about whether television or radio advertisements would be more likely to change behaviour, they indicated a preference for the television advertisement.

This advertisement requires a fun/exciting mood throughout.

6.7.5 Comments in Relation to all Concepts

It is important to provide a linear narrative in all advertisements as it allows:

- introduction of the characters and the ability to show that they are just like the target audience
- demonstration of the risky behaviours that caused the negative outcome (e.g. crash, licence loss)
- demonstration of the link between the risky behaviour and the negative outcome
- exploration of the consequences of the risky behaviour
- ability to mention alternative, less risky behaviours (e.g. getting a friend to read a text message for the driver).

What Were You Thinking – High-level Speeding received the highest number of votes in terms of advertising concepts most likely to change driver behaviour and this was followed by A Quick Text Can Slow You Down. Based on these results it is recommended that the Speeding Slows You Down concept not be pursued for release as a campaign.

Although the What Were You Thinking – Low-level Speeding tested favourably, many focus group participants indicated that low-level speeding is not seen to have many negative consequences and that it was considered an acceptable risk-taking behaviour. This may have translated into the fact that participants were less likely to vote in favour of the possibility of the advertisement changing their behaviour in relation to low-level speeding.

Finally, a number of suggestions for changes to all advertisements were made by focus group participants. These are discussed in the next section, with final changes for the advertising company to make to each of the advertisement components.

7 CHANGES TO ADVERTISEMENTS

7.1 Introduction

The comments received from the focus groups on realism, likes, dislikes and changes/improvements are considered in this section for each advertisement and their components (Table 7.1 to Table 7.12). The focus group comments are considered in terms of how many comments were received on a requested change, the practicality of the change and whether the change aligns with the research principles that guided the development of the original advertisements. A recommendation is then made in relation to the focus group comments that the advertising agency considered in revising the advertisements.

7.2 A Quick Text Can Slow You Down

7.2.1 Television

The recommendations for changes to the television component of this advertisement and associated reasoning appear in Table 7.1.

Table 7.1: Final recommendations for changes to television advertising component for A Quick Text Can Slow You Down

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Frame 1 – age of driver <ul style="list-style-type: none"> ▪ Ensure the age of the driver is young 	<ul style="list-style-type: none"> ▪ Yes, that is the intent of the storyline 	<ul style="list-style-type: none"> ▪ Include in the script description – the age of the driver
First few frames <ul style="list-style-type: none"> ▪ Ensure the music used is modern and use an iPhone 	<ul style="list-style-type: none"> ▪ Yes, as it doesn't affect the storyline or research 	<ul style="list-style-type: none"> ▪ Include in the script description – modern music and use of iPhone
Frame 3 – driver reading a text message <ul style="list-style-type: none"> ▪ Ensure the phone is not near the driver's face ▪ Change the role of the passenger e.g. so she is injured or remove the passenger ▪ Ensure seatbelts are on 	<ul style="list-style-type: none"> ▪ Yes, as it doesn't affect the storyline or research ▪ Yes, as it doesn't affect the storyline or research ▪ Yes, as it doesn't affect the storyline or research 	<ul style="list-style-type: none"> ▪ Ensure the phone is not near the driver's face, but is still clearly visible so the viewer can see it ▪ Remove the passenger ▪ Ensure seatbelts are on
Frame 4 – screen cuts to black <ul style="list-style-type: none"> ▪ Ensure the scenario shows or indicates how the crash happened 	<ul style="list-style-type: none"> ▪ Yes, as it doesn't affect the storyline and it clarifies the research principle to identify the driving situation in which the behaviour (texting) occurs 	<ul style="list-style-type: none"> ▪ A car to emerge from a side street against a Stop sign to cause the crash
Frame 5 – injured driver <ul style="list-style-type: none"> ▪ Increase the level of injury to the driver 	<ul style="list-style-type: none"> ▪ Yes, as it doesn't affect the storyline, it increases the costs of the behaviour (research principle) 	<ul style="list-style-type: none"> ▪ Increase the level of visible injury to the driver e.g. plaster cast on arm or leg (sitting in wheelchair)
Frame 6 – driver sends text 'can't make dinner for a while' <ul style="list-style-type: none"> ▪ Change the text message wording 	<ul style="list-style-type: none"> ▪ Yes, to make the storyline more realistic 	<ul style="list-style-type: none"> ▪ Change 'can't make dinner for a while' to can't go swimming (or some other physical activity)

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Frame 7 – friend visits and tells off her friend for texting while driving <ul style="list-style-type: none"> Change the comment from the friend 	<ul style="list-style-type: none"> Yes, although the research principles indicate that peer disapproval should be shown, many participants in the focus groups indicated the friend would not behave in this manner 	<ul style="list-style-type: none"> Change what the friend says e.g. 'I can't believe a text caused this/ we've all learnt a lesson' or similar comment that shows empathy but still indicates how bad texting and driving is in a covert way. The script could also indicate the friend shows disappointment in her face
Frame 8 – slogan <ul style="list-style-type: none"> Change 'Turn phones off when driving' to 'Don't answer phones when driving' or similar 	<ul style="list-style-type: none"> Yes, as turn phone off is unrealistic 	<ul style="list-style-type: none"> Change the slogan component 'Turn phones off when driving' to 'Don't use phones when driving'
<ul style="list-style-type: none"> Consider cutting back the length of the advertisement 	<ul style="list-style-type: none"> If frames 5 and 6 were removed, then further consequences of the behaviour (texting while driving) would be omitted 	<ul style="list-style-type: none"> Provide an option in the script to go from frame 5 – the hospital scene – direct to frame 8 (the slogan), but keep the remaining frames
<ul style="list-style-type: none"> Consider using statistics concerning the crash risk of texting 	<ul style="list-style-type: none"> Using statistics would further highlight the risk and consequences of the behaviour. The VicRoads website indicates 'Research shows that using a hand-held or hands-free mobile phone while driving may increase your chance of a crash by as much as four times'⁵. Focus group participants indicated the statistic would need to be quite high 	<ul style="list-style-type: none"> An option could be provided as an additional screen before the slogan that indicates 'Using a mobile phone while driving increases your crash risk by four times'

7.2.2 Radio

The recommendations for changes to the radio component of this advertisement and associated reasoning appear in Table 7.2.

Table 7.2: Final recommendations for changes to radio advertising component for A Quick Text Can Slow You Down

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Voices <ul style="list-style-type: none"> Age of the voices – ensure young drivers Ensure the dialogue is not over-acted 	<ul style="list-style-type: none"> Yes, to be suitable for the target audience Yes, for it to be realistic to the target audience 	<ul style="list-style-type: none"> The script should indicate the ages of the voices required The script should direct the actors not to overact or dramatise the dialogue (i.e. act naturally)
Tone <ul style="list-style-type: none"> At the start of the advertisement change to be less scripted 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience 	<ul style="list-style-type: none"> Remove dialogue from 'He's keen - to - see what he's got to say'
Role of the passenger <ul style="list-style-type: none"> Change the script on how the passenger is involved with the phone 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience 	<ul style="list-style-type: none"> Change the dialogue to something like 'Do you want me to check that for you...no it's alright I've got it....that's not a great idea' and remove 'Eye's on the road madam' (this further assists in making the dialogue less scripted)

⁵ VicRoads 2010, *Driving and mobile phones: a dangerous mix*, VicRoads, viewed 16 January 2011, <<http://www.vicroads.vic.gov.au/Home/SafetyAndRules/SafetyIssues/MobilePhonesAndDriving.htm>>.

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<p>The crash</p> <ul style="list-style-type: none"> Include specific crash-related sounds Include a delay before the crash 	<ul style="list-style-type: none"> No, the script already indicates the situation (research principle) No, there is already a delay of 1 second and the sound of texting prior to the crash 	<ul style="list-style-type: none"> No change No change
<ul style="list-style-type: none"> Change words 'what do you think?' after driver asked if she was alright 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience 	<ul style="list-style-type: none"> Change the dialogue to 'No, I've hurt my leg' or something similar
<ul style="list-style-type: none"> Change the script regarding the driver missing her date 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience; however, an everyday consequence of the crash still needs to be communicated (research principle) which is through the change above (being hurt) 	<ul style="list-style-type: none"> Remove the dialogue about missing the date
<p>Peer disapproval</p> <ul style="list-style-type: none"> Change wording so it is a less disapproving tone 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience; however, it is important to still convey peer disapproval (research principle) 	<ul style="list-style-type: none"> Change dialogue 'I can't believe you were reading texts while driving in the first place etc.' to 'You should have got me to read the text for you' indicating a sad tone (rather than a mean tone) or similar
<ul style="list-style-type: none"> Change the drivers slow, staggered voice at the end of the advertisement 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience; the audience understands the concept 'slows you down' without this slow voice 	<ul style="list-style-type: none"> The voice can be speaking normally
<p>Concluding slogan</p> <ul style="list-style-type: none"> Insert the word please 	<ul style="list-style-type: none"> Only two people indicated this, not needed 	<ul style="list-style-type: none"> Ensure the concluding slogan is in the script (copy the revised television slogan)
<ul style="list-style-type: none"> Reduce the length 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience and the advertisement is too long for an actual radio advertisement 	<ul style="list-style-type: none"> The removal of the dialogue concerning 'He's keen - to - see what he's got to say' will shorten the length. Provide an option to skip from the crash to the slogan

7.2.3 Print

The recommendations for changes to the print component of this advertisement and associated reasoning appear in Table 7.3.

Table 7.3: Final recommendations for changes to print advertising component for A Quick Text Can Slow You Down

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<ul style="list-style-type: none"> Use a picture of a crash 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience and to show the situation and consequences of the crash (research principles) 	<ul style="list-style-type: none"> Consider some suggestions from the focus group participants: Have a crash with the paramedics present and an iPhone on the ground still going off (so use a crash scene from the television version) Take an image that from the back seat of the car so you can see the person is driving, they're carrying their phone and they're veering on to the wrong side of the road with oncoming traffic Use two pictures to show the injury and why they received the injury (this may not be feasible on the back of a bus)

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
		<ul style="list-style-type: none"> Due to the potential issues with this print ad, two different ones should be produced – one that will stand alone, if there is no television version, and one that comes from the television version
Slogan <ul style="list-style-type: none"> Change 'Turn phones off when driving' to 'Don't answer phones when driving' or similar 	<ul style="list-style-type: none"> Yes, as turn phone off is unrealistic 	<ul style="list-style-type: none"> Change the slogan component 'Turn phones off when driving' to 'Don't use phones when driving' or similar

7.3 What Were You Thinking – Low-level Speeding

7.3.1 Television

The recommendations for changes to the television component of this advertisement and associated reasoning appear in Table 7.4.

Table 7.4: Final recommendations for changes to television advertising component for What Were You Thinking – Low-level Speeding

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Frame 2 – roundabout <ul style="list-style-type: none"> Rework the frame Indicate that the driver is a P-plater 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience and provide the situation in which a speed camera would be present (research principle) Yes, for it to be realistic to the target audience and set the situation accurately (research principle) 	<ul style="list-style-type: none"> The road environment should be an arterial road in Canberra, remove roundabout and put in an intersection The script should indicate there is a P-plate on the rear window in a clear fashion and frame 4 should indicate 'loss of provisional licence'
Frame 3 – speed camera <ul style="list-style-type: none"> Change to a policeman/speed van 	<ul style="list-style-type: none"> Yes, as many focus group participants were keen on this idea and believed it would have more of an impact 	<ul style="list-style-type: none"> Change the speed camera to a policeman undertaking speed camera work using a handheld radar gun
Frame 4 – loss of licence <ul style="list-style-type: none"> Provide information on how the fines have resulted in licence loss 	<ul style="list-style-type: none"> Yes, there needs to be information on how many demerit points the driver already has, and how many to go on a P licence, and that the driver has already received points. This sets the situation (research principle) 	<ul style="list-style-type: none"> Include information on the traffic offence notice in frame 4 to indicate 'accumulated demerit points'.
Frame 5 – peer disapproval <ul style="list-style-type: none"> Rework the frame 	<ul style="list-style-type: none"> Yes, for it to be realistic to the target audience. Peer disapproval occurs with the bus stop frame so frame 5 could be removed or changed so that it is about humiliation 	<ul style="list-style-type: none"> Change the frame to handing the car keys over to a parent
Frame 6 – bus stop <ul style="list-style-type: none"> Consider a revised scenario 	<ul style="list-style-type: none"> No, the current frame illustrates peer disapproval (research principle) and there were few comments received from focus group participants on this issue 	<ul style="list-style-type: none"> No change

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Music <ul style="list-style-type: none"> Change the music so it is not slow 	<ul style="list-style-type: none"> Music should be guided by the fun mood board result 	<ul style="list-style-type: none"> Music to change from upbeat in frames 1 and 2 to slower in frame 3 when driver is caught speeding to more serious at the end of the advertisement
Slogan <ul style="list-style-type: none"> Consider changing the slogan Indicate the advertisement is about low-level speeding 	<ul style="list-style-type: none"> As there were few comments on this issue consider only whether to remove 'speed' in the sentence 'Stick to the speed limit' Yes, being clearer about low-level speeding sets the situation (research principle) 	<ul style="list-style-type: none"> Remove 'speed' in the sentence 'Stick to the speed limit' Indicate in the script (frame 1) that the driver is only travelling 5-10 kilometres over the speed limit
<ul style="list-style-type: none"> Consider using statistics regarding how speeding will not make the driver arrive at the destination faster 	<ul style="list-style-type: none"> This could be helpful; however, there is no logical place to put this information 	<ul style="list-style-type: none"> No change
<ul style="list-style-type: none"> Provide the reason for speeding 	<ul style="list-style-type: none"> Yes, this provides a clearer situation for the speeding behaviour (research principle) 	<ul style="list-style-type: none"> Frame 2, have the driver talking to himself indicating he is going to be late for work or similar
<ul style="list-style-type: none"> Show more extreme consequences of speeding 	<ul style="list-style-type: none"> No, this indicates a preference for a different type of advertisement (those with more extreme consequences) 	<ul style="list-style-type: none"> No change

7.3.2 Radio

The recommendations for changes to the radio component of this advertisement and associated reasoning appear in Table 7.5.

Table 7.5: Final recommendations for changes to radio advertising component for What Were You Thinking – Low-level Speeding

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<ul style="list-style-type: none"> Cut back the advertisement length 	<ul style="list-style-type: none"> Yes, to suit the target audience and also suit radio 	<ul style="list-style-type: none"> Remove dialogue: 'You weren't thinking about losing your friend's trust' and 'You weren't thinking of that speed camera sitting just over the hill' as a minimum Present the radio advertisement as two short subsets of this long version
Changes to particular sounds/voices: <ul style="list-style-type: none"> Eliminate the camera flash Ensure the siren is prominent Ensure the voices are age appropriate 	<ul style="list-style-type: none"> Yes, to be suitable for the target audience and also suit radio 	<ul style="list-style-type: none"> The above change would eliminate the camera flash Consider making the siren more prominent Indicate in the script to use age appropriate voices where required

7.3.3 Print

The recommendations for changes to the print component of this advertisement and associated reasoning appear in Table 7.6.

Table 7.6: Final recommendations for changes to print advertising component for What Were You Thinking – Low-level Speeding

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Picture of offence notice <ul style="list-style-type: none"> ▪ Needs to be an ACT notice with the correct fine level ▪ Needs to be less busy and clearer, showing demerit points for loss of licence 	<ul style="list-style-type: none"> ▪ Yes, to be suitable for the target audience and set the appropriate situation (research principle) 	<ul style="list-style-type: none"> ▪ Use an ACT offence notice with the actual fine and demerit points incurred ▪ Indicate the driver's demerit point level, they are a P plater and the incurred points results in loss of licence (perhaps larger font for the 'loss of licence'). Ensure this key information is prominent but ensure that it still looks like the genuine ACT offence notice ▪ Consider focus group participant idea: 'You know how you can have things blurry. Like everything could be blurry and show the demerit point, 3 demerit points, penalty due'.
<ul style="list-style-type: none"> ▪ Consider changing the picture to a licence cut in half 	<ul style="list-style-type: none"> ▪ No, some focus group participants indicated this had been done before 	<ul style="list-style-type: none"> ▪ No change
<ul style="list-style-type: none"> ▪ Change the slogan 	<ul style="list-style-type: none"> ▪ Yes, to match the television advertisement 	<ul style="list-style-type: none"> ▪ Change to match the television advertisement
<ul style="list-style-type: none"> ▪ Change the picture to a crash 	<ul style="list-style-type: none"> ▪ This could simply be another option in addition to the fine, but it does not match the television or radio advertisements 	<ul style="list-style-type: none"> ▪ No change

7.4 What Were You Thinking – High-level Speeding

7.4.1 Television

The recommendations for changes to the television component of this advertisement and associated reasoning appear in Table 7.7.

Table 7.7: Final recommendations for changes to television advertising component for What Were You Thinking – High-level Speeding

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Frame 1 – cars speeding <ul style="list-style-type: none"> Show the characters in the car 	<ul style="list-style-type: none"> Yes, to be suitable for the target audience and better set the situation (research principle) 	<ul style="list-style-type: none"> The script should indicate there are characters in the car having fun/talking, someone could be saying 'slow down' or similar
Frame 2 – speeding car <ul style="list-style-type: none"> Remove 'what were you thinking'/change tense 	<ul style="list-style-type: none"> Yes, so the wording is appropriate for the scene. However, some focus group participants indicated that the slogan should be used less 	<ul style="list-style-type: none"> Remove the 'what were you thinking' on frames 2 to 6 and have the man saying it in frame 7
Frame 3 – crash site <ul style="list-style-type: none"> Change the skid marks and sign Consider inclusion of the crash 	<ul style="list-style-type: none"> Yes, include a crash at the site as well to better indicate the situation (research principle) 	<ul style="list-style-type: none"> Include the crash at the site as well (it could be quite graphic with bodies covered up)
Frame 7 – 'distressed man looking at himself in the mirror' <ul style="list-style-type: none"> Remove or change to include another person 	<ul style="list-style-type: none"> No, only a few comments were received on this issue 	<ul style="list-style-type: none"> No change
<ul style="list-style-type: none"> Slogan words – revise 	<ul style="list-style-type: none"> No, although some participants indicated they didn't like 'Just slow down' it would be against research principles to remove this alternate behaviour 	<ul style="list-style-type: none"> No change
<ul style="list-style-type: none"> Include a police officer 	<ul style="list-style-type: none"> No, this was only indicated by one focus group participant and it does not fit well with the storyline 	<ul style="list-style-type: none"> No change
<ul style="list-style-type: none"> Use more Canberra shots 	<ul style="list-style-type: none"> Yes, to be suitable for the target audience and better set the situation (research principle) 	<ul style="list-style-type: none"> Indicate that the roads are in Canberra in the storyline

7.4.2 Radio

The recommendations for changes to the radio component of this advertisement and associated reasoning appear in Table 7.8.

Table 7.8: Final recommendations for changes to radio advertising component for What Were You Thinking – High-level Speeding

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<ul style="list-style-type: none"> ▪ Change the announcer's voice ▪ Ensure the voice does not 'jump around' and is not monotone 	<ul style="list-style-type: none"> ▪ Yes, this will make the advertisement clearer 	<ul style="list-style-type: none"> ▪ Indicate in the script the announcer's voice should not be monotone and that young (18-25 year old) voices are to be used
<ul style="list-style-type: none"> ▪ Consider including a 'hysterical' mother after her child is hit by a car 	<ul style="list-style-type: none"> ▪ Consideration could be given to including this in the 'kids crossing' section as a background sound, this would increase the shock value of the advertisement 	<ul style="list-style-type: none"> ▪ Consideration to be given to including this in the 'kids crossing' section as a background sound
<ul style="list-style-type: none"> ▪ Reduce the length 	<ul style="list-style-type: none"> ▪ Yes, to suit the target audience and also suit radio 	<ul style="list-style-type: none"> ▪ Consider how the advertisement can be shortened and if it can be cut into two advertisements – retain mother and child, retain going to prison, drop some of the other segments ▪ Ensure voices don't talk over one another (indicate in script)
<ul style="list-style-type: none"> ▪ Ensure the years in prison is realistic 	<ul style="list-style-type: none"> ▪ Yes, so the scenario is more realistic to the target audience 	<ul style="list-style-type: none"> ▪ Change dialogue to 'five minutes for five years'

7.4.3 Print

The recommendations for changes to the print component of this advertisement and associated reasoning appear in Table 7.9.

Table 7.9: Final recommendations for changes to print advertising component for What Were You Thinking – High-level Speeding

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<ul style="list-style-type: none"> ▪ Use a crash scene 	<ul style="list-style-type: none"> ▪ Yes, so it is more realistic for the target audience. This would show serious consequences (research principle) 	<ul style="list-style-type: none"> ▪ Have multiple versions of the advertisement with photos of different scenes from the radio and television versions, including a crash scene and consider the following ideas from focus group participants: A little girl outside of a school. Have the front of the car with the body of the girl lying there. Have the mother in tears Have the tarp with maybe someone's body underneath it. Make it serious ▪ Ensure that the slogan is not in the picture
<ul style="list-style-type: none"> ▪ Change the slogan 	<ul style="list-style-type: none"> ▪ No, although some participants indicated they didn't like 'Just slow down' it would be against research principles to remove this alternate behaviour 	<ul style="list-style-type: none"> ▪ No change

7.5 Speeding Slows You Down

7.5.1 Television

The recommendations for changes to the television component of this advertisement and associated reasoning appear in Table 7.10.

