



2nd Thematic Workshop Report

TAPESTRY

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Table of Contents

| | | |
|-------|--|----|
| 1. | Introduction..... | 1 |
| 2. | Welcome and Introduction..... | 1 |
| 3. | Session 1: Having a strong Brand – a success factor? How to build, steer and manage strong brands..... | 2 |
| 3.1 | Abstract..... | 2 |
| 3.2 | Introduction -The dominant role of Brand Iconography..... | 2 |
| 3.3 | Strong brand iconography meaning..... | 5 |
| 3.4 | Brand Positioning & Alignment..... | 6 |
| 3.5 | Key Findings..... | 9 |
| 3.6 | Panel discussion..... | 9 |
| 4. | Session 2: Campaign Design - Learning from Health Promotion..... | 10 |
| 4.1 | Abstract..... | 10 |
| 4.2 | The role of the media to promote behaviour change..... | 10 |
| 4.2.1 | <i>Smoking</i> | 10 |
| 4.2.2 | <i>Physical Activity</i> | 11 |
| 4.3 | Campaigns for health promotion - Conclusions..... | 13 |
| 4.4 | Implications for TAPESTRY..... | 13 |
| 4.5 | Panel discussion..... | 13 |
| 5. | Session 3: How to Measure Communications Effects..... | 14 |
| 5.1 | Abstract..... | 14 |
| 5.2 | The Objective of Communication..... | 14 |
| 5.3 | The BrandScope Application..... | 15 |
| 5.4 | How do we use the results?..... | 18 |
| 5.5 | Panel discussion..... | 19 |
| 6. | Session 4: "Evaluating Communications Materials"..... | 19 |
| 6.1 | Abstract..... | 19 |
| 6.1 | Alignment of Audience and Authority..... | 20 |
| 6.3 | Assessment of Campaign Materials / Elements..... | 22 |
| 6.4 | Video projection..... | 24 |
| 6.5 | Recommendations for a tool for the TAPESTRY Toolkit (Discussion) - Next Steps..... | 28 |
| 7. | Summary and Thanks..... | 28 |

Table of Figures

| | |
|---|----|
| Figure 1: Top brands achieve better performance | 3 |
| Figure 2: Existing and anticipated brand equity progress | 4 |
| Figure 3: Relationship between brand iconography and market success | 4 |
| Figure 4: The icon T-SCHEME™ | 5 |
| Figure 5: The Brand Steering Wheel..... | 6 |
| Figure 6: The Jack Daniel's and Yahoo's Brand Steering Wheel | 7 |
| Figure 7: The components of target positioning analysis..... | 7 |
| Figure 8: Brand Alignment | 7 |
| Figure 9: Brand Manual Platform | 8 |
| Figure 10: Brand Scorecards | 9 |
| Figure 11: "Active for Life" - target groups and media..... | 12 |
| Figure 12: The characteristics of a strong Brand..... | 15 |
| Figure 13: The importance of campaign tracking: comparison of two brands | 15 |
| Figure 14: Branding for specific commercials | 16 |
| Figure 15: Mindshare Increase | 18 |
| Figure 16: Mindshare vs. Market share..... | 18 |
| Figure 17: Elements in the Communications Process - Kotler & Armstrong (1994)..... | 20 |
| Figure 18: The role of commonality and its relationship with areas for evaluation | 20 |
| Figure 19: Conceptual map for design | 22 |
| Figure 20: Acceptability of Driving after having ONE Drink Republic of Ireland..... | 26 |
| Figure 21: Republic of Ireland - Comparison with historical data: What do you think is the most units of alcohol you personally can drink without affecting driving?..... | 27 |
| Figure 22: Shamefulness, Republic of Ireland, <i>Extremely Shameful [9-10]</i> | 27 |

1. Introduction

The second TAPESTRY Thematic Workshop entitled “*Design, Implementation, Management, Assessment and Tracking of Campaigns*” took place at the hotel Arabella Sheraton Bogenhausen, Munich, on 5th June 2002. The Workshop was organised as part of the ongoing concertation activities of the TAPESTRY Project Consortium and was hosted by SOCIALDATA, one of the TAPESTRY partners.