Table 7.10: Final recommendations for changes to television advertising component for Speeding Slows You Down

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
Frame 3 – MacDonald's <ul style="list-style-type: none"> ▪ Provide a different reason for speeding 	<ul style="list-style-type: none"> ▪ Yes, as the target audience did not find the MacDonald's drive through realistic and thought it was distracting 	<ul style="list-style-type: none"> ▪ Change the reason for speeding to picking someone up outside their house, with the driver arriving late because he woke up late
Frame 5 – crash <ul style="list-style-type: none"> ▪ Change dialogue regarding demerit points ▪ Remove the crash 	<ul style="list-style-type: none"> ▪ Yes, as some focus group participants did not find the discussion of demerit points right after the crash ▪ No, it is important to show the consequences of speeding (research principle) and not all focus group participants were against the crash 	<ul style="list-style-type: none"> ▪ Consider including some dialogue about demerit points after the driver indicates he will speed ▪ No change
Frame 6 – loss of licence <ul style="list-style-type: none"> ▪ Explain the loss of licence in the advertisement ▪ Change the girl's dialogue (argument) 	<ul style="list-style-type: none"> ▪ Yes, the loss of licence requires explanation as the focus group participants did not think it was clear and it is an important consequence to show ▪ Yes, as the target audience did not think this was realistic; however, peer disapproval is still required (research principle) 	<ul style="list-style-type: none"> ▪ The change to frame 3 may assist, but further consideration as to how to make this clearer needs to be thought out ▪ Tone down the dialogue e.g. 'You've got no licence and no car. Now how are we going to get around?'
<ul style="list-style-type: none"> ▪ Change the slogan – the word 'plan' 	<ul style="list-style-type: none"> ▪ Yes, focus group participants did not feel that the word 'plan' worked in the slogan 	<ul style="list-style-type: none"> ▪ Remove the word 'plan'

7.5.2 Radio

The recommendations for changes to the radio component of this advertisement and associated reasoning appear in Table 7.11.

Table 7.11: Final recommendations for changes to radio advertising component for Speeding Slows You Down

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<ul style="list-style-type: none"> Dialogue telling the driver to speed should be changed 	<ul style="list-style-type: none"> Yes, focus group participants did not think such dialogue was realistic. It is also misaligned with peer disapproval (research principle) 	<ul style="list-style-type: none"> Change to the passenger pointing out they are late and the driver saying he will drive a bit faster and girl telling him not to speed
<ul style="list-style-type: none"> Change girlfriend's dialogue 	<ul style="list-style-type: none"> Yes, by either toning down the dialogue or changing it to indicate she is hurt as peer disapproval is important (research principle) 	<ul style="list-style-type: none"> Tone down the girlfriend's dialogue (criticism) and consider indicating she has been hurt. Also the last male voice should not be slow and ensure he does not appear badly injured – as the girlfriend will not yell at him if so
<ul style="list-style-type: none"> Remove the man speaking 	<ul style="list-style-type: none"> No, this was only one focus group participant's comment 	<ul style="list-style-type: none"> No change
<ul style="list-style-type: none"> Stop at the crash 	<ul style="list-style-type: none"> No, this was only one focus group participant's comment and the costs of the behaviour require demonstration (research principle) 	<ul style="list-style-type: none"> No change
<ul style="list-style-type: none"> Length 	<ul style="list-style-type: none"> Yes, so the advertisement is suitable for radio 	<ul style="list-style-type: none"> Consider if the dialogue could be shortened e.g. change unrealistic dialogue before the crash
<ul style="list-style-type: none"> Age of voices need to be young drivers and the car driven needs to be one driven by these drivers 	<ul style="list-style-type: none"> Yes, so it is appropriate for the target audience 	<ul style="list-style-type: none"> Indicate in the script to use young driver voices Indicate the car driven is a 4-cylinder car (so no motor revving etc.)

7.5.3 Print

The recommendations for changes to the print component of this advertisement and associated reasoning appear in Table 7.12.

Table 7.12: Final recommendations for changes to print advertising component for Speeding Slows You Down

Changes from focus group comments	Are the changes suitable?	Final recommendations regarding the changes
<ul style="list-style-type: none"> Replace the current picture 	<ul style="list-style-type: none"> Yes, the current picture did not appeal to the target audience and did not explain how the girl happened to be at the bus stop (situation) (research principle) 	<ul style="list-style-type: none"> Make the picture more obvious that it is at a bus stop
<ul style="list-style-type: none"> Change the slogan 	<ul style="list-style-type: none"> Yes, focus group participants did not feel that the word 'plan' worked in the slogan 	<ul style="list-style-type: none"> Remove the word 'plan'

8 REFINED ADVERTISEMENTS

8.1 Introduction

The refinement of the advertisements was restricted to refinements to the television storyboards, radio scripts (audio recordings were not included) and the print advertisements. For the television storyboards photos were not used, but the situation was described, as an exact description is required for filming. For the print advertisements, in some cases the picture had to be described as no photo was available free of charge. No changes were required to the mood boards, but the mood in the television and radio advertisements is described for the television and radio components.

8.2 A Quick Text Can Slow You Down

8.2.1 Television

The revised storyboard for the television advertisement A Quick Text Can Slow You Down appears in Table 8.1.

Table 8.1: Revised television advertisement for A Quick Text Can Slow You Down

Scene	Picture	Script	Details on script	Music and mood
1	Shot of young girl driving in car interior. She looks about 20 years old. Driving normally, she is alone in vehicle. She has a seatbelt on and there is nothing unusual about the scenario		Everyday driving, there's a fun, happy vibe. The music is being heard through the car speakers	Light, colourful, fast paced music
2	Wide shot through windscreen from the driver's point of view		Normal Canberra road. It is quiet and calm, not much traffic	Light colourful and fast paced music
3	The camera points down to an iPhone resting near the handbrake. On the passenger seat we notice a sports bag, with bathers peeking out of the bag, the driver is obviously off swimming We cut back to girl driver who contemplates whether to read message. She picks up the iPhone in one hand and holds it near her leg and glances quickly to read it....just for a second		As we transition to scene 3, we hear an iPhone beep as a text message comes through. The iPhone's red light is flashing. The text is from her friends at the pool	Still upbeat, as the girl has been waiting to get this text
4	We glance back out of the windscreen to the driver's point of view. A slow moving car pulls out from a side street against a Stop sign		The driver has a smile on her face as she reads the message and just looks up to check the road is still clear. Then she screams as the car slams into the other car	Light upbeat music slams to a halt as we hear a screech and a crash
5 (option to go to frame 6 or straight to frame 8)	Black screen	Pause of silence	1 second silence then hospital ambience fades in	Dark, serious, monotone music. Hospital-type negative mood
6	Slow pan across a single hospital ward room to reveal the same girl now with a broken leg in plaster and a few monitors and equipment. She's got bruises on her face. We cut to close up of her sending a text on iPhone		A few 'get well soon' cards and balloons around. A close up to the phone reveals she's typing '☺ Can't come. Have fun without me.' The addressee reads a friend's name	Dark, serious, monotone music. Hospital-type negative mood

Scene	Picture	Script	Details on script	Music and mood
7	Ward curtain twitches and a female friend arrives. Her friend looks sorry for the girl driver and sits next to her. We cut to what is obviously a conversation a few moments later. Friend says... Then we see our driver shaking her head and looking so disappointed with herself	'I can't believe this [refers to leg] is all from a quick text. It's bad Sarah'.	We can see through the facial expression of the friend that she also texts while driving and she's contemplating that it could happen to her too	Dark, serious, monotone music. Hospital-type negative mood
8	Black screen and silence. Graphics on screen	A quick text can slow you down. Don't use phones when driving	Silence	Silence to create a sense of seriousness
9	Black screen with text before slogan	You're four times more likely to crash if you use your phone while driving		

8.2.2 Radio

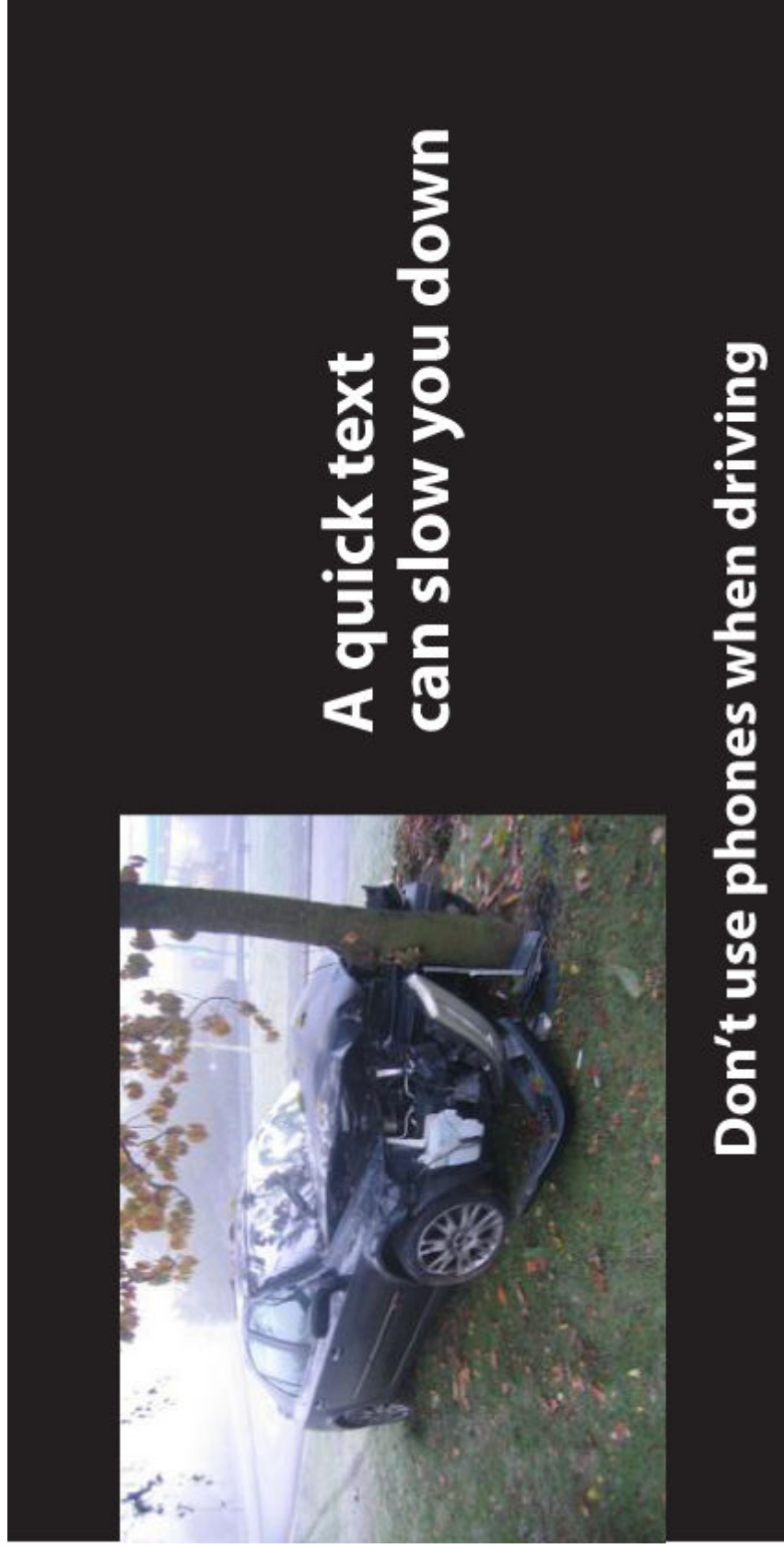
The revised radio advertisement A Quick Text Can Slow You Down appears in Table 8.2.

Table 8.2: Revised television advertisement for A Quick Text Can Slow You Down

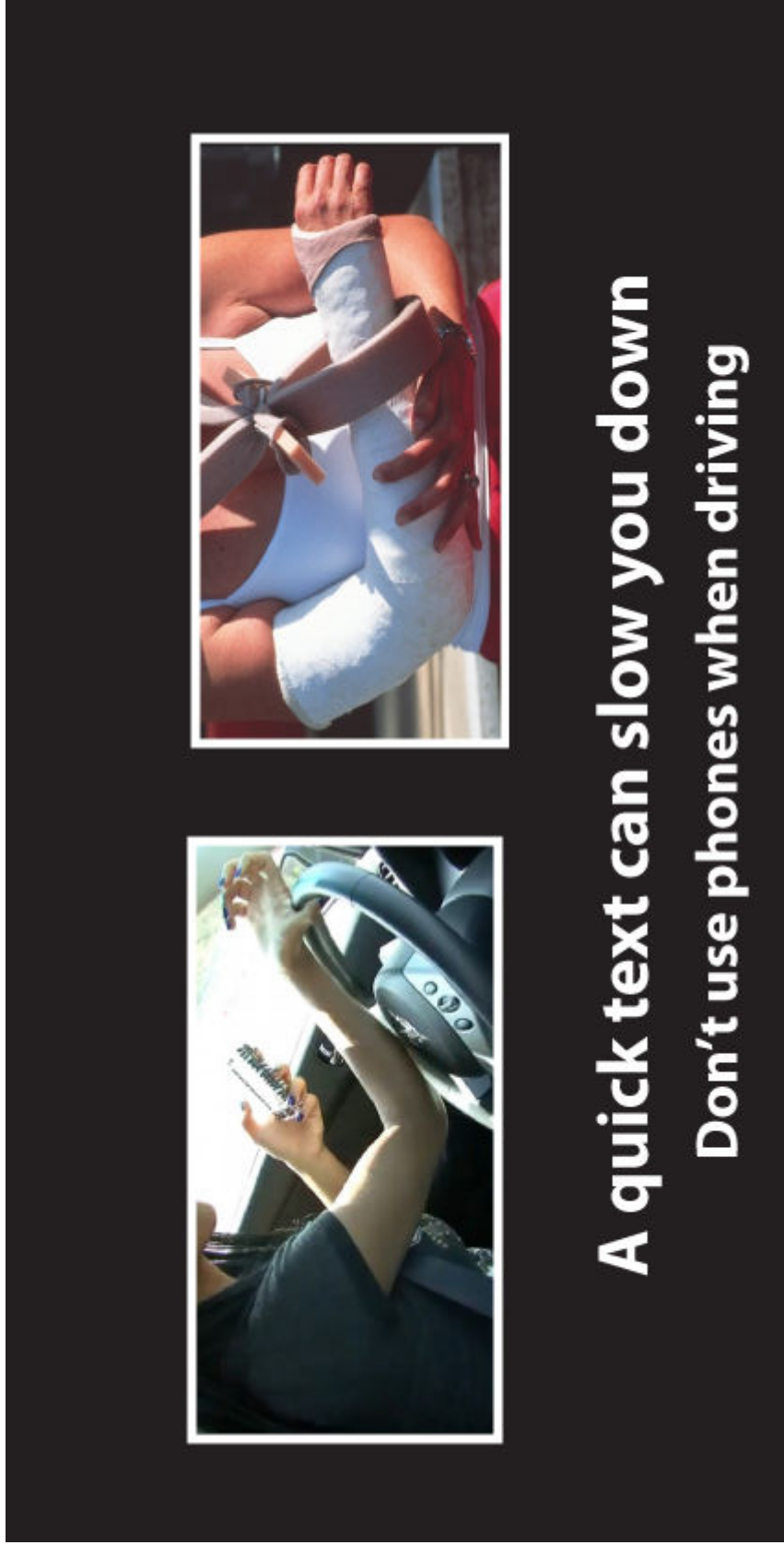
Audio effects	Music, mood and other information	Dialogue
<p>Ambience of car, gear changes. Cars passing occasionally. iPhone style SMS beep</p> <p>Upbeat music from speakers</p> <p>Muffled sound of moving to take phone from friend</p> <p>Car passes by</p> <p>Screaming wheels, a slam and glass. It's a crash</p> <p>Silence</p> <p>***See alternative ending below</p> <p>Beeps, mumble of hospital</p> <p>Curtain noise pulls open, chair is pulled out and we hear somebody take a seat</p> <p>Ambience of hospital fades quickly and silent for voice over</p>	<p>Upbeat music, quite positive mood. Two young girls, sounding around 20 years old are driving. Normal conditions. Music is coming from stereo in car. Very natural conversation and not over acted</p> <p>Music stops dramatically. The crash is serious. A silent pause</p> <p>Monotone hospital ambience. Very sterile mood</p> <p>Woman 2 appears in ward to catch up with friend. She's sympathetic and understands</p> <p>Women 2 is slightly reprimanding but with empathy</p> <p>Dry serious mood</p> <p>*** Alternative ending: Upsetting and serious mood</p> <p>Dry serious mood</p>	<p>Woman 1 voice: Oooh... that's HIM... I can't wait for his answer.</p> <p>Woman 2 voice: Pass it here I'll read it out for you.</p> <p>Woman 1 voice: No it's alright I've got it!</p> <p>Woman 2 voice: Hey don't forget to watch the road!! Screaming</p> <p>Woman 2 voice: Hey Sarah, how you doing?</p> <p>Woman 1 voice: My leg's stuffed. Plaster for six weeks.</p> <p>Woman 2 voice: I so should've got that message for you Sarah.</p> <p>Male voice over (stern) reads: A quick text can slow you down. Don't use your phone when driving.</p> <p>*** Alternative ending: Woman 2: Is she ok? Ambulance officer: Her leg is badly broken but she'll be ok.</p> <p>Male voice over (stern reads): A quick text can slow you down. Don't use your phone when driving.</p>
<p>*** Alternative ending: Sirens in background and police radios Silence for voice over</p>	<p>*** Alternative ending: Upsetting and serious mood</p> <p>Dry serious mood</p>	<p>*** Alternative ending: Woman 2: Is she ok? Ambulance officer: Her leg is badly broken but she'll be ok.</p> <p>Male voice over (stern reads): A quick text can slow you down. Don't use your phone when driving.</p>

8.2.3 *Print*

Two options for a revised print advertisement A Quick Text Can Slow You Down appear in Figure 8.1.



OR



A quick text can slow you down

Don't use phones when driving

Figure 8.1: Revised print advertisement options for A Quick Text Can Slow You Down

8.3 What Were You Thinking – Low-level Speeding

8.3.1 Television

The revised storyboard for the television advertisement What Were You Thinking – Low-level Speeding appears in Table 8.3.

Table 8.3: Revised television advertisement for What Were You Thinking – Low-level Speeding

Scene	Picture	Script	Details on script	Music and mood
1	Speedometer close up. Typical Holden display. Numbers from 0–60 km/h are displayed then above those numbers the text reads 'What were you thinking?' Slow zoom in is used		Sound effects of car engine driving, the needle moves over the 60 km/h mark slightly and into the 'What were you thinking text. This highlights the driver is travelling between 5 and 10 km over the limit	Quite upbeat. Fast paced mood
2	Shot of an arterial road in Canberra, there's a car approaching a normal intersection. P plate in the back window. Car passes a road sign with town name 'What were you thinking' and the 60 km speed sign. Slow zoom in is used		Exterior sound effects. Car passes. Stereo thumping from the car is heard Generic Canberra, nothing out of the ordinary. Driver glances to his watch and says to himself he's slightly late	Quite upbeat. Faster paced mood
3	Shot of policeman holding radar gun from discreet location Slow zoom into lens of radar gun. The side of the gun has the words 'What were you thinking?' as part of the design		Sound effect of a flash or radar beep silences the music	Tone is changed now to slightly more nervous and things are a bit slower. Serious tone/mood
4	Shot of traffic offence notice with the title 'What were you thinking?'. Slow zoom into the offence details		Accumulated demerit points. Loss of provisional licence are the headlines	Still nervous and edgy music. Serious tones/mood
5	Shot of mum and dad standing in lounge. Mum is holding onto Dad's arm. She's ever so disappointed. Dad is a bit more grumpy. Young driver places keys in Dad's hand. Slow zoom is used	Dad: 'What were you thinking?'	Dialogue read by father figure	Still nervous and edgy music. Serious tone/mood
6	Slow zoom at bus stop, two young lads waiting for a bus. It's clear they aren't used to it as they appear restless and impatient		General ambience of road. Bus shelter has advertisement with 'What were you thinking?'	Still nervous and edgy music. Serious tone/mood
7	Black screen with text	Speeding. What were you thinking? Stick to the limit		No music, no voice. Just the message

8.3.2 Radio

The revised radio advertisement What Were You Thinking – Low-level Speeding appears in Table 8.4.

Table 8.4: Revised television advertisement for What Were You Thinking – Low-level Speeding

Audio effects	Music, mood and other information	Dialogue
<p>Background pop music, interior car. Revs increase during 'start to speed' dialogue</p> <p>Police siren used to pull driver over. Loud</p> <p>Cop's (authoritative) voice: 'Do you know how fast you were going?'</p> <p>Cash register 'ca-ching' sound;</p> <p>Ambient pub sounds, man's voice: 'Yeah, I'm going to have to sit this one out'</p> <p>Sound of opening an envelope and man cursing</p> <p>Voice mail beep that leaves a retrospective voicemail message: 'Mate, I'm running late, so no rush. I'll see you in 20.'</p> <p>Man's voice: 'Planned to perfection, with five minutes to spare.'</p>	<p>Quite upbeat, ambient pop music from car stereo. Voice over is a young guy 19 years old. Very honest sounding</p> <p>Music stops at siren and a more sinister serious music drone begins. Much more nervous music</p>	<p>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....</p> <p>You weren't thinking about the cops on patrol this afternoon</p> <p>You weren't thinking you'd be up for a fine of \$100 or more</p> <p>You weren't thinking about those last three demerit points that will cost you your licence</p> <p>You weren't thinking about how being late by 10 minutes isn't that important in the scheme of things</p> <p>Thinking ahead and getting in the car just five minutes earlier would avoid all this....</p> <p>Speeding: What were you thinking?</p>

8.3.3 *Print*

The revised print advertisement What Were You Thinking – Low-level Speeding appears in Figure 8.2.



Figure 8.2: Revised print advertisement for What Were You Thinking – Low-level Speeding

8.4 What Were You Thinking – High-level Speeding

8.4.1 Television

The revised storyboard for the television advertisement What Were You Thinking – High-level Speeding appears in Table 8.5.

Table 8.5: Revised television advertisement for What Were You Thinking – High-level Speeding

Scene	Picture	Script	Details on script	Music and mood
1	Slow motion shot of a car speeding along a street, it's high speed, around 100 km/h in a clearly marked 80 km/h zone. Cuts to a shot inside the vehicle of two young lads. Both smiling, passenger smiles but delivers dialogue. He's not too worried	'Haha dude slow down, you're nuts!!!..whoaaa!'	We're not glamorising speeding, we know there's trouble. The driver is too confident and appears to think he is invincible	Quite upbeat. Fast paced mood
2	Shot of wide road, slow zoom. Same car goes by at high speed. We slowly fade to black		A few trees circle off the road from the wind from the car, it's quite poignant	Starts to become solemn, dry, tense and building throughout. Build up of nervous energy through music
3	Fades from black to a horrendous crash scene. Mangled wreckage, police officer taking evidence photos. Body on road covered. Blood trailing from under cover. Local ACT police around. A local road sign can be seen in distance		The driver survived and is at site, hands on back of head, screaming. Its slow motion. There's commotion and carnage, he cannot accept he's just killed his best mate	Solemn, dry, tense music and mood
4	Slow zoom to mourning girl at a roadside cross with a picture of the driver. A typical roadside mourning		Just tragic. Heartfelt	Solemn, dry, tense music and mood
5	Slow zoom into a mourning mother holding a photo album of her son. She's uncontrollable in her grief		Holding album of son's photos. Very plain Canberra suburban house	Solemn, dry, tense music and mood
6	Final shot is of the driver, sometime later. Staring at his reflection in the mirror. Distraught, depressed, drained, sickened by the tragedy. He asks himself in the mirror...	'What were you thinking?'	Man is reflecting and speaks aloud what is on his mind	Solemn, dry, tense music and mood
7	Black screen, white graphics	Graphics. Speeding. What were you thinking. Just slow down		No music, no voice. Just the message

8.4.2 Radio

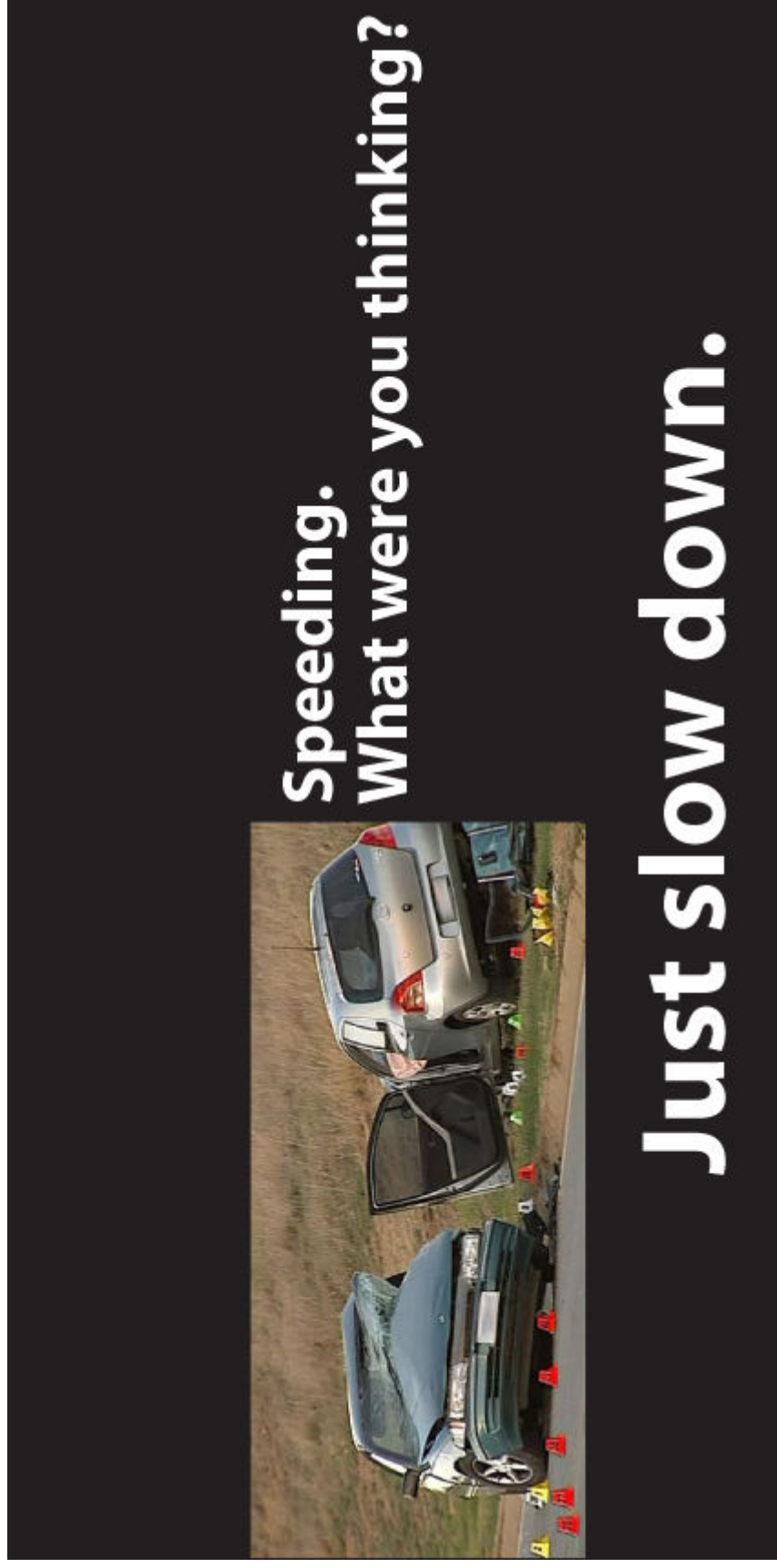
The revised radio advertisement What Were You Thinking – High-level Speeding appears in Table 8.2.

Table 8.6: Revised television advertisement for What Were You Thinking – High-level Speeding

Audio effects	Music, mood and other information	Dialogue
<p>Police car siren</p> <p>Screaming mother yells name of toddler, screeching breaks and a thud</p> <p>Tyres screeching, driver's muffled swearing</p> <p>Girl's voice is heard 'I'm so upset with you right now. I'm sorry, I can't do this anymore'</p> <p>Sound of prison cell slamming shut</p>	<p>Young lad speaking, about 22 years old. Pretty normal guy. Not monotone voice-over, more testimonial style</p>	<p>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....</p> <p>You weren't thinking about the cops on patrol this afternoon</p> <p>You weren't thinking about the kids crossing the street as you took that corner</p> <p>You weren't thinking about how long it takes to brake when you're going 20 kilometres over the speed limit</p> <p>You weren't thinking how people will look at you from now on</p> <p>You weren't thinking that by trying to make up those 5 minutes you could be serving time for around 5 years</p> <p>Speeding... What were you thinking?</p>

8.4.3 *Print*

The revised print advertisement options for What Were You Thinking – High-level Speeding appear in Figure 8.3.



OR

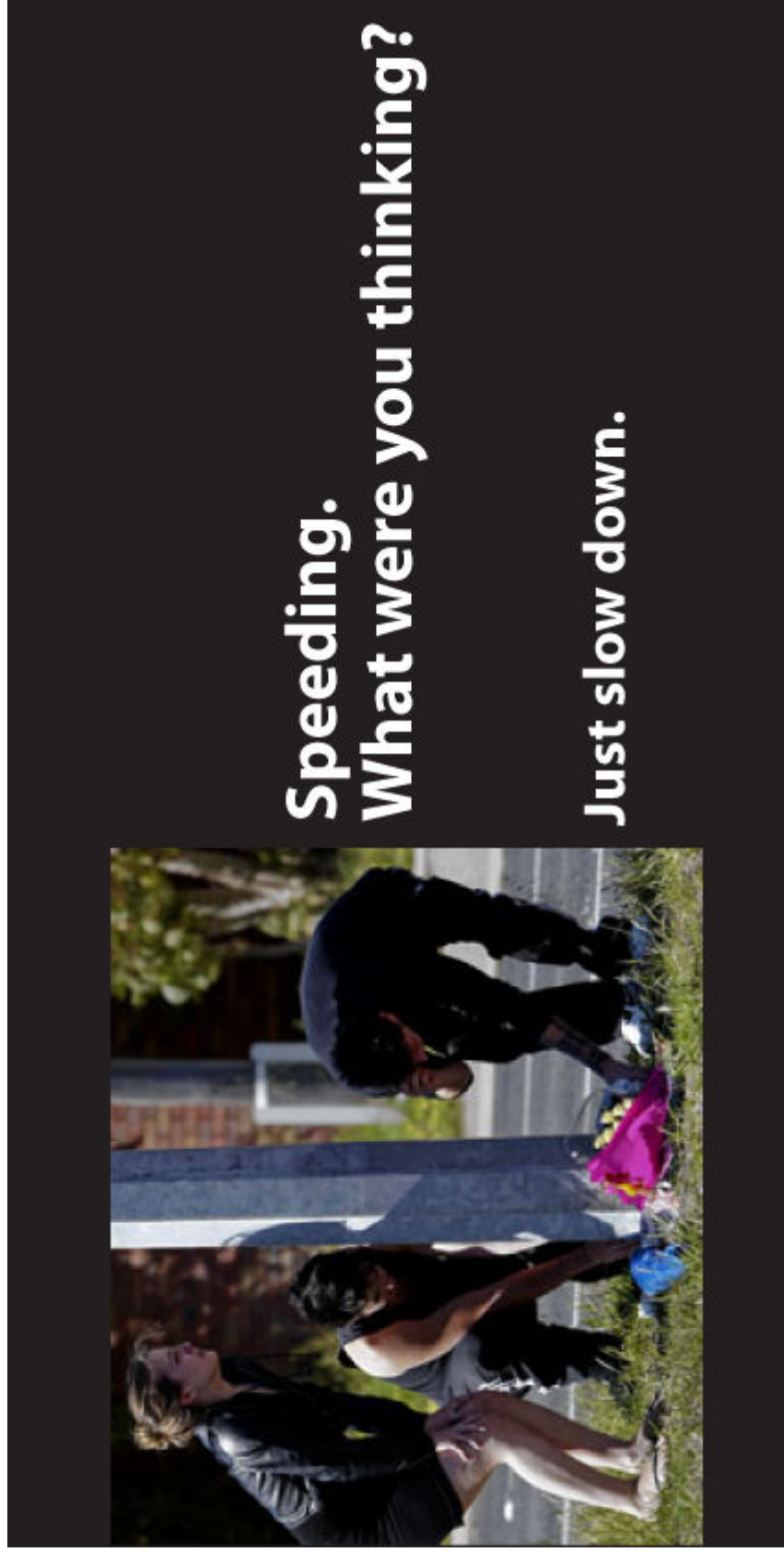


Figure 8.3: Revised print advertisement options for What Were You Thinking – High-level Speeding

8.5 Speeding Slows You Down

8.5.1 Television

The revised storyboard for the television advertisement Speeding Slows You Down appears in Table 8.7.

Table 8.7: Revised television advertisement for Speeding Slows You Down

Scene	Picture	Script	Details on script	Music and mood
1	Driver's point of view. Driving along a road there are a few young 21 year olds in the car. Cutting to a few passengers enjoying the view through the windows. It's all fun		Upbeat music from stereo, looking out of the window and cutting to close ups of young people enjoying the trip	Happy, youthful and upbeat music
2	Wide shot of interior in car. There's an empty space in the middle of the back seat, all above board (e.g. all wearing seatbelts). Passenger in back shouts to driver in jest...	Back seat passenger: 'Hey Robbo, Mike just texted, he's like been waiting outside his house for 10 minutes. Said you're a dill'	Passengers all poke fun at driver who's obviously running a little late	Happy, youthful and upbeat music
3	House exterior. Car arrives and waiting passenger jumps in back seat. Greetings are exchanged and driver tries to cover his tracks. The car speeds over by about 10 km/h in a 60 km/h speed zone	Driver (Robbo): 'Sorry man, slept in. No dramas I'll make up time'	Everything is still normal. One of the girls in the back seat looks a little worried and glances over driver's shoulder to the speedometer	Happy, youthful and upbeat music
4	Shot of speedometer as it is shows just a little bit over the speed limit. Front passenger adds a comment	Front passenger: 'Dude, you'll lose more points if you get nabbed'	We're still hearing upbeat music from the stereo but less conversation	Happy, youthful and upbeat music
5	Shot of girl in back seat who notices a car pulling out. She screams Cuts to black	Back seat passenger (girl): 'What's that guy doing, watch out, stop'	The passengers prepare for an impact	Impact effects. Then no music, just ambience from each scene. It's a bit of an awkward mood
6	Shot opens at a bingle. Not very serious, but the car's front end is damaged			As above
7	Girl and guy in a small conflict some time later. The guy has just opened an envelope with headline 'ACT traffic offence. Licence revoked' or similar (using correct terminology). Girl looks at letter and looks at him in disapproval	Girl: 'Now what you gonna do?'	Driver just looks ashamed and disappointed as he opens letter and girl affirms the negative message	Ambient audio from location
8	Shot of the same group from the car waiting at a bus shelter in Canberra. They're bored and have been waiting some time for public transport. Dialogue comes from friend	Mike: 'Good work Robbo. This sucks.'	Sarcasm from friend. Group are sitting, some just kicking stones on the ground	Ambient audio from location
9	Black screen with graphics	Speeding slows you down. Stick to the limit		Silence

8.5.2 Radio

The revised radio advertisement Speeding Slows You Down appears in Table 8.8.

Table 8.8: Revised television advertisement for Speeding Slows You Down

Audio effects	Music, mood and other information	Dialogue
<p>Ambient driving sounds (motor revving) and fast paced music. Car sounds like a normal 4 cylinder engine typical of that driven by a young driver</p> <p>General interior car. Light music. People are having fun</p> <p>Increased engine revving</p> <p>Tyres screech, followed by crash sounds, shattering of glass, crunching of metal. Not major accident but a bingle</p> <p>Silence (1 second)</p> <p>Noise of steam coming from engine as per post-accident</p> <p>Metallic sound of a smashed vehicle being winched onto truck, passengers muttering disbelief, scuffing feet</p>	<p>Voices are quite young (e.g. 21 years old) and natural. Not over acted</p> <p>Car revving is not too intense</p>	<p>Fast paced, excited talking over music, laughter</p> <p>Passengers engaging in banter about an event they are on their way to</p> <p>Man's voice: Mate we're late as. Can't believe you slept in</p> <p>Driver's voice: Haha get over it Mick, we'll be right. It's cool to be late anyway. But I'll go a bit faster just for you!</p> <p>Woman's voice: Dave take it easy</p> <p>Driver (Dave): Nah I'll be right. There's no one else on the road, pretty sure there's no cameras</p> <p>Passengers in car screaming</p>
<p>Noise of steam coming from engine as per post-accident</p> <p>Metallic sound of a smashed vehicle being winched onto truck, passengers muttering disbelief, scuffing feet</p>		<p>Few voices: Dude you ok?</p> <p>Yeah mate just knocked my head</p> <p>Your front end's smashed buddy</p> <p>Woman's voice: You stupid moron. My knee's bleeding.</p> <p>Man's slow voice, sounding a little down, he's not injured but he's ashamed: You think you're making up for lost time. But the fact is, speeding slows you down</p>

8.5.3 *Print*

The revised print advertisement Speeding Slows You Down appears in Figure 8.4.

image of girl and boy waiting at bus stop
to be created.



Figure 8.4: Revised print advertisement for Speeding Slows You Down

9 CONCLUSIONS

This project was conducted in two stages. Stage One of the project determined via a literature review why a selection of risky driving behaviours (namely speeding, mobile phone use and tailgating) are perceived by young drivers as safe. The investigation of young drivers' perceptions of these behaviours included situational, emotional, peer group, confidence and other factors that may influence these risky driving behaviours. Risk taking and behaviour change theories, and message development principles and models were also investigated. From this literature review, a set of message content and development principles was developed. These principles guided the development of prototype road safety messages to counteract the perception that speeding, mobile phone use and tailgating are safe. Sixteen prototype messages in the form of narratives (stories) and slogans were developed (five addressing extreme speeding, six addressing low-level speeding, three addressing mobile phone use and two addressing tailgating).

Stage Two of the project involved a creative advertising agency (BrandStrategyTV) selecting the most promising prototype messages in the areas of speeding and mobile phone texting, and refining them to produce advertisements for focus group testing. This refinement was guided by ARRB by using the findings in Stage One of the project, particularly the set of message content and development principles. Four advertisements were developed, each of which covered three media components, television, radio and print. Three advertisements concerned speeding and one concerned mobile phone texting and were called What Were You Thinking – Low-level Speeding, What Were You Thinking – High-level Speeding, Speeding Slows You Down and A Quick Text Can Slow You Down.

ARRB tested the mock-up advertisements with ACT young drivers using focus groups. Finally, the results of the focus group testing were used to further refine the advertisements. Scripts for each advertisement 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 were produced, 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.

The development of suitable advertisements to address young driver risk taking has been an involved process, beginning with an in-depth literature review to develop the set of message content and development principles. 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 set of 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

the results of the focus group testing. The testing indicated that peer disapproval was not realistic especially after a crash situation, as friends would not be disapproving of the driver's actions in such circumstances.

Finally, focus group testing 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 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.

10 RECOMMENDATIONS

The focus group testing of the original four advertising concepts, A Quick Text Can Slow You Down, What Were You Thinking – Low-level Speeding, What Were You Thinking – High-level Speeding and Speeding Slows You Down, each consisting of television, radio and print components, indicated:

- A Quick Text Can Slow You Down television component showed promise for further development.
- What Were You Thinking – Low-level Speeding radio and print components showed promise for further development.
- What Were You Thinking – High-level Speeding television and radio components showed promise for further development.
- Speeding Slows You Down advertising components should not be considered for further development.

If cost is an issue in the final development and release of an advertisement by the ACT TAMS and/or the Trust, it is recommended that the What Were You Thinking – High-level Speeding radio advertisement be developed and released. Advice from the ACT TAMS indicates that developing radio advertisements as well as associated air time is less costly than developing and showing television advertisements. 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; and 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. As indicated above, What Were You Thinking – Low-level Speeding has lower priority over the High-level Speeding version, as focus group participants did not believe low-level speeding was problematic. In addition, high-level speeding has a much higher cost for the individual than low-level speeding.

Therefore the ACT TAMS/Trust would need to decide which road safety issue is the most relevant for young drivers in their current road safety strategy (speeding or mobile phone use), business plan, budget and with current and future advertising plans. 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.

APPENDIX A MESSAGE CONTENT AND DEVELOPMENT PRINCIPLES

A.1 MESSAGE CONTENT PRINCIPLES

A.1.1 *Illustrate the Negative Outcomes/Costs of Risky Driving Behaviours*

- Explain and emphasise the potential negative outcomes of risky driving (and that they will be severe) e.g. enforcement and legal consequences. Examples of negative outcomes:
 - getting caught by police
 - cost of fines
 - losing your licence
 - hurting your friends and other road users outside the vehicle
 - the embarrassment of receiving a ticket, especially if the person must tell their parents, employer, work colleagues or even friends.

A.1.2 *Counteract Perceived Positive Beliefs (Benefits) and Motives for Risky Driving Behaviours*

- Explain the positive and negative aspects of behaviours, including how the advantages of performing the positive behaviour outweigh the disadvantages (costs, anticipated negative outcomes) for example:
 - that drivers have control over whether or not they take risks
 - that the supposed positive outcomes of risky driving (such as saving time, speeding is safe under certain circumstances) are unlikely to occur or will be minimal
 - that particular situations where risky driving behaviours are committed are not actually safe (e.g. speeding in light traffic conditions)
 - that using a hands-free mobile is just as risky as using a hand-held mobile
 - that being skilful at using mobile phones etc. does not mean it can be done safely while driving
 - that distracting tasks are dangerous
 - that crashes are usually caused by driver decisions rather than by defects of the road or vehicle
 - the contribution of speeding to crashes
 - that speeding by 5 km/h doubles the risk of being involved in a crash
 - speeding is acceptable if the driver is skilful (i.e. counteract this belief)
 - young drivers are better skilled than other drivers (optimism bias) (i.e. counteract this belief)
 - the risk of using vehicles for socialising and having fun
 - that drivers are not in control when speeding or distracted (e.g. by mobile phone) and how they will be unable to respond to avoid a crash if there is an unexpected hazard.