The workshop aimed to present international theory and practice, recent progress and key issues in the areas of design, implementation, management, assessment and tracking of campaigns as well as to consider a model for evaluation of campaign design, content and implementation for use by TAPESTRY partners.

The workshop was separated into four main sessions. Table 1 presents the workshop programme.

Table 1: Workshop Programme

| | |
|-------|--|
| 11.00 | Welcome from Erhard Erl (Socialdata) and Alan Lewis (TTR) |
| 11.05 | Introduction from the Workpackage 2 Leader - Prof. Panos Papaioannou (AUTH) |
| 11.10 | Session 1 Introduction: John Porter (Interactions Ltd, Ireland) Speaker: Klaus Feldman, Managing Director, Icon Brand AG Title: <i>Having a strong Brand – a success factor? How to build, steer and manage strong brands</i> |
| 12.00 | Session 2 Introduction: Prof. Peter Jones (University of Westminster, UK) Speaker: Nick Cavill, Independent Consultant, Cavill Associates Title: <i>Campaign Design - learning from Health Promotion</i> |
| 12.50 | Lunch |
| 13.40 | Session 3 Introduction: Professor Panos Papaioannou (Aristotle University of Thessaloniki, Greece) Speaker: Lena Gilchrist, Eureka AB, Stockholm Title: <i>How to Measure Communications Effects</i> |
| 14.30 | Session 4 Introduction: Laurie Pickup (Transport & Travel Research Ltd, UK) Speaker / Facilitator: John Porter (Interactions Ltd, Ireland) / Torbjorn Eriksson (TEM AB, Uppsala Sweden) Title: <i>Evaluating Communications Materials</i> |
| 15.50 | Summary and Thanks - Professor Panos Papaioannou |
| 16.00 | Close |

2. Welcome and Introduction

Erhard Erl welcomed the participants on behalf of Socialdata, the host TAPESTRY partner and wished everyone a pleasant stay in Munich. Afterwards, Prof. Panos Papaioannou as Workpackage 2 leader outlined the purposes of the workshop, how it could contribute to the TAPESTRY project and briefly presented the agenda and the workshop speakers.

3. Session 1: Having a strong Brand – a success factor? How to build, steer and manage strong brands

John Porter introduced Klaus Feldman, the speaker for the first session. Klaus Feldman is Managing Director of the Icon Brand Navigation Group. Before joining the Group in 1994, he worked as a consultant to Gemini Consulting specialising in marketing and sales strategy and business process reorganisation. His expertise covers mainly the transportation, telecommunications and automotive industries, as well as financial services.

3.1 Abstract

The first presentation was designed to:

- Provide information about **why building a strong brand is prerequisite of success** in today's competitive environment - independent of the type of organisation / industry (business to business, business to consumers, non-profit / profit organisations);
- Provide insight into **what makes a strong brand and how strong brands are built, steered and managed** ("the icon brand navigation way");
- Provide an **approach to align brand related issues** from developing brand vision, to strategy, actions and impact oriented steering and monitoring in order to get the most out of brand related investments.

The main points of this presentation are summarised below.

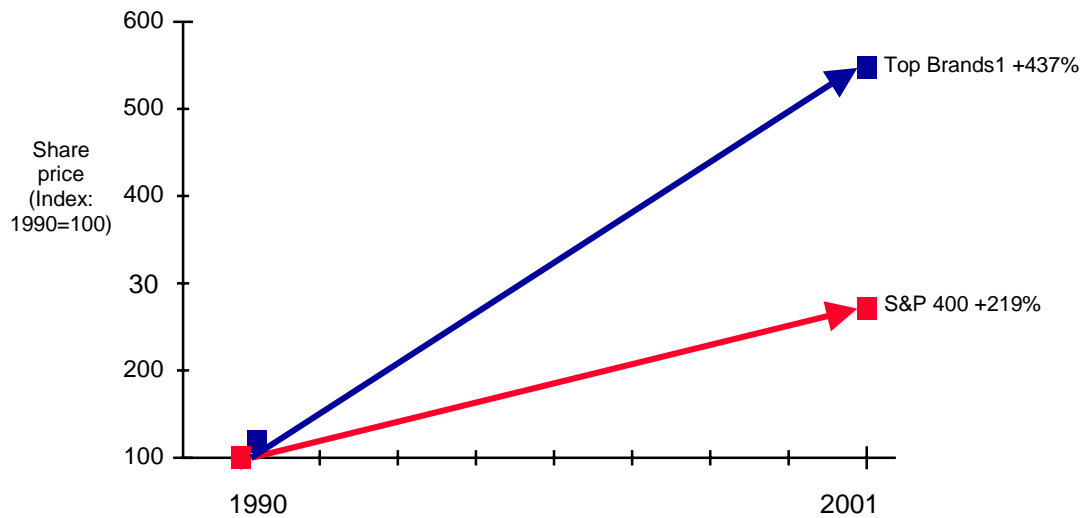
3.2 Introduction -The dominant role of Brand Iconography