A.1.3 *Provide Strategies to Counteract Risk Taking Behaviours*

- Provide strategies (non-risky behaviours) to counteract risk taking behaviours:
 - e.g. encourage drivers to prepare before trips so they will not need to speed or use mobile phones while driving (i.e. provide strategies to counteract risk taking behaviour)
 - remove any barriers to facilitate strategies (if possible)

- ensure the strategies are feasible and the audience will believe they can perform them (self-efficacy).
- Illustrate any costs associated with positive alternative behaviour(s) and try to counteract them.

A.1.4 Use Persuasion

- Persuade young drivers:
 - that family, friends and work colleagues do not approve of risky driving (such as using a mobile phone while driving)
 - to model safe driving to their peers
 - to disapprove when their friends take risks while driving.

A.2 MESSAGE DEVELOPMENT PRINCIPLES

A.2.1 Source

- Should be credible, knowledgeable, trustworthy and unbiased.
- Should be similar to audience, hold similar opinions, be likeable and physically attractive.
- Use more than one.

A.2.2 Delivery

- Repeat the message if appropriate.
- 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 (not distracted) e.g. place TV ads at the time the target audience is watching.
- Accompany the communication campaign with other actions to encourage behaviour change (e.g. enforcement).

A.2.3 Style

- Avoid lecturing.
- Non-judgemental.
- Educational messages must be made entertaining.
- Obtain and hold the interest of the audience.
- Easy to understand (if not, use emotional appeals) and not too complicated.
- Concrete, clear and realistic.
- Sensation-style messages should:
 - use drama, surprise, novelty and strong emotional appeal
 - not highlight mortality risks
 - show negative outcomes to increase risk appraisal
 - promote alternative behaviours.
- Non-sensation-style messages should stress peer resistance and low-sensation value, and promote avoidance skills.

- The message should focus on a single behaviour to change – state the specific behaviour change required and avoid generalities.
- Draw a firm conclusion or present a firm recommendation.
- Use memory aids, such as verses, when presenting information.
- Arouse a strong positive or negative emotional response.
- When messages are simple and familiar, use graphics to attract attention.
- When messages are new or complex, simplify the presentation.

A.2.4 Customisation

- Message must be personally relevant (e.g. settings and situations).
- Provide messages tailored to various stages of change (contemplating, planning, acting, etc.) if possible.
- Build on the audience's pre-existing knowledge, beliefs, motivations and values.
- Use existing motives of young people, such as freedom, independence and peer-group acceptance.
- Avoid exaggeration that would reduce personal relevance.

A.2.5 Consider the Target Group

- Segment the audience by beliefs and attitudes.
- Create different messages suited to different sub-populations.
- Consider the language and culture of sub-populations.
- Focus on:
 - males
 - drivers who see themselves as confident and adventurous.
- Develop different messages for different personality types and driver sub-populations, e.g. for high-sensation seekers use high-sensation-value messages.
- Use scenarios and characters that are relevant to the target group e.g. peer-based education.

A.2.6 Mode of Action/Context

General Actions

- 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 cannot be refuted e.g. although smoking is enjoyable it causes cancer.

General Content-related Principles

- Incorporate evidence, examples and reasoning.
- Use indirect appeals such as humour once the issue is familiar.
- Avoid positive affect (emotion) if an issue is strongly associated with negative affect (emotion).

- If counterarguments cannot be refuted, do not mention them.
- Alleged costs and benefits must be credible.
- Begin a message with an emotional appeal before presenting information.
- Demonstrate the immediate, high-probability benefits of the desired behaviour, including any social benefits, rather than distant costs.
- Establish disapproval of the risky behaviour and show positive behaviours by parents, peers and society.
- Emphasise controllability of behaviour.

Fear Appeals

- If fear appeals are to be used (e.g. used where severe consequences and a high probability of occurrence are to produce stronger intentions to remain 'abstinent') the following actions are essential:
 - inform the audience of the harmful nature of the problem
 - explain the high likelihood of suffering the negative consequences of the behaviour if this behaviour is not changed
 - outline the steps to reverse the negative consequences
 - explain the ability of target audience members to personally carry out the required behaviours to reduce the negative consequences.

Positively-framed Messages

- Use positively-framed messages when:
 - promoting cautious or preventative behaviours (ensure information on how to perform a task correctly is provided)
 - audience attention is limited
 - there is low relevance or the issue is unfamiliar
 - targeting either low or high risk situations
 - focusing on consequences for others
 - targeting males.

Negatively-framed Messages

- Use negatively-framed messages when:
 - 'grabbing attention' and providing a 'top-up' of fear
 - there is high relevance and high risk to the audience
 - focusing on consequences for self
 - targeting females.

Incentives

- The use of incentives to encourage drivers to behave safely needs to:
 - increase the perceived benefit of cautious behaviour
 - decrease the perceived cost of cautious behaviour

- increase the perceived cost of risky behaviour
- decrease the perceived benefit of risky behaviour.

Audio Messages

- For audio messages, use structural complexity or emotional appeal, but not both.
- For audio messages, use multiple voices, concrete language and chronological presentation of information.

Narratives

- Transport the audience into a narrative world (when appropriate) that has engaging characters (possibly similar to the audience) and incorporates the desired values, beliefs or behaviours.

Audience Participation (as Applicable)

- Allow audience to participate by drawing a conclusion rather than presenting a ready-made conclusion.
- Encourage the audience to question the benefits of the risky behaviour.
- Stimulate self-assessment by the audience.

A.2.7 Other

- Pre-test messages to verify they are understood and do not generate counterarguments.
- Develop new messages for booster campaigns.
- Include messages for parents and persuade them to:
 - reduce risky driving
 - model safe driving to their pre-driver and novice driver children
 - tell their children that they disapprove of risky driving.

APPENDIX B PROTOTYPE MESSAGES

B.1 General Comments

Each message has been given a rating of high, medium or low priority. Comments about each message are also outlined.

Each area – low-level speeding (around 10 km/h over the posted speed limit), high-level speeding (20 km/h and above over the posted speed limited) and hand-held mobile phone use has the following content components:

- cost of risky behaviour – severity and probability of consequences (maximise)
- benefit of risky behaviour (minimise)
- reasons for risky behaviour (minimise)
- lower risk alternative behaviour
- cost of alternative behaviour (minimise)
- benefit of alternative behaviour (maximise)
- feasibility of alternative behaviour/strategies to perform desired behaviour (maximise).

The messages that were developed did not address all of the above content areas in each message. Obviously it may not be possible to do this depending on the media used to portray the final chosen messages/concepts, but if possible effort should be made to incorporate more of these content areas.

B.2 Low-level Speeding Messages

Low-level speeding – message content

Message component	Description
Risky behaviour (to be discouraged)	Everyday speeding (approximately 10 km/h over limit)
Cost of risky behaviour – severity and probability of consequences (maximise)	Damage to own vehicle Harm to self Harm to friends Kill pedestrians or cyclists Fines Demerit points Eventual loss of licence (e.g. from repeat offences) Disapproval of parents Disapproval of friends and/or girlfriend (won't get in the car) Disapproval of employer, potential job loss Embarrassment Increased cost of insurance Increased fuel costs Environmental impact e.g. exhaust emissions
Benefit of risky behaviour (minimise)	Get to destination quicker Beat other drivers Need to overtake Want to keep up with traffic
Reasons for risky behaviour (minimise)	Consider speed limit to be inappropriate Alleviates boredom Know where cameras are, so can speed in non-camera areas without getting caught
Lower risk alternative behaviour	Stick to the speed limit
Cost of alternative behaviour (minimise)	Trip takes longer (but this is a fallacy for short trips) ⁶ Boredom and frustration with traffic
Benefit of alternative behaviour (maximise)	Don't have to look out for police and speed cameras No fines Driver feels more relaxed Passengers feel more relaxed More spare capacity to talk to passengers Save the environment Save money on fuel Feel relaxed and in control on arrival
Feasibility of alternative behaviour/strategies to perform desired behaviour (maximise)	Can use cruise control (but probably not relevant to young drivers as they drive older cars) Can set over-speed warning (but probably not relevant to young drivers as they drive older cars) Trip planning Call ahead if running late

⁶ On short journeys, the perceived time saving is much longer than the actual time saving. For a 10 km journey when speed is increased by 5 km/h, the time saving when travelling at 70 km/h is only 0.7 minutes (European Road Safety Observatory 2007).

B.2.1 Message One: Avoiding a Fine

A young speeding driver named 'Pete' could appear in a number of different advertisements showing the different consequences of speeding – damaging his car, being fined, being delayed by being pulled over by police, having his friends refuse to get in the car when he is driving, losing his licence, losing his job etc. (similar to the naming concepts of 'Lucky Phil' and 'Don't be a Wally with Water' in other advertising material). Main scenarios to depict together:

- A good driver is driving on the freeway with his girlfriend in the front passenger seat. A P-plater speeds past in a distinctive car. Good driver says to girlfriend 'Isn't that Pete? He must be in a hell of a hurry to get somewhere'. Further down the freeway they round a corner and there is Pete at the side of the road having been pulled up by police in an unmarked car (with lights flashing). Girlfriend says to good driver 'Looks like Pete's going to be late today'.
- The above scenarios could also focus on social engagements e.g. concert/BBQ/drinks etc. Friends could ask 'Where is Pete?' with the response being 'He's not coming out this weekend, saving money to pay his speeding fine'.

Potential Slogan

'Stick to the speed limit. Let Pete get the fine'.

Rationale

This message shows the positive consequences of the correct behaviour as well as the negative consequences, including time delay, of the speeding behaviour.

Comments and Ranking

High

- Depict the freeway on TV only.
- Depict the social engagement on TV and/or radio.
- With respect to content areas it covers (mainly from 1st scenario, as 2nd only depicts costs of risky behaviour):
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour
 - benefit of alternative behaviour (maximise).

B.2.2 Message Two: Journey Planning

Show how internet resources (e.g. whereis.com or Google maps) do not always give accurate estimates of journey length, as they do not take into account peak hour or the traffic on weekend days. Depict the need for adequate journey planning to arrive on time for work or school/university. The young driver should be shown arriving with time to feel relaxed, in control, buy a coffee and ready to listen in class/lecture (or start work). Then show the alternative negative consequence to not planning the journey or not leaving enough time for the trip. The concepts to show these alternative scenarios could be similar to those used in the 1998 movie *Sliding Doors*, which is about how a woman's love life and career both hinge, unknown to her, on whether or not she catches a train; her life is seen both ways, in parallel. The driver who does not leave sufficient time for the trip would be shown arriving dishevelled/stressed and being told off by the boss/cannot listen to the lecture etc.

Potential Slogans

‘Plan ahead; reward yourself – no stress, no cops – a clear head instead’.

‘Leave a few minutes earlier and you won’t have to speed’.

Rationale

There is a need to provide young drivers with a realistic understanding of the length of time journeys actually take and how to plan trips, as well as the benefits of allowing extra travel time as opposed to the disbenefits.

Comments and Ranking

Medium

- It could be difficult to depict.
- Need to be careful don’t put down particular internet sites.
- With respect to content areas it only covers:
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour
 - benefit of alternative behaviour (maximise).

B.2.3 Message Three: Journey Planning

Another potential scenario could depict a good driver arriving at a BBQ. Everyone says ‘G’day. Where’s Pete?’ Good driver says ‘He should be here by now. He left before me. I didn’t know the way so I had to look up the street map before I started.’ Just then, someone receives a phone call from Pete, who has taken a wrong turn and is therefore running late. The person receiving the phone call tells Pete he is holding everyone up, as they cannot start until he brings the gas bottle. Someone else says ‘Looks like Pete didn’t know the way either. Maybe he should have taken a minute to check the map too’.

Potential Slogans

‘Plan ahead; reward yourself – no stress, no cops – a clear head instead’.

‘Leave a few minutes earlier and you won’t have to speed’.

Rationale

There is a need to provide young drivers with a realistic understanding of the length of time journeys actually take and how to plan trips, as well as the benefits of allowing extra travel time as opposed to the disbenefits.

Comments and Ranking

Medium

- Boring.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour
 - benefit of alternative behaviour (maximise).

B.2.4 Message Four: Avoiding a Fine

Following on from the speeding driver named Pete above, the speeding young driver could continue to be named Pete in these scenarios. Pete could appear in a number of different advertisements showing the different consequences of speeding – damaging his car, being fined, being delayed by being pulled over by police, having his friends refuse to get in the car when he is driving, losing his licence, losing his job etc. Main scenario:

- Depict Pete being delayed as he is pulled over by the police and receives a fine. Pete could be shown looking at his watch while receiving the fine, while another young driver obeying the speed limit is shown looking and driving past Pete. The ‘good’ driver then arrives on time.

Potential Slogan

‘Stick to the speed limit. Let Pete get the fine’.

Rationale

This message shows the positive consequences of the correct behaviour as well as the negative consequences, including time delay, of the speeding behaviour.

Comments and Ranking

Low

- Boring.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour
 - benefit of alternative behaviour (maximise).

B.2.5 Message Five: Time Savings

Show how on short journeys the perceived time saving from speeding is much longer than the actual time saving.

Potential Slogan

‘Speeding to save time can cost more than you’d think’.

Rationale

‘Being in a hurry’ is a common reason for speeding which relates to poor time management. This message is about removing the perceived need for speeding.

Comments and Ranking

Low

- Like the concept but underdeveloped.
- Could be too complicated.
- With respect to content areas it only covers ‘Benefit of risky behaviour (minimise)’.

B.2.6 Message Six: Low-level Speeding Kills

Depict a driver going 50-60 km/h and losing control of the vehicle due to distraction/unexpected situation (pedestrian on the road) etc. in wet weather. The vehicle has a side-impact with a tree and the driver is killed.

Potential Slogan

‘Slow down when the road is wet’.

Comments and Ranking

Low

- Do not pursue this one as not convincing.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour.

B.3 High-level Speeding Messages

Extreme speeding – message content

Message component	Description
Risky behaviour (to be discouraged)	Extreme speeding (20 km/h or more over limit)
Cost of risky behaviour – severity and probability of consequences (maximise)	Crash and write off vehicle Kill self Kill friends Kill other road users Appear in court to answer charges Reported in newspaper/radio/TV Big fines Vehicle impoundment Loss of licence Loss of job following loss of licence Imprisonment Loss of girlfriend following imprisonment Disapproval of parents Disapproval of friends and/or girlfriend (won't get in the car) Disapproval of employer Embarrassment Increased cost of insurance or insurance refused Environmental e.g. exhaust emissions, increased fuel costs
Benefit of (reason for) risky behaviour (minimise)	Thrill of speed Demonstrate skill level Impress passengers Impress other road users Compete with other drivers Test own capabilities Demonstrate status among peers
Reasons for risky behaviour (minimise)	No police in area
Lower risk alternative behaviour	Get thrills from non-driving activities (rock climbing, water skiing, skydiving, paintball, bungee jumping, mountain biking,...)
Cost of alternative behaviour (minimise)	Financial cost of equipment and participation Time required to attend and participate in activities
Benefit of alternative behaviour (maximise)	Don't have to look out for police and speed cameras Thrill and enjoyment Admiration of peers
Feasibility of alternative behaviour/strategies to perform desired behaviour (maximise)	Find a club or centre on the web Phone up and ask for information Lessons available for rock climbing etc.
Population	Usually high-sensation seekers

B.3.1 Message One: Negative Consequences for Life

This idea is for a fear-based campaign using a series of television advertisements, whereby the life consequences are shown for a young driver who speeds and kills someone. The driver could be female or male (e.g. separate advertisements for each gender). Note that the concept of Pete illustrated previously would not be used, as his comparatively minor difficulties may make him a figure of ridicule, whereas any form of humour needs to be avoided in this message. OR

Hoon driving results in a crash and a child pedestrian is killed. The hoon driver is unharmed – not even a scratch.

The following would be depicted:

- the driver in court, then in jail and then as a ‘no-hoper’ out of jail (e.g. no job, lonely etc.)
- embarrassment and depression of the driver (e.g. in court, jail and as a no-hoper)
- impact on family and friends (embarrassment, disapproval, sadness)
- the loss of friends and girlfriend/boyfriend
- the lack of visits from friends, whilst friends have a good time in a social setting.

The alternative to not having sped can be shown in a type of unison manner, similar to the 1998 movie *Sliding Doors* described before. Thus the non-speeding driver could be shown as being successful at school, travelling, working and getting married etc.

After the advertisement described above, a later advertisement could show the convicted driver in jail receiving a visit from his mum. He says ‘I couldn’t survive here without you Mum. After that first week, you’re the only one who ever comes to see me.’ Mum replies ‘Jason, I know it’s hard for you, but your friends have all got busy lives. Chris and Tina are doing the final year of their university courses, Phil and Rob have both got great new jobs that they’re loving, and Jeff and his girlfriend are travelling around Europe this year. None of them can get here easily.’ Convicted driver says, ‘But Mum, even Alicia left me.’ Mum pauses, shows the agony on her face and eventually says ‘Jason...Alicia is 21 years old. You’re going to be in here for 3 years. What did you expect her to do?’

Potential Slogans

‘Bet you never thought it would come to this’.

‘Bet you never thought speeding would lead to this’.

‘Crashes happen fast enough, do you really need to speed?’.

Rationale

The message is of high relevance to the young driver audience. There is a need to illustrate the negative outcomes of speeding. The narrative shows both the short and long-term consequences of speeding, as well as what happens when the desired behaviour of not speeding is followed.

Comments and Ranking

High

- There are really two choices – the *Sliding Doors* idea or the concept that depicts the mother with the driver in jail.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences
 - lower risk alternative behaviour – depends on scenario
 - benefit of alternative behaviour (maximise) – depends on scenario.

B.3.2 Message Two: Nuisance to Peers and Loss of Friends

Depict a young driver who loses their licence for high-level speeding having to rely on friends and/or parents to provide them with transport and the overall nuisance value of this. Eventually friends get tired of the situation, refuse to provide lifts and do not want to spend time with the driver. Other similar situations that could be depicted:

- Show images of bad driver on public transport and demonstrate the travel time differences.
- Phone calls between friends ... 'I'm leaving now, see you at Eddie's place. I should be there in around 20 minutes' (good driver). 'See you in an hour' (bad driver). Show bad driver walking to the station/tram or bus stop and unhappy to decrease their fun activity time with friends.

Potential Slogans

'Reckon driving at the limit is a nuisance? Think about the nuisance you become if you get caught speeding'.

'Lose your licence, and you'll miss more than you think'.

Rationale

This idea shows the negative consequences for the main target audience.

Comments and Ranking

Medium

- Needs development, not enough content areas, but if improved could be ok.
- Low-level consequences such as these should be pursued in at least one of the final concepts to be a bit different from the run-of-the-mill TAC type ads.

B.3.3 Message Three: Thrills and Spills

Show four males in the school footy team together. When they finished school, they had plenty of spare time over summer. How did they use their time? Marat took up rock climbing. He's nearly ready to tackle Mt Arapiles. Chris goes water skiing every time he gets the chance. He'll never be in the Moomba Masters, but he and his friends have a lot of thrills and spills. Jason tried skydiving. He says there is nothing else like it in the world. Tony thought he would get his thrills on the road. He was speeding and killed a six-year-old girl.

Potential Slogan

‘Risking other people’s lives on the road – how brave is that?’

Rationale

This idea shows the negative consequences for the main target audience and other strategies for high-sensation seekers to engage in rather than speeding.

Comments and Ranking

Medium

- May be difficult to focus test, but could be a great thrilling TV ad.
- However, it targets high-sensation seekers which is a small target group.

B.3.4 Message Four: Disapproval by Peers

A group of girls discuss how their boyfriends speed (all young drivers), how bad they perceive the behaviour and how they see the boyfriends as ‘idiots/tools’. The girls indicate they will either ‘withhold sex’ (note appropriate language would need to be used for the target audience) or break-up with the boyfriends if they continue with the behaviour. They also talk about not getting into the car with the boyfriends.

Potential Slogan

‘Hoping to get lucky tonight? You won’t impress your girlfriend by speeding’.

Rationale

The main target audience is young males. This message may help to diffuse the perception that speeding provides males with status among their peers or that they might impress their girlfriends by speeding. The message illustrates strong disapproval of the speeding behaviour.

Comments and Ranking

Low

- This scenario would need to be changed so the girls don’t get in the car or don’t accompany the boys to the party as there could be liability issues e.g. domestic violence from girls ‘withholding sex’.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise).

B.4 Hand-held Mobile Phone Use Messages

Hand-held mobile phone use – message content

Message component	Description
Risky behaviour (to be discouraged)	Using hand-held mobile phone while driving
Cost of risky behaviour – severity and probability of consequences (maximise)	Damage to own vehicle Kill pedestrians or cyclists Stopped by police Fines Demerit points Disapproval of friends and/or girlfriend (won't get in the car)
Benefit of (reason for) risky behaviour (minimise)	Keep in touch with friends, customers or colleagues Get driving directions en route
Lower risk alternative behaviour	Get a voicemail service Switch the phone off (or to silent) before starting to drive Plan to make calls before departure Plan route from a map or get directions before starting to drive Concentrate on driving
Cost of alternative behaviour (minimise)	Financial cost of voicemail (Note: the service is free from some providers) Financial cost of returning missed calls Preparation time before starting to drive Boredom during driving
Benefit of alternative behaviour (maximise)	Don't have to look out for police Less stress, more relaxed Easier to look for hazards, i.e. can concentrate on driving Drive better, make fewer mistakes Safer
Feasibility of alternative behaviour/strategies to perform desired behaviour (maximise)	Voicemail greeting message to say missed calls will be returned Get a street directory or GPS system

B.4.1 Message One: Hand-held Mobile Phone Use and a Narrow Bridge

Show a young driver driving along a very narrow bridge without barriers (single lane each way) along a cliff and how much concentration it is taking (e.g. by showing the driver turning off the radio or abstaining from talking to the passenger; the young driver must be able to relate to the need to concentrate) to stay in their lane and not go over the cliff. Then show the driver using a mobile phone on a normal road with parked cars and pedestrians, bicyclists and motorcyclists. Depict the driver almost running into one of the vulnerable road users or fearful reaction by a motorcyclist the driver just missed crashing into. The strategy for the driver is to focus on the task at hand, i.e. pay attention and concentrate at all times and not use the mobile.

Potential Slogan

'Don't drive and dial, it could cost someone's life'.

Rationale

Young drivers do not understand the risk of mobile phone use or its consequences. The narrative shows how much a driver needs to concentrate and how this concentration is affected when using a mobile, the consequences and alternative strategies.

Comments and Ranking

High

- This is the most promising of the group on mobile phones.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour
 - benefit of alternative behaviour (maximise)
 - feasibility of alternative behaviour/strategies to perform desired behaviour (maximise).

B.4.2 Message Two: Tunnel Vision

Depict a young driver's tunnel vision (lack of peripheral vision) when using a mobile to dial a number while driving. Show the driver's vehicle veering slightly off the road on a freeway and how a person changing a car tyre in the emergency lane (or another situation e.g. pedestrian darts out from between parked cars) is not in the young driver's 'tunnel' of vision. A near miss could be shown as the driver looks up, or a crash. Provide alternative strategies such as phoning before leaving if running late. The narrative could also indicate how research shows 'you can end up all over the road when you use your mobile while driving'.

Potential Slogan

'Think you can drive and dial, you're a fool. Phone before you leave, don't risk a crash'.

Rationale

Young drivers do not understand the risk of mobile phone use or its consequences. The narrative shows what actually happens when using a mobile, the consequences and alternative strategies.

Comments and Ranking

Low

- The idea is good, but should tunnel vision be something else, i.e. is tunnel vision believable?
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise)
 - lower risk alternative behaviour.

B.4.3 Message Three: Texting

A young driver is texting while driving and in the one second their eyes are off the road, they hit a young child. The story then follows the life of the young driver that shows the consequences outlined in 'Message example four: Negative consequences for life' under Low-level Speeding Messages.

Potential Slogans

'Bet you never thought a second of texting would come to this'.

'Bet you never thought texting could lead to this'.

'Bet you never thought a distraction would lead to this'.

Rationale

There is a need to illustrate the negative outcomes of texting. The narrative shows both the short and long-term consequences of texting.

Comments and Ranking

Low

- This is a repeat of what's presented under high-level speeding. The idea should stay with speed rather than mobile phone use.
- With respect to content areas it covers:
 - cost of risky behaviour – severity and probability of consequences (maximise).

APPENDIX C BACKGROUND TO THE STAGE TWO PROJECT

The following PowerPoint presentation was used during the Stage One project and also given to BrandStrategyTV as background information.



The slide features a dark blue header with the arrb GROUP logo on the right and a circular image of a road on the left. The main title is centered in white and blue text. Below the title are three circular icons labeled 'research', 'consulting', and 'technology', each with a corresponding description. A dark blue footer contains the website address and a page number.

Development of messages to address young drivers' risk-taking behaviours

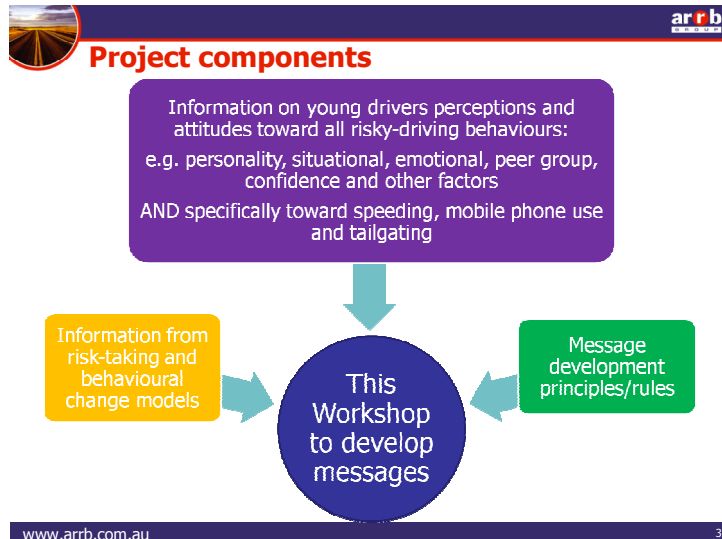
Collaborating with the road industry to turn knowledge into practice

research consulting technology

Project objectives

- Investigate young drivers' perceptions/attitudes that objectively risky driving behaviours are safe or less risky. Specific interest in:
 - speeding, mobile phone use and tailgating
- Develop prototype road safety messages to counteract young driver perceptions that speeding, mobile phone use and tailgating are safe

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Information from risk-taking and behaviour-change models

- Explain that if risky driving leads to adverse consequences, they will be severe
- Offer incentives for safe behaviour and punishments for risky behaviour
- Illustrate societal, familial and peer disapproval of risky driving behaviour

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Information from risk-taking and behaviour-change models (cont.)

- Recommend alternative, non-risky behaviours (e.g. stick to the speed limit)
- 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).

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Factors associated with risk taking

- Being young
- Lower education, poverty
- Lifestyle factors e.g. antisocial, using cars for fun
- Substance use e.g. cigarettes, marijuana
- Negative role modelling from parents
- Influence of peers
- Personality factors e.g. sensation seeking, impulsivity, hostility/aggressive tendencies, emotional instability, depression, low traditionalism, harm avoidance, social closeness, altruism
- Optimism bias



How to influence risk-taking factors (1)

- Explain and emphasise the potential negative outcomes of risky driving, e.g.:
 - getting caught by police
 - losing your licence
 - hurting your friends
 - hurting road users outside the vehicle
 - the embarrassment of receiving a ticket, especially if driver must tell parents, employer, work colleagues or friends



How to influence risk-taking factors (2)

- Explain the positive & negative aspects of behaviours, e.g.:
 - drivers have control over whether they take risks
 - the supposed positive outcomes of risky driving (such as saving time) are unlikely to occur or will be minimal
 - using a hands-free mobile is just as risky as using a hand-held mobile
 - crashes are usually caused by driver decisions rather than road/vehicle defects





How to influence risk-taking factors (2, cont.)

- Explain the positive & negative aspects of behaviours, e.g.:
 - contribution of speeding to crashes
 - speeding by 5 km/h doubles risk of being involved in a crash
 - being skilful at using mobile phones etc. doesn't mean it can be done safely while driving
 - distracting tasks are dangerous
 - drivers are not in control when speeding or distracted (e.g. by mobile phone) and how little they will be able to respond to avoid a crash if there is an unexpected hazard
 - portray driving at safe speeds



How to influence risk-taking factors (3)

- Address commonly held beliefs, e.g.:
 - speeding is safe under some circumstances
 - speeding is acceptable if the driver is skilful



How to influence risk-taking factors (4)

- Persuade young driver:
 - family, friends and work colleagues don't approve of risky driving
 - to model safe driving to their peers
 - to disapprove when their friends take risks while driving
 - to use strategies to counteract risk-taking behaviour (e.g. prepare before trips, so they will not need to speed or use mobile phones while driving)
- Focus on:
 - males
 - drivers who see themselves as confident and adventurous





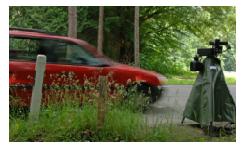
How to influence risk-taking factors (5)

- Develop different messages for different personality types and driver sub-populations (do not highlight mortality risks to high sensation seekers)
- Use scenarios and characters that are relevant to the target group
- Persuade parents to:
 - reduce risky driving
 - model safe driving to their pre-driver and novice driver children
 - tell their children that they disapprove of risky driving



Message style

- Avoid lecturing
- Non-judgemental
- Educational messages must be made entertaining
- Message must obtain and hold the interest of the audience
- Message must be easy to understand and not too complicated
- Message should be concrete, clear and realistic



Message customisation

- Relevant and understandable
- Settings and situations relevant to the audience
- Build on the audience's pre-existing knowledge, beliefs, motivations and values
- Use existing motives of young people, such as freedom, independence and peer group acceptance
- Segment the audience by beliefs and attitudes and develop 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





Message mode of action (1)

- Persuasion rather than education
- State the specific behaviour change required (single behaviour focus)
- Fear messages must:
 - be relevant to audience
 - include an action/steps the audience can take to avoid the negative behaviour
 - inform the audience of the harmful nature of the problem
 - explain the high likelihood of suffering the negative consequences of the behaviour if this behaviour is not changed
 - explain the ability of target audience members to personally carry out the required behaviours to reduce the negative consequences
- Change beliefs that impede adoption of desired behaviours
- Show immediate, high-probability benefits of the desired behaviour
- Show the personal as well as social benefits of the desired behaviour
- Immediate rewards rather than distant costs

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Message mode of action (2)

- Firm conclusion/recommendation
- Establish disapproval of the risky behaviour
- Stimulate self-assessment by the audience
- Enforcement and legal consequences of risky behaviour
- Arouse a strong positive or negative emotional response
- Use mnemonics, such as verses
- Incorporate evidence, examples and reasoning - alleged costs and benefits must be credible
- Present counterarguments and refute them
- If counterarguments cannot be refuted, do not mention them
- Begin with an emotional appeal before presenting information



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Message mode of action (3)

- Use positively-framed messages when:
 - promoting cautious or preventative behaviours
 - audience attention is limited
 - low relevance or the issue is unfamiliar
 - for males
 - focusing on consequences for others
- Use negative messages when:
 - there is high relevance and high risk to the audience
 - for females
 - focussing on consequences for self
- Use indirect appeals such as humour once the issue is familiar
- Avoid positive emotion if an issue is strongly associated with negative emotion
- Emphasise controllability of behaviour
- Use narrative that has engaging characters (possibly similar to the audience) and incorporates the desired values, beliefs or behaviours

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Speed messages

- Two areas of focus:
 - low-level speeding e.g. 5-10 km/h over the limit
 - Extreme speeding e.g. 40 km/h+ over the limit, hooning
- Message examples:
 - 'The faster you go, the longer it takes to stop. Slow down. Stick to the limit'
 - 'Every k over is a killer'
 - 'There's been enough blood spilled on our streets'
 - 'The negatives of speeding....you kill, you maim, you disable, you disfigure.....no positives....just nightmares.....forever'
 - 'Exceed the speed limit by any amount.....expect the worst'
 - 'How many times do we have to tell you – 60 – every k over is a killer'
 - 'High speed. Low IQ'
 - 'Limit your speed. Limit the damage'

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Speed messages (cont.)

- 'Has your car got a nut loose at the wheel'
- 'This is why you're photographed when you speed' from the 'Pictures of you' campaign showing photos of people killed from speeding
- 'Wipe off 5' which emphasises that small reductions in speed can make the difference between life and death
- 'There's no excuse for speeding' which explores the excuses for speeding and tries to shame speeding behaviour
- '73 people were killed in P plate crashes last year. Please slow down'
- 'Police now targeting P plate speeding. Please slow down'
- 'Speed and you could lose your licence in a flash. Stick to the speed limit'



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Mobile phone messages

- 'Distracted drivers are dangerous'
- 'Mobile phones can be deadly if you're driving. If you're on the phone, get off the road'
- 'A lot can happen in a second, so concentrate'
- 'You make a call, we'll make a call' (i.e. policeman watching by the roadside, radio police car up ahead to apprehend driver)... 'You break the law, we'll catch you'



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Other messages (no tailgating ones found)!

- 'We'll catch you before someone gets hurt'
- 'Safer lives save lives'
- 'Shift workers are six times more likely to hit the wall'
- 'With a partner, why not swap? One of the best ways to fight fatigue is to stop and swap drivers'
- 'Some things are worth waiting for' (in relation to stopping at a railway level crossing)
- 'You don't have to be drunk to be a drink driver'
- 'If you drink and drive you're a bloody idiot'
- 'Drive on drugs and you're out of your mind'
- 'Choose a car that could save your life'

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Target population - speeders

- Personality factors:
 - sensation seeking, impulsivity, aggression, authority rebellion, Type A personality
 - confident/adventurous driving style
 - low levels of positive health behaviours
 - illusory invulnerability (non-road related)
 - peer influence, risk-propensity, low constraint
- Situational/positive consequences e.g. 'you need to overtake', 'you are in a hurry to get to an appointment', 'to avoid a crash', 'keep up with the general flow of traffic', 'where you feel speed limit is inappropriate', 'in light traffic conditions', 'if you feel the risk of crashing is low', 'impress others', 'race others', 'gain recognition as a respected adult' and 'if you feel the risk of being caught by police is low'

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Target population – speeders (cont.)

- Less perceived risk e.g. 'you know the road very well', 'you need to overtake'
- Perceived pressure from other drivers e.g. from tailgating and flashing their headlights
- Believe no negative consequences for particular situations e.g. cannot be booked for speeding when it is for overtaking, going down a hill or being no more than 10% over the speed limit
- To avoid negative consequences e.g. being fined, licence loss, crashing
- Socially acceptable (to some people usually those who speed regularly and at substantial amounts over the speed limit; others do not wish to be caught speeding as they wish to be viewed as responsible and trustworthy, and do not wish to be embarrassed)
- Lack of passengers (presence of passengers makes drivers drive slower), except young males (more likely to speed with friends in the car)

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Target population – mobile phone users

- Naturally able to multi-task (i.e. carry out tasks using a mobile phone while driving) as teenagers have grown up with the technology
- Peers in the vehicle
- Situational e.g. 'making plans for the evening', 'boredom of driving alone in a vehicle'
- Positive consequences such as 'using time more effectively', 'receiving information e.g. directions, important news'
- Social approval
- Perceived less risk
- Negative consequences resulted in potentially less mobile phone use e.g. due to the risk of fines, lack of hands-free kit, demanding driving conditions (e.g. weather, changing lanes), risk of a crash, police presence and heavy traffic

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APPENDIX D FOCUS GROUP SESSION OUTLINE

WHAT WERE YOU THINKING (HIGH LEVEL) AND TEXTING SLOWS YOU DOWN Group 4

1. Welcome (5 mins) [5.30 pm/7.30 pm]

As participants arrive:

- welcome and introductions
- show them the table and nibbles
- offer chance to use toilets before the session starts.

2. Introduction and project background (1 min) [5.35 pm/7.35 pm]

- Thanks for coming
- About - reviewing mock-ups for two road safety advertisement concepts
- There will be TV, radio and print ads for each concept
- They are presented as storyboards to show what the ad will look like on TV or in the cinema, and an audio recording for the radio ad
- There's also a printed version that can be used on the back of buses or at bus stops
- Remember these are mock-ups and not final production quality
- I'll be asking you what you think of each ad and what can be improved
- For the NRMA-Road Safety Trust
- Whatever you say during the focus group is absolutely confidential
- I'm recording the session - take notes later - only the research team will have access to the recordings
- Names will not be included in our report or made available to the Trust
- Say what you really think and no-one will hold it against you
- Remember we are interested in all your opinions - there are no right or wrong answers
- Don't worry if your opinion is not the same as the next person or the group
- Important you tell us what's going through your head, even if it's not what the group has said
- I'll give everyone a chance to speak, so please remember to let everyone have a fair say
- Set number of questions - need to keep the conversation on track.

3. Icebreaker (3 min) [5.36 pm/7.36 pm]

Ok we'll get started. But very quickly before we do, let's go around the table so everyone can tell the group your name and when you first started driving solo. Perhaps...you.....would like to make a start?

4. Storyboards, mood boards, radio and print – introduction (1 min) [5.39 pm/7.39 pm]

I'm going to show you storylines for two different ads. Both ads will be produced in TV, radio and print versions.

The TV or cinema ad hasn't been filmed yet. It is depicted on a storyboard. I'll show it to you here on the screen, but you also have it in front of you on paper.

Just a quick word on storyboards – they are designed to depict the sequence of scenes and major changes of action or plot during the ad, and you will need to imagine the images or scenes presented here flowing one after each other as though it were a video or real ad. Each scene has some suggested dialogue as well as some scene setting to further explain what's happening. I'll read those out to you.

We'll look at the TV storyboard, then I'll ask you a set of questions, then we'll listen to the radio ad, then we'll talk about the mood of the ad, then we'll look at the printed version.

5. What Were You Thinking – High-level storyboard - takes 2 min to read out, then 1 min per each of the 11 questions (15 min) [5.40 pm/7.40 pm]

Now we'll look at the second storyline, What Were You Thinking – High-level Speeding (e.g. 20 km/h over the limit), starting with the storyboard.

- (a) What do you think this ad is about (probe if required – high-level speeding while driving can result in a crash, people killed, loss of loved ones etc.)
- (b) Do you think the behaviour of high-level speeding and the resulting inconveniences is realistic?
- (c) What do you think the message 'What were you thinking' means? (probe if necessary – that is slows down your entire life e.g. you're an idiot and should have thought about consequences)
- (d) Now we've discussed what it's about, I'm going to ask you whether you think the message in the ad is hard or easy to understand or somewhere in between. Please raise your hand if you think it's hard to understand / it's neither hard nor easy / easy to understand? (Complete vote form)
- (e) Now we've discussed this message *concept* 'What were you thinking', what do you like about it?
- (f) probe 'what else do you like about it'
- (g) What don't you like about the ad?
- (h) probe for more than one problem
- (i) What could be improved or changed?
- (j) I'm going to ask you whether the ad sparks your interest, doesn't spark your interest or if you don't care either way? Please put your hand up for does spark your interest / doesn't spark your interest / no opinion either way? (Complete vote form)
- (k) Do you think the ad would make you change your behaviour in relation to high-level speeding or at least consider it? I am going to give you three options - for yes / no / no opinion. Put your hand up for yes / no / no opinion. (Complete vote form)
- (l) probe into why/why not

6. Radio What Were You Thinking – High-level - takes 2 min to listen, then 1 min per each of the 7 questions (10 mins) [5.55 pm/7.55 pm]

I'm going to get you to listen to the radio ad for this storyline now. You can find the script for the ads in your pile.

- (a) I am going to ask you if the radio ad was hard to understand, easy or neither hard nor easy. Can I have a show of hands; do you think the radio version is hard to understand / easy to understand / neither hard nor easy? (Complete vote form)
- (b) I'm going to ask you whether the ad sparks your interest, doesn't spark your interest or if you don't care either way? Please put your hand up for does spark your interest / doesn't spark your interest / no opinion either way? (Complete vote form)
- (c) What do you like about this ad?
- (d) What don't you like?
- (e) What could be improved or changed?
- (f) Do you think the ad would make you change your behaviour in relation to high-level speeding or at least consider it? (Complete vote form)
- (g) Which version is more likely to make you change your behaviour – the video version for TV and cinema, or the radio version? (Complete vote form)

7. What Were You Thinking - High-level mood board – takes 1.5 min to show on computer (5 mins) [6.05 pm/8.05 pm]

Firstly a quick background to mood boards - they are used to show you the mood or style that could be used in the TV ad. On the mood board you will see pictures, words and colours. These aren't designed to tell a story in order, rather they give you an idea for images, colours, patterns and design elements of the ad.

For this ad I only have a serious mood board, later we'll look at a fun/exciting mood board.

Show serious mood board (hardcopy first followed by video version):

- duller colours – more black and white
 - solemn feel
 - matter of fact method
 - static, stable shots, nothing fancy
 - serious music
 - wider shots
 - fast driving, many consequences – offences, injury, devastating, lives tarnished, hard to live with yourself.
- (a) Would the style of serious mood board make the TV and radio ads more familiar to you and easier to watch?
 - (b) How does the serious mood board make you feel?

- (c) How do you feel about this serious style ad?
- (d) probe into why/why not
- (e) I'm going to ask if you like this mood board for this storyline of ad. Give me a show of hands on who likes the serious mood and who doesn't or no opinion either way?
(Complete vote form)

8. Print ad (5 mins) [6.10 pm/8.10 pm]

Now look at the What Were You Thinking – High-level Speeding print ad.

- (a) Again I need a show of hands in relation to how interested you are in this ad..... How many people are interested in it, not interested or neither interested or disinterested?
(Complete vote form)
- (b) Explore the why/why nots.
- (c) What improvements can you suggest?
- (d) Would it work without the TV and/or radio or would it have to be used in conjunction with these?

9. A Quick Text Can Slow You Down - takes 2 min to read out, then 1 min per each of the 11 questions (15 min) [6.15 pm/8.15 pm]

This storyboard is called A Quick Text Can Slow You Down. It's on top of your pile, and here it is on screen. This ad would be shown on TV or in cinemas.

- (a) What do you think this ad is about? (probe if required - texting while driving can result in a crash which in turn results in injury/hospital stay and you should turn your phone off when driving)
- (b) Do you think the way the person reads a text and then the crash result is realistic?
- (c) What do you think the message 'A quick text can slow you down' means? (probe if necessary – that it slows down your entire life e.g. not going to get a date)
- (d) Now we've discussed what it's about, I'm going to ask you whether you think the message in the ad is hard or easy to understand or somewhere in between. Please raise your hand if you think it's hard to understand / it's neither hard nor easy / easy to understand? (Complete vote form)
- (e) Now we've discussed this message concept A Quick Text Can Slow You Down, what do you like about it?
- (f) probe 'what else do you like about it'
- (g) What don't you like about the ad?
- (h) probe for more than one problem
- (i) What could be improved or changed?

- (j) I'm going to ask you whether the ad sparks your interest, doesn't spark your interest or if you don't care either way? Please put your hand up for does spark your interest / doesn't spark your interest / no opinion either way? (Complete vote form)
- (k) Do you think the ad would make you change your behaviour in relation to reading a text while driving or at least consider it? I am going to give you three options - for yes / no / no opinion. Put your hand up for yes / no / no opinion. Probe into why/why not. (Complete vote form)

10. Radio – A Quick Text Can Slow You Down - takes 1 min to listen, then 1 min per each of the 7 questions (10 mins) [6.30 pm/8.30 pm]

Now we'll listen to the radio ad for this storyline.

- (a) I am going to ask you if the radio ad was hard to understand, easy or neither hard nor easy. Can I have a show of hands'; do you think the radio version is hard to understand / easy to understand / neither hard nor easy? (Complete vote form)
- (b) I'm going to ask you whether the ad sparks your interest, doesn't spark your interest or if you don't care either way? Please put your hand up for does spark your interest / doesn't spark your interest / no opinion either way? (Complete vote form)
- (c) What do you like about this ad?
- (d) What don't you like?
- (e) What could be improved or changed?
- (f) Do you think the ad would make you change your behaviour in relation to texting while driving or at least consider it? (Complete vote form)
- (g) Which version is more likely to make you change your behaviour – the video version for TV and cinema, or the radio version? (Complete vote form)

11. A Quick Text Can Slow You Down mood boards – takes 1.5 min to show on computer, (5 mins) [6.40 pm/8.40 pm]

Now to the two mood boards. Please think about how each makes you feel, as I go through them, the exciting one first.

Show exciting mood board (hardcopy first followed by video version). You can see:

- bright, colourful setting
- upbeat/punchy music
- close-up shots
- iPhone fonts
- having fun, something always to do, social life is important, just have a quick look, then bang - end up crashing, life is slower.

Show serious mood board (hardcopy first followed by video version). You can see:

- duller colours – more black and white
- solemn feel

- matter of fact method
 - static, stable shots, nothing fancy
 - serious music
 - wider shots
 - everyday driving, consequences, conflict.
- (a) Would the style of (exciting/serious) mood board make the TV (and radio) ad more familiar to you and easier to watch/listen to?
 - (b) How does the exciting mood board make you feel?
 - (c) How does the serious mood board make you feel?
 - (d) How do you feel about serious style ads?
 - (e) probe into why/why not
 - (f) I am going to ask you which one you like best. Give me a show of hands on who likes the exciting mood and now who likes the serious mood for this ad? (Complete vote form)

12. Print ad (5 mins) [6.45 pm/8.45 pm]

Now look at the A Quick Text Can Slow You Down print ad.

- (a) Again I need a show of hands in relation to how interested you are in this ad..... How many people are interested in it, not interested or neither interested or disinterested? (Complete vote form)
- (b) Explore the why/why notes.
- (c) What improvements can you suggest?
- (d) Would it work without the TV and/or radio or would it have to used in conjunction with these?

13. Favourite TV and radio ads (2 mins) [6.50 pm/8.50 pm] ONLY IF CAN FIT IN!!

Now that you have seen both storylines – A Quick Text Slows You Down and What Were You Thinking – High-level Speeding – which one do you think will be more effective at making drivers think about driving safely?

So who prefers:

- (a) What Were You Thinking - High-level Speeding
- (b) A Quick Text Can Slow You Down.

(Complete vote form)

14. Close

You've done really well.....and your responses will be really helpful to our research.....thanks again for coming. Before leaving don't forget to get your \$60!! and sign that you have received it.

APPENDIX E FOCUS GROUP SCREENING TOOL

Age:

Gender (m/f):

Years on probationary licence:

Years fully licensed:

Years driving:

Average weekday driving hours:

Average weekend driving hours:

Do you drive? (pick one):

- daily
- weekly
- monthly
- less often than above

Do you drive in the city? (pick one):

- daily
- weekly
- monthly
- less often than above

Do you drive in the country? (pick one):

- daily
- weekly
- monthly
- less often than above

Do you use a mobile phone when driving (either texting or hand-held use)? (pick one):

- daily
- weekly
- monthly
- less often than above

Do you 'low-level' speed (around 10 km/h over the limit)? (pick one):

- daily
- weekly
- monthly
- less often than above

Do you 'high-level' speed (20 km/h or more over the limit)? (pick one):

- daily
- weekly
- monthly
- less often than above

APPENDIX F INFORMATION FROM ACT TAMS ON ROAD SAFETY ADVERTISING

The interview with the ACT TAMS staff member revealed:

- The department is working with ACT Police to coordinate enforcement and campaigns.
- Police run radio at same time as enforcement – complementary media, the Police and ACT TAMS may make advertisements together – still being considered.
- The main areas for consideration are drink driving, speed, distraction (mobile phones) and seat belts.
- With the distraction (mobile phone advertisement) only a girl is depicted in the advertisement; the department would like to target males – as overall males have little interest in advertising and compliance.
- Radio works very well.
- The radio and print material for the 40 km/h speed campaign has gone very well.
- Branding – only use the ACT Government logo; sometimes Regional Council logos and NSW Police logo are used.
- Advertisements tend to be 30 seconds in length – for both radio and television – do not want longer than this due to cost:
 - \$110 for drive time on FM radio for 30 second advertisement, random time is \$90 for 30 seconds; would run over three days, e.g. beginning of each school term – 27 advertisements run for the 40 km/h campaign over the three days cost \$2670
 - an ad in Saturday paper costs \$2500.
- People need to see an advertisement 16 times for it to ‘sink in’ apparently.
- Television advertisements cost \$10,000 to show on one station for 4 weeks. It gets shown 25 times on average; television channels offer special deals sometimes so prices vary. However, for the HD channels it costs around \$2500 for the same amount of coverage – very cheap for same exposure, therefore can be excellent value, e.g. great on the sport channel where the ‘very resistive’ males are most likely watching.
- Bus-back advertising is very good value – a few dollars a day – it is bought via a block of time – the advertising is an actual sticker (paid separately to the advertising including its artwork) – six buses, \$8000, 26 weeks – back and sides of the bus have the advertisement. (Note there are no trains or trams in ACT – bus primary public transport).
- Note do not want to put ads on taxis as they are driven badly.
- Need to consider whether to use female voice for males or use interplay of male and female, and does female lecturing work? The department is not sure about this and has not done research – but its research concluded use multiple voices.
- The department has never tested materials via focus groups, as no time or money.
- School networks are sent print artwork and they can put it in their newsletters, but this is not coordinated at the moment.
- Concerning the look and feel of advertisements – the department is using white and yellow lettering, especially for print media but they are not committed to this look and feel.
- There is no real style for radio and television advertisements, just the branding of the ACT Government on end of the ad.
- Overall the focus should be on a little bit of print, with main focus on radio as these are less costly.

APPENDIX G REALISM, LIKES, DISLIKES AND CHANGES/IMPROVEMENTS – FOCUS GROUP RESULTS

G.1 A Quick Text Can Slow You Down

G.1.1 Television

Realism

Most of the comments received indicated the advertisement was not realistic:

I don't think so. I text all the time. It's really extreme. I don't know anyone who has ended up in hospital from reading a text. I'm not going to turn my phone off while I am driving. It's a bit out there. Running into the back of someone maybe. I have heard of that happening looking at a text but maybe not being hospitalised.

There is no way in the world I would ever think I would have a car crash driving like that, texting like that, talking like that on my phone. If one of my girlfriends was in hospital because she had a car accident while she was texting it sort of wouldn't comprehend to me that...it wouldn't connect.

I think it's unrealistic that the friend [told her off]...I actually think the most unrealistic thing for me is the sorry can't make dinner for awhile text. She is in hospital and actually sending the message back. I do have friends who frown upon me texting while driving because they have had friends crash.

If I was at hospital I can't believe my friends would be like oh I can't believe that happened.

I don't think any friend my age would be critical of me texting. They would be I have done it too, that's such a poor...[lots of agreement on this point]

I think they might think it but I don't think they would ever say it to you while you're in there in a hospital bed.

It's kind of the scare tactic goes too far.

If the ad was to stay exactly as it is, it kind of just takes it too far.

There were a few comments indicating the advertisement was realistic, and one comment explained why this was so:

Yes definitely. I have had a couple of car accidents and it was just because I was easily distracted. I was reaching for food in the passenger seat. Really stupid stuff. I am really aware of that how easy it is, literally. When you look where your eyes go.

Likes

Participants indicated they liked the following aspects of the advertisement:

- local Canberra scenes
 - I like that it uses...it looks like Canberra. It is isn't it?
 - I like that it uses our local area. It's much more realistic. I think that's a really good idea.

- everyday driving condition with no obvious dangers
 - I like that its everyday driving conditions. A lot of the time...you're always more vigilant when it's heavy rain or dark. But normal driving, heading off to wherever.
 - I like the fact there seems to be no dangers on the road before she makes the text. So it's implying even though you might take a quick glance off there is no cars within 100 metres so I can quickly do this, stuff can change in that time.
 - People are not going to text while it's harder driving. They're always going to do it when they think they can so it's driving that message home.

- age of the driver
 - I think she is the right age and that's good.
 - I actually like the steering wheel with the thing on it because it makes it look like it's a younger person's car. It kind of looks a bit more than the first one.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- frame 7 – visit from friend
 - I don't know if I like the second last scene with the visitor. I can't imagine my friends even if they were in the car, I don't think they would ever make those comments.
 - I think it definitely encompasses unsympathetic, very critical, kind of bitchy.
 - It's what a parent would say.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- Frame 1 – age of driver
 - ensure the age of the driver is young
 - Actually I think use a young girl. She doesn't look too young like she just got her licence. She looks like she is our age.

 - ensure the music used is modern and use an iPhone
 - They're playing music on the radio. So obviously they would make sure it's something modern. Make sure that was an iPhone or something.

- Frame 3 – driver reading a text message
 - ensure the phone is not near the driver’s face

I think recently with police just with it right up to her face, no. You don’t want them to see it. It’s an extra distraction because it’s in your face and...

 - change the role of the passenger e.g. so she is injured, or remove the passenger

It’s funny in the third picture there is a friend sitting there next to you and she wouldn’t pass the phone over. I think she would have to be driving alone because generally you would give the phone to your friend. *[Four other similar comments were made on this point]*

Maybe the friend in the car should be out of it because when a friend is in the car our behaviour is different.

Or if you had a friend there you would injure your friend.

And because of the empathy aspect perhaps we’re more critical in the car, maybe that friend could be critical and be you’re driving is going a bit crazy. If the person is texting really easily and watching the road you feel much more comfortable than someone who is looking down or entering a roundabout or you’re in the car with them and they’re swerving a little bit.

I think it would be good if she was incorporated into the story line because then there is another message as to stop your friend’s texting as well. Rather than stop yourself texting but stop your friend’s texting while they’re driving you. Otherwise as Glenn says she is not relevant to the story if you don’t find out what’s happening to her. So you might lose her. If we kept her I think there might need to be two messages.

She kind of looks like she doesn’t have a seatbelt on either.

- Frame 4 – screen cuts to black
 - ensure the scenario shows or indicates how the crash happened

I think they need like an obstacle though. What is she going to hit?

So there has to be a road where someone might pull in, to the side slightly. Or a bicycle path or something.

- Frame 5 – injured driver
 - increase the level of injury to the driver

I think with her texting when she is in hospital it makes it more light hearted. I think you need to show her more injured in the sense rather than reaching for her phone straight away.

The girl doesn’t seem to be too beat up from the whole incident. In hospital bed bruised and cuts on her face. Message: texting can be mildly inconvenient. If she is lying there and got a neck brace on or she has broken her leg or something the results seem much more significant. Not necessarily realistic because it can happen either way. It just seems there is a more substantial consequence if she has a more tangible injury.

- Frame 6 – driver sends text ‘can’t make dinner for a while’
 - change the text message wording

Something relevant to the text. Something she wanted to do, she can't do.
Talking about ice skating next week then a broken leg, I can't for awhile.

- Frame 7 – friend visits and tells off her friend for texting while driving
 - change the comment from the friend

It's realistic up to the point of the friend being critical. You're not going to be critical of someone who is almost dead. And because of the empathy aspect perhaps we're more critical in the car, maybe that friend could be critical and be you're driving is going a bit crazy. If the person is texting really easily and watching the road you feel much more comfortable than someone who is looking down or entering a roundabout or you're in the car with them and they're swerving a little bit. *[Two more comments similar to this point]*

The whole ad, the girl being mean to her friend that's bad

It's not like smoking where there is peer pressure not to do it because no one else around you does it. Everyone around you does it and understands that you do it.

[Change the comment to] Or even like I can't believe a text caused this or something.

They would just be that sucks.

They might say something like we've all learnt a lesson. I would be inclined to think that every time I picked up the phone if a friend had an accident.

Something better would be the girl just walk up with disappointment. Just not saying anything, like giving up.

Or she could be shaking her head. Just a simple shake of the head with a sad look. Just to show the impact of the friend thinking it without actually telling her what she actually knows.

I guess I think she shouldn't say anything at all. The message is pretty clear without having someone say it.

- Frame 8 – slogan
 - change ‘turn phones off when driving’ to ‘don’t answer phones when driving’ or similar (many participants made comment on this issue)

I don't think anyone switches their phone off, ever. I am not going to hop in the car and turn my phone off and flick it back on. I would never do that. You could just be don't answer your phone while driving.

But I think turn the phone off just reduces the entire impact. That distracts you, it makes you go what, turn your phone off?

I am not going to turn my phone off just driving down the shops or going to work in the morning. I don't think I ever turn my phone off. I wouldn't. Even when I sleep I don't turn it off.

I think that's more of the message, just pull over. That is I think more likely people are going to do. But I don't think many young people at all would switch their phone off while driving.

Yes turn it to silent and leave your phone on while driving.

- consider cutting back the length of the advertisement

You could even just end it. Get rid of that one [*visit from friend*] and end it with sorry I can't make dinner for a while.

I think quite a bit of the ad is superfluous. I think if you cut the whole bottom bit out. Just she is texting, crashing.

I think the hospital scene is worse case scenario. It's kind of going too far because you would go it would never happen to me. Whereas if you did just leave it at the screeching scene then it would be up to your imagination and it could be anything wider. [*Five others agreed with this comment*]

Yes it's realistic up till then. You would actually get something out of it if you stopped at the black screen but once you get to the hospital people would just tune out I reckon, it won't happen to me.

I just think a really powerful end to the ad is the last text. Sorry I can't make it to dinner for awhile. End it with the beeping of the text.

- consider using statistics concerning the crash risk of texting

I am sure there is stats on how many accidents are caused during texting as opposed to calling. Maybe to myself I would think it would be so unlikely. But that would complicate the ad but I think if I knew there was a 50% [*chance of crashing*]...

If it's a higher statistic yes.

It's got to be an effective one.

You could even do a quick few lines instead of this text and perhaps the statistic afterwards. Josephine was 18, now she is a paraplegic.

Yes one in so and so how many who text while driving end up.....

G.1.2 Radio

Likes

Participants indicated they liked the following aspects of the advertisement:

- the whole advertisement generally

I still liked that a quick text can slow you down. I think on radio it will have a greater impact. If you're listening to the radio while you're driving.

- the crash

Anything that has the sound of a crash you usually listen to. You are what the hell is that about.

Dislikes

Participants generally felt the advertisement was not realistic:

I had to stop myself from laughing.

Same.

People don't talk like that.

They sound like they're in their late 30's as well.

It's not really how people talk.

A little bit too dramatic.

I liked the start of it but after it went downhill.

I didn't really like it. After the crash I lost interest.

It just doesn't sound real after the crash.

Just too fake I would say.

Pretty much the dialogue seemed contrived and scripted. It's not the sort of thing you would say after a major accident. Oh no that guy doesn't want to see me anymore or something.

Participants indicated they disliked the following aspects of the advertisement:

- age of people in the advertisement

They sounded older.

Yes they sounded like they were in their 30's instead of 18 to 20.

- the cause of the crash

It sounded like the accident was more caused by them fighting over the phone than her texting.

- the boyfriend/date not wanting to date the driver (near the end of advertisement)

I didn't like the boyfriend thing. The 'oh he is not going to like me now' and 'I am so excited about getting a text message from him'...I didn't like that.

They're just trying to play on the stereotypical young girl, people don't like that. People like that are kind of annoying. It could be something else.

Pretty much the dialogue seemed contrived and scripted. It's not the sort of thing you would say after a major accident. Oh no that guy doesn't want to see me anymore or something....

Particularly didn't like the, oh he is not going to like me now. Why would you be thinking about that when you've just been hospitalised?

- friend's disapproval (near the end of advertisement)

I didn't like the part again where the friend says I can't believe you were texting while driving. Yes it's just not realistic at all. She might have been saying it to another friend. If she was saying it to another friend but that's hard to convey in a radio message. I would probably say it to other friends but not to the person in hospital. *[A few other comments similar to this one were received from participants]*

- length

Again it's a case of the first one where I just don't think they need to go as far as they're going. It would be fine to stop at the crash. We get that there is a crash, it's bad. And the accent those girls have, what should be serious became funny which is not what you want. *[Participants agreed on this comment]*

Then it just lost it at the end and was way too long.

- tone

It was borderline. Some bits were just so corny and funny.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- tone

- at the start of the advertisement change to be less scripted

I think the start when they were talking about taking the quick text. That sounded very scripted. It didn't sound off the cuff where she answered oh no I will just take a quick text, it will be fine...there is no traffic. It sounded really scripted. It should maybe be shorter and more to the point. It will be all right.

- Change the sound of the voices

Different speech.

It's not natural.

Just normal talking *[is needed]*. You think they're acting too much.

- role of the passenger

- change the script on how the passenger is involved with the phone

The thing of having a friend there. Wouldn't a friend just pick it up and say he has just texted you.

An alternative dialogue could be something like you hear the phone go off and do you want me to check that for you, no it's alright I've got it. I will just look at it quickly and then bang.

I think it would be much more realistic to say hey you've got a message, do you want me to check it for you. No that's right, hand it over and then to have the friend say do you want me to grab the wheel...I don't know something like that. Your driving is now erratic.

- the crash

- include specific crash-related sounds

Maybe the screeching with the tyres. That crash part could be more...*[severe]* that's the main point, the crash. Make it obvious, make it really bad.

Could have a siren in the background.

- include a delay before the crash

I think the crash happened way too quickly after she picked up the phone. Maybe a slight delay or crash. It does seem a little bit unrealistic.

With the delay it's hard to get the delay across on radio because they're doing it in a pretty constant sound. Just the dialogue was the main concern.

Just have the sound of texting.

Or if you need to put a delay in she could say out loud what she is typing. Just as a bit of a filler.

-
- change words 'what do you think?' after driver asked if she was alright

The first thing I didn't like was when she said are you all right and she said 'what do you think?'. You wouldn't say that, you would be oh my god.

 - change the script regarding the driver missing her date

Definitely the last comment about the guys never going to want to see me now. If I had a girlfriend that had just been in a car crash and I was a passenger and that was one of the first things she said.....I would be dirty. I just think that comment would be really frustrating.

 - peer disapproval
 - change wording so it is a less disapproving tone

I don't like I can't believe you were texting in the first place. You wouldn't say that. You would say I can't believe you were texting not in the first place. Or you should've listened to me. *[Other participants made similar comments]*

 - change the driver's slow, staggered voice

I don't know at the end she is speaking real slow like she has brain damage or something. Yes I don't like it.

It just doesn't make sense.

 - concluding slogan
 - insert the word please

I always think it's more powerful when they say please. Please don't use your phone while you're driving rather than don't use your phone while you're driving. *[All of the focus group agreed with this point]*

Guilts you into it a bit.

 - reduce the length of the advertisement

Actually just the crash and just cut to the ending. You know you've done it wrong. They don't need to tell you what were you doing, you were texting.

Kind of have the loud crash and then the hospital. That would be enough.

Radio ads are typically very short. You could have something where she has the keep your eyes on the road line in the first half of the ad where she could be raising her voice because the passenger can see what's happening much quicker and then the crash. So you've got the emotional tone of voice.
-

G.1.3 *Print*

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- the slogan ‘turn phones off when driving’
 - I don’t like the last line. Turn your phone off when driving. I’m not going to do it even if they tell me to.
 - But you’re still not going to turn your phone off.

- lack of engagement
 - It’s a bit boring.
 - Yes the same problem. It’s not especially engaging.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- use a picture of a crash
 - You could even have a car prang, the image.
 - It doesn’t have to be a totally annihilated car but one like that where the front of it is pretty screwed up. You think someone mightn’t have died but it’s a pretty bad prang.
 - Or you could have a crash and then the paramedics with an iPhone on the ground still going off.
 - Maybe a text and an arm on the road. Not on the road. You know what I mean, a text and an accident.
 - The car upside down.
 - Yes with the arm hanging out and the text on it.
 - I would respond better there to an image that you can see as though it’s been taken from the back seat of the car. You can see the person is driving, they’re carrying their phone and they’re veering on to the wrong side of the road with oncoming traffic. If you were looking at a picture like that you would be oh... as opposed to seeing a person just texting. It’s unclear what’s going on around her in this one I think.
 - I think that’s really good. Having something from behind her head showing her texting and that the car is veering off.
 - Hit a semi trailer or something.

- change the slogan words ‘turn phones off when driving’ to ‘put phones on silent’ or similar
 - They need a new line. I can get they need a closing line to get you to action somehow. But you could have a quick text can slow you down don’t read your phones while driving. Something like that. More the call to action is just don’t read your phone while driving. You don’t have to put it on silent or turn it off to do that. You just have to place it in the console and ignore the noise. You have lots of other music playing and often you don’t even hear your phone.
 - It should be ignore your phone while driving. Like put it on silent whenever you get in the car.

- other improvements

Like I was saying before change the punch line to something much shorter. Something with two words then people will catch their attention more.

There's a need to be two pictures I think for this one. If someone is injured you don't know why they're injured. If someone is texting you don't know if they got injured later on or...

You need a set up and the consequences of it. This ad might mean she had to pull over to send it before she had to start driving again. You really need to show texting and then crashing. Something to show what happened, what can happen if you do this.

G.2 What Were You Thinking – Low-level Speeding

G.2.1 Television

Realism

Most of the comments received indicated the advertisement was not realistic:

Sort of [*depicts low-level speeding*]. Low-level speeding offences don't deduct many points off your licence.

I think the consequences are a bit overdone. It's not in check with reality.

You have to be speeding a lot to lose your licence wouldn't you.

I think the consequences part is making it seem a lot higher than it actually is because it's not a small fine and penalty that you would get from a minor infringement. It's like you've lost your licence, you're friend is not going I want to talk to you, it's a bit extreme.

It's not realistic enough.

It sort of loses its effect because of that. It loses credibility.

Likes

Participants indicated they liked the following aspects of the advertisement:

- speed camera

I like the speed camera as well. You see the flash and there is also that anxiety about are you getting the fine...crap, crap, crap.

The camera flashing is a good point. Snap, got you.

- Monetary fine scene

The traffic offence thing is one too. Money drives so much. If you drive through a red light and the flash goes off you don't think oh my god I could've killed someone you think damn it there is a fine coming. But I think that's good. Maybe more of a focus on the actual penalty rate.

- frame 6 - bus stop scene

I think the bus is a good concept. If you lose your licence you have to catch the bus which everyone hates.

- Slogan

I like the constant reminder what were you thinking. *[A number of similar comments were made]*

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- frame 4 - loss of licence

But you won't lose your licence if you're 4 to 5k's over. You lose your licence if you're 45k's over and drinking. They don't take your licence straight away either. My friends haven't lost their licence for low-level speeding.

- frame 5 – peer disapproval

I don't think you need disapproval. Not for low-level speeding.

10k's over your friends aren't going to disapprove. They're just going to go you were unlucky.

- slogan

I don't like the slogan on this one. When I am speeding I am often speeding because I am not looking at the speedometer and I don't realise I am speeding. So what was I thinking I am I wasn't speeding on purpose, I wasn't thinking.

- number of messages

The speedo, you've got roundabout sign, speed camera, traffic offence. It's just too much. I don't know what I am looking at.

There are just too many messages.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- frame 2 - roundabout
 - rework the frame

Roundabout is bad. Scrap it. You just need a normal intersection. It doesn't make sense. No one has cameras at a roundabout.

I don't know if I like the what were you thinking and then the roundabout. I don't know about that. I don't think I have ever seen that sign. Maybe if has a different sign. I would look more at the signs than what were you thinking.

- frame 3 – speed camera
 - change to a policeman/speed van

I liked your comment before about people being scared of police. So change it to a policeman standing there rather than a speed camera.

And focus more on the police, being caught. You're never going to get away with it, no matter what.

I think I would more though if it was a policeman. It would definitely make me think more rather than a speed camera. In Canberra you know where they all are.

Or being pulled over by the police. The speed camera like you kind of know it's coming. You're driving along and you see a police it's like oh. *[A number of similar comments were received]*

A speed van or something like that. *[A number of similar comments were received]*

- frame 4 – loss of licence

- indicate that the driver is a P plater

And that would make more sense if the driver was a P plater because then they're the only people who are going to lose their licence for doing 10k's over.

- provide information on how the fines have resulted in licence loss

The only disincentive for speeding is the fine. So you either make it there is a stack of fines or I don't know...even say here is a brand new TV. This is what you could've bought instead of paying off all your fines. Think about it.

Maybe if it showed how much you had to pay or more points. Because I to be honest wouldn't have a clue if I got caught speeding what would happen. I don't know how much I would get fined. I don't know how many points I would lose. Something like that would be helpful to people to know that it's actually serious.

- frame 5 - peer disapproval

- rework the frame

I don't like the mate one. I think that's dumb. How many people here would have a mate, 5k's over *[say that]*. That's probably the worst part of the story board the rest wasn't too bad.

If you want to have it, you've lost your licence you should link it to something else rather than your best friend just ditching you. You should do it like that was the whole reason you were speeding from the very start and now you can't do that anymore. So driving your girlfriend to the movies or something like that.

...but I don't think the peer pressure really fits into the whole scenario. I think you could replace that with something else. The other side is how you affect other people if you were responsible for hurting somebody else. That would be the other thing motivated by it. And that shows the reasons why they actually have penalties. The speed limit is there for a reason.

I like the frame but instead of seeing more of turning your back away. If it's more everyone saying...your friends laughing at you. Like pointing and laughing at you. Like a humiliation.

-
- frame 6 - bus stop
 - consider a revised scenario

I think the bus stop thing could be a bit comedic. It could actually end up being kind of funny if it wasn't done properly.

Should be something a bit more nagging like you're trying to get to your job 5 minutes early or something and it's saying he has to catch the bus which is putting him in an even more disadvantage. At the moment he has to catch the bus and just pointing out how bad the bus system is.

 - consider reworking the music

The slow music I think that gives a slow feeling to it and people might get bored watching it.

Maybe fast music, you're rushing, rushing and then in that moment swap the music to something really slow to make people stop and think.

 - consider changing the slogan

Maybe get rid of what are you thinking. Low-level speeding you're not thinking about speeding.

I agree. I don't speed on purpose but I do low-level speeding because I am not concentrating.

Maybe stick to the limit not stick to the speed limit. It's too speedy. What were you thinking, stick to the speed. It's too much. I think just stick to the limit.

 - highlight that the advertisement is about low-level speeding

It [*that it's about low-level speeding*] probably needs it to be highlighted more.

With a speed sign.

They need to have a message about low-level speeding. Like every k over counts or something like that.

Yes. Like 5k's over the impact is still big.

I think it's every k over counts that kind of thing is the message they're trying to get.

 - consider using statistics

Maybe when I am low-level speeding it's because I am running a little bit late but I always tell myself going 2 or 3k's over the speed limit isn't really going to get me there any faster. Because you get caught at traffic lights and all the traffic. It's pointless.

Maybe show statistics [*on how speeding doesn't get you there faster*].

Or 5k's faster doesn't equal 5 minutes faster.

 - other general suggestions
 - provide the reason for speeding

You should perhaps be given a reason why the person is speeding and in the end it was making it even less fast. To go that extra 5 or 10 km over.
-

Maybe a late for work and then a picture of the road traffic offence sort of thing, you would be gutted. It's hard to do. People think 10k's over the speed limit. It's almost worth the risk. When you think about it the risk of getting that little fine it's almost worth it. When these come up it doesn't really change your mind because you're already taking in the risks of what could happen. You've weighed it up and you're obviously speeding anyway. I think it needs to address it differently.

It needs to have a reason why not to do it. What we're saying *[is]* the risk would be worth it for low-level speeding. The risk is justified. Maybe at the ending it could have showing that because that person is going so much faster they couldn't stop in time to brake and not hit someone. So maybe a ball bounces onto the road and a kid walks out. Had they been going an extra 5 or 10k's slower it would've been that much extra distance that...

-
- show more extreme consequences of speeding

I know it's really cliché but I am going to suggest it anyway because it seems to work. You show a little girl on the TV and then you put up what were you thinking, unless you don't have a heart. That sinks in every time.

Or the killed your mate one, that's not too bad. It's pretty cliché.

I personally think the act it out scene loses its effect. I will get so much more out of it if I know there will be issues but if it showed pictures of a scene, of a real life, of an accident. It would have a huge impact.

G.2.2 Radio

Likes

Participants indicated they liked the following aspects of the advertisement:

- commentator

The commentator, his tone of voice was very...He got my attention and then the other voices didn't.

I liked the commentator but as you said the female just put me off.

- particular dialogue components

You didn't think about the speed camera over the hill. I liked that.

I liked the different options. It was like you didn't think about that or that. It's all possible. You're likely to get caught by something.

I think the consequences would definitely make me think more. Think, plan.

I liked the opening. It sort of set what they were trying to get at. But I did like the policeman up the road and the speed camera at the corner. I liked the list of these are all things.

The authority with the police boy...it kind of worked for me. I liked the set up, sitting in the car, I know these roads. I will go a little bit faster. Then you didn't think about the...

I really relate to it, no one else is around, king of the road.

Yes I was sitting there going that's me.

Yes. I like the...you think you're a good driver. Absolutely the majority of people think they're a good driver. No matter how many car accidents they've had, that they've caused. They think they're amazing.

And the policeman talking, did you know how fast you were going.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- dialogue concerning 'friends trust'

The only thing I didn't like was the friend bit and right at the end...

As soon as the friend came on, oh no....it was like over dramatised.

I liked the 10 minutes late isn't going to matter. But I didn't like the...the friend. I didn't like being told to get in the car 5 minutes earlier because I try but it's not going to happen.

I don't think you need the friend though. It's overdone. It's corny. In all the advertising I see I feel like my friends would be like your fault...that's all I hear.

- age of the voice

Once again he sounded much older than the people they're trying to pull over.

I think he sounded like a dad.

Yes [*voice is old*]. And a bit bogansish again. King of the road. Unless you meant someone who talks like that.

- length (many comments were received on this issue)

I have a short attention span. That went for ages.

I think it was a bit too much information towards the end. There were all these different things happening.

It was painful. It was just too busy.

- camera flash

I didn't like the camera flash. It loses its effect without a picture I think. I'd prefer the police siren. Me too. The police siren would get your attention much more. The speed cameras they're actually holding them in the car, they're real time. They're not actually [*making flashing sound*].

Do they find when you're listening to music with sirens or anything in it, you look around straight away. That's why I think the siren is really good. Sirens always get my attention.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- cut back the advertisement length (many comments were received on this issue)

I think you could literally make it a 10 second ad. You can factor in that car, you can factor in sitting with your mates and 10 minutes later it's still too much. But you could still keep it social. The opening part was quite good.

You might split it into two different ads. That much information you could almost chop half the story and make two separate ads from the information you're given.

I think it just needs to be shorter and more concise. Just bang, it all hits you.

- changes to particular sounds/voices

I think you just need to...sometimes you don't need to do sound and animation as well. One will do. So when I hear the siren or the think click, you know what's happened.

They should play the police siren on the radio.

Even if it's an ambulance siren. Everyone would slow right down, it's just an ad.

I think you just need the voice and all the sound effects. I don't think you need to have all the characters in there as well. If you've been speeding and get a ticket you're not going to be oh, no if you knew you did it.

G.2.3 *Print*

Likes

Participants indicated they liked the following aspects of the advertisement:

- picture of fine

I prefer this to all of them because it's true.

I like the focus on the monetary value because that's what you associate low-level speeding with, not death or injury.

Dislikes

Only one participant indicated a dislike of the picture:

I don't like it only because everybody knows you're going to get a speeding ticket when you speed and that's just what this is saying.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- picture of offence notice

- needs to be an ACT notice with the correct fine level

They need to fix that. And make it an ACT one because it looks like a NSW one.

I don't know about you guys but I have had a low level traffic infringement before and it is not 3 demerit points and not \$270, it seems like it's very high.

- needs to be less busy and clearer, showing demerit points for loss of licence

It's too much to read that ad. If it's for a billboard where you drive past it you would never take that much information in. It would need something that's a clear consequence of your actions. Whether it be something traffic or you're going to lose your licence. It needs to be really clear.

They do add up because you only get your new demerit points every 3 years. Being reminded of that might help as well. You only get refreshed every 3 years.

I think if you had the how far you were doing *[over the limit]* to realise the significance and the monetary penalty.

Having a couple of them laid out. Because often I suppose if you're low-level speeding you've got to be reminded this might happen once and oh, it will hit me. If it happens to you a couple of times you will start to go oh god this is a massive problem.

I don't think the loss of licence is clear enough. It's just like another fine.

I think if it was clearer they lost their licence. The speeding thing. Let's be honest most people don't care about the fine that much they want to be able to drive. Losing your licence is a much bigger deal than getting a fine. If you got a fine you would be annoyed for a little while but if you lost your licence you would be annoyed for a lot longer than a little while.

Honestly that would be the first thing I would look at. If I was caught speeding I would think more about the points than the actual fine. I wouldn't worry about how much I had to pay. I would worry about how many points I would've lost and what that would leave me with.

Maybe you should cut off the bottom after the notification of loss of licence. Then just have the demerit points up the top.

You know how you can have things blurry. Like everything could be blurry and show the demerit point, 3 demerit points, penalty due. Because if this was on a bus stop and I was driving past I am not going to have a chance to look at everything. So it really depends on where it was and I don't read the newspaper.

-
- consider changing the picture to a licence cut in half

I don't like how it has the possibility of some simple ads you've lost your licence, like a cut up licence. *[Most of one focus group liked this]*

What you could do is like have your licence with a pair of scissors in the middle. That's quick and easy, you can get that one on a billboard rather than all the information you need to read of a ticket.

-
- change the slogan

Catchier. The slogan. Like speeding, we will get you.

The only thing I would change I don't think you need to have the speeding at the top. I think if you had What Were You Thinking, keep it simple.

-
- change the picture to a crash

Maybe if it just showed a car that clearly had a nasty crash. I think something shocking is more effective for people these days. *[Five other participants agreed]*

G.3 What Were You Thinking – High-level Speeding

G.3.1 Television

Realism

A number of participants indicated the advertisement was realistic:

Yes this one is much more realistic than the other one [WWYT – low-level speeding]. I know I would feel horrible if I had hurt someone else from speeding. To think you could do that to yourself or your family. If you hurt yourself....[doesn't matter as much]

Yes substantially more realistic than the other one [WWYT – low-level speeding] I reckon.

Yes [I think it's realistic]. You see people speeding all the time you just think you're an idiot but you do the exact same thing. You think it's a realistic scenario but still in the back of your head.

It could happen. Every time you rev your car up this potentially could happen. I don't know scared, I suppose it is a bit of a scare tactic but it's good, that's what you're after isn't it? You don't want people to speed.

A number of participants indicated the advertisement was not realistic:

Sometimes it's hard to connect to. You see it on ads. Sometimes to actually see it will happen to you. That's why I think sometimes ads like that will be ineffective. It shows the extremes that it can happen but at the same time it doesn't really connect too. It's just what I think.

Just because you see people speeding everyday on the road and you never see this. Then the one time you see the ad you see all this. It sort of looks like from not the same perspective.

I guess you always assume it's not going to happen to you personally. You think you won't ever end up in that situation.

Just on what was said there, there is a bit of a mentality that it's going to happen to someone else and another thing the driver is the most common victim in a fatal accident. In some ways it's a bit more less realistic having a passenger death when I think the driver is about 40 or 45% the victim usually.

I still think it's a bit mild though. The Victorian ones are really a lot more graphic. I am still thinking about them.

Likes

Participants indicated they liked the following aspects of the advertisement:

- frame 4 - cross

I like the cross on the fourth frame because that's what you see commonly along the road side. That's realistic.

- frame 7 – 'distressed man looking at himself in the mirror'

I thought it was bad the last line with the guy but then I actually read it. He actually says to himself what were you thinking which is actually better than I

thought it would be. It's just hard to see from a picture. I think that's substantially better than the other ad.

- impact on other people

I like it more than the other one. You can tell the difference in the level of speeding it's trying to portray. I like that effect of you can have all the confidence in the world without protecting yourself. But as soon as someone else comes into play you want to be more careful. There is more responsibility there. So I like it because it actually makes you think.

The thing I like about it, it shows the impact across his inner circle. Family and friends. His got his girlfriend or his sister there, his mates, his mum and then himself. It reveals the impact on all of them rather than it just being a problem that affects the individual.

I like that as well. It's not just him in an accident. It's everyone he is associated with.

How it goes through it and it shows all the people that are going to be affected by it.

- slogan

I think it [*the slogan*] has a bigger effect as well [*compared to WWYT – low-level speeding*].

I think it's [*the slogan*] ok. It's good because everything is like the impact of one moment of maybe stupidity. It can cause distress in many people's lives. What were you thinking for that one second which caused all that.

I guess it [*slogan*] makes you second guess yourself when you're driving. Be more careful because this could potentially be an outcome of speeding so it might make you think twice about speeding.

It's a fresh look at it [*slogan*].

Dislikes

One participant indicated he disliked the lack of suffering of the driver about the advertisement:

I don't like the ending though. Like he is oh, his mates all died and he is still healthy and jumping around. I would picture him more suffering as well [*i.e. injured*].

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- Frame 1 – cars speeding

- show the characters in the car

A way to improve it is maybe increase your emotional investment in the characters. Have a shot that starts inside the car. See the people talking or someone in the back saying slow down...no I'll be right.

At the start they should have like fast cool music and then go into the bad music when it happens. Yes and then maybe at the start have two people in the car and they were talking and having fun and then it happens. I reckon have like I said before two people in the car, cruising, having fun then maybe they play

with their phone or as they're talking something realistic would happen in the car. Just talking shit to each other really and then they crash.

- frame 2 – speeding car
 - remove 'what were you thinking'/change tense

The second slide you've got the slogan what were you thinking except the slide is about them doing something.

What are you doing, it's like past tense.

The slogan is past tense and the picture is current. It's stupid.

Have a bit of suspense and then get into that because then you will get the feel as you're watching it it's cool and then as it happens you get that bad feeling. Which you will get. So them in the car together with the music pumping and then you crash and feel it. Instead of having the slogan maybe. You've got no idea of what is going to happen.

It could be pre tense, what are you thinking and then what were you thinking. *[A few participants liked this idea]*

- frame 3 – crash site
 - change the skid marks and sign

Instead of the swervy thing have emergency services and something more graphic at that point instead of just the swerving car. It needs the more graphic part of it and still have the sadness.

They need an actual crash site would be the best for the 3rd one.

Having the little memorial isn't probably the best picture to have in the photo either. It's out of sequence.

Depending on what you are actually allowed to show maybe the third scene needs a vehicle in it.

- frame 7 – 'distressed man looking at himself in the mirror'
 - remove or change to include another person

Ditch the dude at the end.

If you've got the guy actually talking. Talking to a mate but having it as a single slide like that.

- increase the shock level

I think something more shocking would get it up all the way.

You've got to properly dress up the group. He looks like he is a little bit sad, needs to be more extreme.

- consider inclusion of the crash

Not necessarily see it *[crash]* happen but just a stronger idea that one has occurred rather than also maybe if there was a higher impact, more upbeat music for the first scene. You're getting the idea that speeding is fun, wait a minute, crash, no it's not. *[A number of participants agreed]*

I think the sound effects in the first shot it mentioned sad haunting music and it doesn't mention whether there is a screech or a horn or a thump whether it could tie it to an accident.

Setting the scene it would be worth putting something in the photo to show that the actual crash has happened. Do witches hats or show dead bodies covered up. Something more graphic in the 3rd frame. The 3rd and the 4th are basically the same thing except you've put a couple of people in the 4th shot.

- slogan

- use the slogan less (a number of participants agreed)

A little bit less of the slogan.

Actually don't have it till the end.

You see it so many times you lose it.

- positioning of the slogan

The other thing is the positioning of all the words, what were you thinking.

That's why I am thinking have it on the screen and then it goes to the picture.

- slogan words - revise

I don't reckon it needs just slow down. I reckon they should leave it at speeding in the end.

Get rid of speeding, what were you thinking just slow down.

Or even just get rid of everything but what were you thinking. I don't know. I reckon I like speeding, what were you thinking and that's it.

I agree they should get rid of just slow down because it's kind of stating the obvious.

You either have speeding or just slow down but not both.

- include a police officer

Maybe the impact of say a police officer. If there is a police officer there maybe the impact of a police officer telling someone that their brother, daughter, son has died in the crash. So there is maybe some emotion from there.

- use more Canberra shots

They should have more Canberra shots.

Yes local areas.

If they showed locations you're familiar with though, if you're driving past. If it's that. If it's recent in your mind and you've seen flowers on the road and the TV or the ad that night.

G.3.2 Radio

Likes

Participants indicated they liked the advertisement:

At the start it was very realistic. How he was talking speed up, go faster, got to rush. You know that's what people do. That could hit you while you're doing it.

That ad was good, it was.

It worked.

Particular components participants liked included:

- 'good driver' dialogue

That it said you know you're a good driver. Something like 80% of people think they're above average drivers.

- the police officer

It sounds like a police officer talking to you at your window. It's a good way to start it. Have one that sort of scares people.

- little girl and the siren

I like the little girl one and the siren one. I don't even remember the other ones. It wasn't very good.

The worst thing but then you're getting a fine or going to prison. The little girl dying would be more of an impact than going to prison.

Because it had the sound effects too.

- other people affected

How it said who you affect. The people you're affecting around you and in the background it had the family. Brother, sister in the background voice.

- hammer/jail

I liked that hammer. Yes *[going to jail]* and not only did the whole family but the people around you. Like you would be serving time. It's something practical that people will think about. It's not only going to affect others but affect me too. I think that hit me.

Just the whole fact they said it's only going to be an extra 10 minutes you will be on the road for if you weren't speeding. The effect you can have if you decide to speed just for 10 minutes. Being in jail for 10 years or the pain you cause. So I think that was good.

- the fact that the advertisement is on the radio

I suppose because it's on the radio if you do listen to the radio in the car while you're driving so it's more effective than the TV ad I suppose in some respect.

Also it's on the radio you would hear it when you're driving. So it's a big impact compared to at home. You would forget it by the time you get in the car.

Sort of how we said when you're looking at the video you think about it at the time but when you get in the car you don't think about it. On the radio you listen to it while you're driving, you think about it while you're driving.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- the announcer

I think it was pretty good. There was one bit where the announcer jumped a bit. The guy in the background and it's a bit hard to understand when they're both talking over the top of each other. But that's only when you're driving it's hard to understand.

They need to use more tone. It's just like mono tone is urgh...after awhile it turns into a mumble. At least if you've got different tones and pictures.

- length

I liked the first half and then there were too many you weren't thinking about whatever. After the third one I was just... No you weren't thinking about the birthdays, by the time it got to the third one of those I was ok we get the point.

There was something the commentator said when the guy was in the background and whatever one of them said I was oh shut up...I don't want to hear this. Again stick with the shock stuff with the little girl and leave it at what were you thinking mate.

I thought it was too long. Half way through I was ok I have heard this before. It was good the start and the ending but boring in the middle.

Yes it did drag on.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- change the announcer

I think it would be more effective [*friend rather than a police officer speaking*]. When I think of a cop I just think I don't want to get caught. But if it's someone you care about you are more likely to think about it.

- consider these specific additions to the dialogue

Have a hysterical mother or something.

A hysterical mother crying after the child is hit.

- reduce the number of voices and length

Just cut the last half. The first bit of the ad is really good. Just lost it completely at the end. Sort of it was a traffic accident in itself. It was good for a bit there.

You can't have them talking over the top of each other and there were too many you weren't thinking about...that's what I reckon. [*Participants in the focus group agreed*]

Not so many in there to elaborate on those points. Maybe it just needs to be the loss of the girl's life plus the prison time, plus...

Plus the siren or something. I love the sirens.

- ensure the years in prison is realistic

Is after 10 years prison accurate? I have heard extreme cases is 6 years.

I think it's alright to be that extreme it just needs to be accurate.

It's a bit ridiculous, just being extremis coming across with that point. It would have more impact for me if it's just an average jail time.

You could go to jail for 10 years. You could in 1.1% of cases.

It could be better to have an average between 2 to 5 years or something.

I personally like the 10 minutes for 10 years.

G.3.3 *Print*

Likes

Participants indicated they liked the following aspects of the advertisement:

- realism

Yes. I personally like that it has a very sombre mood to it. You can tell they've grieving. It's to the point.

- interpretation

I like it because it could be open to interpretation. From my point of view it looks like maybe she just caused the accident. Like she is looking and thinking to herself what were you thinking.

But then that also opens up the options because if you've got that side of it you've also got many other sides. A variety of people could interpret it the way they want to.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- Level of shock value

Yes the picture probably needs to be more extreme. Instead of having a sad look on their face they need to be holding their face in their hand of something. Holding your face in your hand is a symbol of grieving. Whereas a sad face could be a variety of things.

- General

I don't think the serious tone fits the print ad. It just doesn't suit it. There is no music or moving picture to make me interact with the people and make me feel sorry for them.

It doesn't bite.

Yes it's not like me feeling really bad for a little girl who dies.

It's a bad example but personally I can't get past the fact that she sort of looks like a human meerkat. I know it completely takes it away from everyone else.

The slogan is good. It's short enough that you can take it in at a glance but it might work if you use not just this picture but the same slogan with different pictures.

Just some other pictures in general so from the story board you might have one of a wrecked car, another one from a scene in a hospital. Reinforce it with this one by a side of the road accident.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- use a crash scene

It would be better if it was actually set at the scene of the incident [*crash*].

A little girl outside of a school. Have the front of the car with the body of the girl lying there. You don't have to show anything too graphic and then just have the mother in tears. Kind of the whole what about me, looking down.

The aftermath, kind of seeing the result.

Having like the tarp with maybe someone's body underneath it. Make it serious. That would make a cool photo.

I think that [*a crash*] makes you think about it. This one you would look at this in a paper and forget about it.

- change the slogan

To be honest there is too many words on it again. The what were you thinking on the cross. That shouldn't be there. [*Half of the focus group agreed*]

Yes I was just thinking. I know the whole thing with the ad is that maybe someone else dying in the car crash with the guy saying what was I thinking. If the cross said what was I thinking it would have a huge impact. I don't know if that's all right to put on there but I think it would have a huge impact.

Get rid of just slow down and maybe put this could happen to you but have a different photo.

Definitely take just slow down off. It's a bit too many.

Instead of having what were you thinking just having were you thinking. That shortens the word even more and keeps it straight to the point.

G.4 Speeding Slows You Down

G.4.1 Television

Realism

Most of the comments received indicated the advertisement was not realistic:

I reckon more of a realistic thing because I am not going to be with mates and say I can make up the time, I know the roads well. You don't say that.

It's not realistic at all.

The consequences don't really seem that bad. It doesn't really put me off.

I think it's realistic I just think some of the parts in between where it says they're in the drive through and he says I know the roads well we will make up the time. I just can't imagine anybody saying that. It's a bit cocky. It doesn't seem realistic.

Likes

Participants indicated they liked the following aspects of the advertisement:

- the slogan
Speeding slows you down is a good slogan.
Yes the slogan is good.

- the consequences (only licence loss, no one injured)
I like that no one is killed in it. It's like one of those niggling little things like a parking fine. It's not worth it.
It's just going to really tic you off.
Sometimes it's not really realistic when everyone is dying in an accident. Well the majority of people don't die in an accident. You just stop the car.
You think it's going to be annoying. If you do get the fine your car is stuffed you know.
And no-one wants to take the bus when you have a cool car.

- relates to young drivers
I guess that it could just reflect any person, our age group.
Yes a lot of ads these days seem to have older people in them. Not really a lot around the young driver. You don't relate to it I guess. You understand it but you don't relate to it.

- music
Probably having the music in it as well makes it more interesting. That builds up to the crash and everything.

- frame 6 – argument between couple
I actually like the argument. Just because that was the one bit I could relate to.
[Others in the focus group agreed]

- frame 7 – bus stop
But also the final scene it adds a bit of humour to it.
I think with that sarcastic humour it will get into people's mind.
I like how at the bus stop it's all of them sitting there. Shows you all of them are affected by the one crash not just the one person who was driving the car.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- frame 3 – MacDonald's drive through
Why is Maccas in there?
If that's the focus I didn't feel that at all. More of the focus was getting Maccas and hanging out with my friends. That was kind of like a side point and fun and then Stevo lost his licence, good thing I've got mine we can do it all again on Friday. *[Other focus group participants agreed it was distracting]*

Yes that's true. I like the peer pressure thing. Maybe not the girlfriend thing that's just too many elements. Just the guys all being *[inaudible – talking]* but if I was a friend I wouldn't be so much annoyed at the speeding. I would appreciate that they tried to make up the time. I would be annoyed they had to stop for the burger. It's your fault in the first place that we had to stop for the burger, that's why and that made you speed. I think there is just a link there that's not...

I think that's right, you would be why couldn't you just eat when we got there.

I was going to suggest that the pit stop should be a toilet stop because you can't really at the end of the day go why did you have to stop to go to the toilet. It's sort of like you're in that space where you're I wish that you didn't have to do that but I will let you get away with it because it's mean if I say that you can't.

That one is a bit confusing. I am is it about burgers or bus stops or girlfriends or...

I think some of the dialogue *[I dislike it]*. With the drive through, I can make up the time, I know the roads well.

I reckon more of a realistic thing because I am not going to be with mates and say I can make up the time, I know the roads well. You don't say that.

It's all older peoples talk.

I think for me personally speeding is more an opportunity than a natural thought. I would be speeding to keep up with traffic I wouldn't necessarily be telling people I was going to go faster. *[All of the focus group agreed]*

- frame 6 - missing the event

If this is to impact me it's about me. I sort of think if I had a car crash the last thing I would care about is my mates missing a festival. Whereas if I crash my car and written it off. How am I going to get to work? I don't have my licence, don't have a car, I am relying on mum and dad, my partner, buses. That would be what I would care about and make me pay more attention to this ad and be more affected by it. Not the fact that my mate has missed an event.

- frame 6 – loss of licence

You're not going to lose your licence for speeding 10k's and hitting another car.

- slogan

I think plan is a bit weird. I only plan when I am driving to a place that I have never been to before which isn't all the time. *[Some agreement from the focus group]*

Things never go to plan.

It's telling you to make fool-proof plans and shit. The thinking part in this one is we're hungry. It's not there is nothing they didn't think about in the situation.

Yes I don't speed because I didn't plan. *[I speed because]* I just do *[and I can]* pretty much.

Yes it *[plan]* doesn't work.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- frame 3 – Macdonald's
 - provide a different reason for speeding

You would have to show something else to be the reason why they're late in the first place. There could already be a car accident they have seen driving past. Blocking traffic.

Or stuck in a traffic jam. Yes and there is no way they can catch up.

You could change it all together and not have them being late just have them speeding or with mates. You could do it that way as well. Street racing, anything you want to do.

Or could we simplify it even further for just running late. Everyone has woken up late, I don't know all hung over. They're trying to get somewhere and everyone is really late. They're like I don't know these roads really well.

Maybe they should have someone waiting. Pick them up from the front of their house. They're all waiting there with their bags going where have you been mate. Sorry, it's alright I will make up the time.

Yes if he is the guy who is driving, that he has delayed.

If it's planning have them all happen. Have like one of those comic things. Show the first character and then they've forgotten this. Like the girl has forgotten her hand bag and she runs back in for it. You could actually do that if it's planning.

Just that it should be a group thing. Yes blaming it on one person does work with the speeding but the planning of what happened to make them late should be the group. But it was just his decision to speed. The speed is blamed on him. The fact that they were late is everyone's.

They could all be in the car saying yes we're all really hungry.

Rather than just being one person.

Maybe you could give them an option. If we're stopped we're going to be late. Have someone point out that they have that choice.

Maybe then take a vote, alright who wants to get food.
- frame 5 – crash
 - change dialogue regarding demerit points

I don't know if I would be talking about losing points when I have just had a crash. I think I would be more concerned about my car at that point and whether or not I have injured any of my friends.

Points isn't something that jumps into my head straight away. It's a later thought I think.

Maybe talking about the points at the bus stop.

I reckon if you've just gone past a police car or something you would think about the points.

Yes after an accident maybe.

I don't know if you would want to put the points right at the end. It's kind of like before you're all sitting at the bus stop. It's before you lose your licence it's not after you lose your licence.

- remove the crash

I reckon just get rid of the crash. People see the crash and think someone is dead and then you find out everyone is alive. It's like...if you get rid of that. That kind of gives you a real bad feeling but it's not bad at all. So make the worst point of the whole little clip losing the licence.

Get rid of the two [*crash and argument*]. Turn the 1st one into something other than lets grab a burger.

What is the focus? Do you want to be focusing on losing a licence or is it the crash, the speeding. If it's losing the licence you don't necessarily have to have any of this. You could just have someone going to the car and being I lost my licence. They want to go and hang out with their friends but they can't because they lost their licence. They want to go and hang out at Maccas but they can't because they lost their licence. The crash is distracting but if we want to concentrate on the crash they're all different avenues of getting to it.

- frame 6 – loss of licence

- explain the loss of licence at the start of the advertisement

Maybe that [*licence loss*] should be first though.

Or even just going through a school zone, at 55. People don't necessarily think to slow down. People slow below 60 but not the whole way down to 40 when going through a school zone. So it's not even speeding can slow you down in a sense that it's going to do it right then it's coming back to losing your licence in the end because you didn't think for 10 minutes going through a school zone the speed limit drops quite significantly.

Maybe you should probably cut away losing the licence thing and make more scary consequence like hitting a girl in a school zone because that more relates to slowing down and speeding. If you lose your licence it's really not that big of a deal but if you kill someone then that happens to be big.

I reckon maybe get them in a car crash or getting pulled over by a cop because you're not going to lose your licence.

And they were only speeding 10k's.

- change the girl's dialogue

I don't know. If they were actually in the crash I don't know she would be going off about being in a crash. She would be oh shit.

That's very true [*the arguing is not realistic*], I don't think it's very good at all.

I think it would be better if they get pulled over by the car straight afterwards. You see the policeman or hear sirens and then she says to him you've lost your licence, I am not going to make it to wherever I was going.

I liked the girl but I think you need to stop at you idiot. I reckon that would've been enough.

I didn't like her saying it. I think it would've been better if he said we should've left earlier. I didn't like her being completely narky.

I probably wouldn't bother with the argument. I think it would just drag it on too long. I think people get that message when the crash has happened.

- change the slogan

Again it depends what is the message about planning. If it is about planning it should say if we've left earlier. But if it's not and about speeding then cut out.

Or what you could put at the end is it's a speed limit not a speed minimum.

G.4.2 Radio⁷

Likes

Participants indicated they liked the following aspects of the advertisement:

I like the big booming voice overs.

The dialogue was much better than the other one [texting]. It was much more realistic.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- realism

It's so unrealistic. Who jumps into the car and don't speed, we should've left earlier but we didn't. So...no one says that.

It was easy [to understand] because it was so unrealistic. They're explaining everything that happens.

It just needs to be more realistic that's all. All the stuff you've got is unrealistic. It's not what would happen at the time.

- dialogue about the mate

In the conversation where the mate was telling his mate that was driving not to speed and then she got angry to the guy for speeding. In reality she would've more argued with the other guy, like why did you say that, why didn't you shut up.

- length

It's too long. [Many focus group participants agreed]

- lack of consequences

There are no real consequences in the end.

- dialogue telling the driver to speed

I wouldn't tell someone to do that. It wouldn't be like go.

When someone is speeding the more I am doing than anything is no one tells you to do it, you just do it yourself.

It's a personal choice.

⁷ Unfortunately due to a problem with the recording equipment, there were no results for one focus group (female low speeders) on the radio advertisement for Speeding Can Slow Down.

Then it's more about the actual driver in the situation not his mate telling him to do it.

No one tells us to speed.

- sound of the car

For me because the car sounded like a high powered vehicle and I drive an Echo, that's not me. I couldn't even go that fast if I tried.

- age of voices and nature of dialogue

If it's targeted at people our age the voices were too old.

To me it looks like how older people would say it and everything. That's how it seems and we would be looking at it like yeah, whatever.

But the actors did sound like they were older.

Yes they all sound a bit too old.

- nature of dialogue

Yes have the girl's voice going through the whole thing having a whinge about it and then at the end all you hear is the guy's voice saying sorry.

- girlfriend's disapproval

Again the girlfriend if he is really injured she is not going to be...hope you're happy.

I didn't like her saying it. I think it would've been better if he said we should've left earlier. I didn't like her being completely narky.

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- dialogue telling the driver to speed should be changed

You could have the others telling him to slow down and he doesn't and he ignores it.

Yes have a passenger tell him to slow down and he doesn't.

- girlfriend's dialogue

If you were to change either the first scene so people telling him to slow down. Change the girlfriend from arguing to maybe helping him at the hospital.

Yes that last part when he was obviously in hospital. That would be a good part with the girlfriend at the hospital with him trying to help him and he is whatever he said before.

You could put the slogan of speeding will slow you down but I don't think you need...you could have somebody doing a voice thing and cut it with the girlfriend telling him off.

Yes car crash, silent and yes then him saying I tried to save time by speeding.

- remove the man speaking

You could actually take his voice away the whole time and just have the girl saying the whole thing. To slow down to whatever and then the scene in the hospital saying why did you do that? There are so many things going on through the whole thing, so many voices. You just feel like it's not real. That would never happen to me.

- stop at crash

That was good. You need to stop at the crash.

G.4.3 *Print*

Likes

Participants indicated they liked the following aspects of the advertisement:

- slogan

I think the think, plan is actually related more to this ad. Whenever I have to catch the bus I have to think. I have to check the timetable. I have to plan ahead when the bus is going to be here. So maybe there is something in that and not so much in the others. Something to do with actually you're going to have to think more if you weren't in your car.

- the bus stop

I don't know when I look at that, I hate catching buses. I hate it. So when I look at that I would be if I got caught speeding that would be me. I would dread having to go anywhere because I would have to catch a bus. So that affects me but only because I don't like buses. Some people might like transport.

The worse thing about public transport for me is being on a public transport next to smelly people. *[laughter]*

The relation to the bus is good for Canberians but it does need to link bad. Buses are so bad as you've heard from all of us. Anyone who has to take a bus, people feel sorry for you.

Dislikes

Participants indicated they disliked the following aspects of the advertisement:

- picture

I think the picture is not right.

She looks bored.

No it's confusing. It's like did the bus pass you.

Can you make it more obvious that it's a bus stop? That would be more effective if I'd known she had lost her car because of speeding.

If you had the broader context of the TV and radio ad that would be make sense but on its own.

I thought of two different things when I saw it. I thought first of all it's not very...you can tell it's not really clear that it's a bus stop and the second thing is what about those poor people that maybe don't have a car and have to catch

the bus and there is this ad saying it's slows you down, that might be offensive to those people. *[Two participants pointed this out]*

Changes/Improvements

Participants proposed the following changes/improvements to the advertisement:

- specific different scenarios to replace the current picture
 - I reckon with that ad have her in the bus stop and have friends waving at her in the car. The same people that were in the ad.
 - Should just have a picture of her licence and then fade in to a bus ticket.
 - The bus stop is good, fading into a bus ticket.
 - This is only really effective if you've seen the TV ad. To show this person has lost their licence. If you showed it so maybe they had the right to drive and then lost it.
 - I think maybe a split picture.
 - Or even maybe being pulled over by a policeman.
 - I like that it's at a bus stop though. Once you get your licence you don't have to catch buses anymore. You don't want to go back to it but I think it needs to be explained a bit more.
 - I agree with you. I think maybe a policeman pulling them over would be a lot more better.
 - Cutting the licence in half - It's already been taken.
 - What about a pair of scissors? Half chopping your licence.
 - Yes that would work.
 - For me it probably wouldn't because I know I would never get to that point.
 - Maybe a car going fast and about to crash.
 - Just having a bus stop sign in it.
 - Maybe having her sitting out in the middle of nowhere actually stuck somewhere. She can't go anywhere and maybe next to the bus with the actual signs. So you know she is stuck at an actual bus stop a bit more. You're right they do relate and you do sit there and you can work it out. But when I am walking past somewhere, an interchange or see one of signs on the road I am not going to pay any attention if I don't get it in that first split second. I'm not going to worry. I think it works it just needs to be more obvious.
 - Could you have her looking at her watch as well? As if she is comparing the time, she is wasting time.
 - Maybe like a logo or something saying wish I had my car or my licence.
 - Like a comedy bubble.
 - Something like that. An idea thing from her head, wish I had my licence.
 - With this one do you reckon it would be too much to have her with crutches under her legs so it slows it out in two kinds of ways. Because when you say slows down you think because of the bus stop so it's slowing you down in that sense but then if you're walking to the bus stop.
-

- slogan

Also the word plan again, get rid of that. *[Most participants in the focus group agree]*

And I don't think it has the plan element in it like the other ads. I think it needs to be stick to the limit.

I never plan my drive at all.

[Prefer] Stick to the limit.

When you think about stick to the limit you think about speeding so that's fine.

I think just stick to the limit would be better.

I think putting plan in there like that just confuses the two issues. I know they're supposed to be related but I don't think they are.

I wonder why they're including plans. If it's because they've interviewed lots of people who are crashing and planning is a big issue.

Yes. I start work at 9 so I have to leave 8.20. So you're thinking and planning it. I think generally it works and it works on the story boards but I don't think it works on the poster though. I can't think of a picture you would put that encompasses the thing for plan, stick to the limit.