Some common expressions about "brand" and "branding" are listed below:

- "Brands, branding, advertising - all nonsense: Get your business processes and organisation clean, sell like hell and you'll be successful!"
- "Brands are OK but not for non-profit organisations, they have other rules"
- "We are loosing more and more 'customers', who are satisfied but no longer find us attractive - we have to do something!" (Biggest non-profit organisation of the world)
- "As a huge transportation company we are in deadly competition with big automotive brands. The question is not about building a brand or not - it is how to be more attractive to our target groups than they are in order to get them from the road"
- "Call it what you want: If you want to sell something, people have to know you, find you relevant, attractive and buy you or your offer. This applies to all kind of organisations"
- "Our city needs attractive companies to invest, wealthy people to spent money, we decided to become a brand in order to be more attractive than other cities"
- "Can somebody tell me about the bottom line impact of brand related investments?"
- "More and more of our shareholders urge us to invest in our brand".

However, it is a fact that strong brands add value and top brands achieve better performance. Figure 1 confirms the above conclusion.

Figure 1: Top brands achieve better performance



BCG: Gegen den Strom - Wertsteigerung durch antizyklischen Markenaufbau
 1 Coca-Cola, Ford, Nestlé, P&G, Unilever

Generally speaking, the TAPESTRY goal is to convince people (and particularly the end users who are the direct target group) to use alternative means of transportation. In order to be successful, TAPESTRY has to “buy-in” to a variety of multipliers such as cities, (local) governments, journalists etc. In consequence TAPESTRY has to generate **awareness** and **relevance** in its target groups, so that they will buy it / its offer / product / services.

At the same time, winning the target group(s) means winning a “free space” in their heads and hearts. Unfortunately, the target group(s) has (have) limited “space to offer” due to the following reasons:

- Interchangeability of products;
- Dramatic increase of advertising pressure;
- Growing competition between Profit / Non-profit organisations and industries;
- Growing number of Non-profit organisations enter the market (i.e.: Greenpeace, Churches, Red Cross, Cities, etc.);
- Increasing variety of communication channels (TV, Broadcast, Print, @, Direct Marketing, POS, etc.);
- Increasing number of products, services, etc.;
- Interchangeability of communication.

In other words, winners have visually clear and attractive brands with a strong emotional relationship to their target groups. The main characteristics of the competitive marketing environment are as follows:

- Perceived interchangeability of Brand appearance in most categories

TAPESTRY - 2nd Thematic Workshop Report

- Information overload
- Low involvement
- Declining interest
- Intransparency of markets.

Therefore, it is clear that markets are more and more dominated by visually strong brands and the **Brand Iconography** has a dominant role in today's markets.

To the question "Does a strong brand pay off?", the Icon Brand Navigation database can identify success patterns (Benchmarking). The Icon Brand Navigation database, BRAND STATUS™, contains more than 1,500 national and international brands, from all industries, profit or non-profit organisations. Data from the same database show that iconographically strong brands are more successful. To be more precise, a strong brand iconography increases brand credit and is, in combination with sales power, prerequisite to market success; validated in different industries. Figure 2 presents the existing and the anticipated progress of the brand equity elements, that are brand iconography and credit, from 2001 to 2004, while Figure 3 shows the relationship between brand iconography and market success.

Figure 2: Existing and anticipated brand equity progress

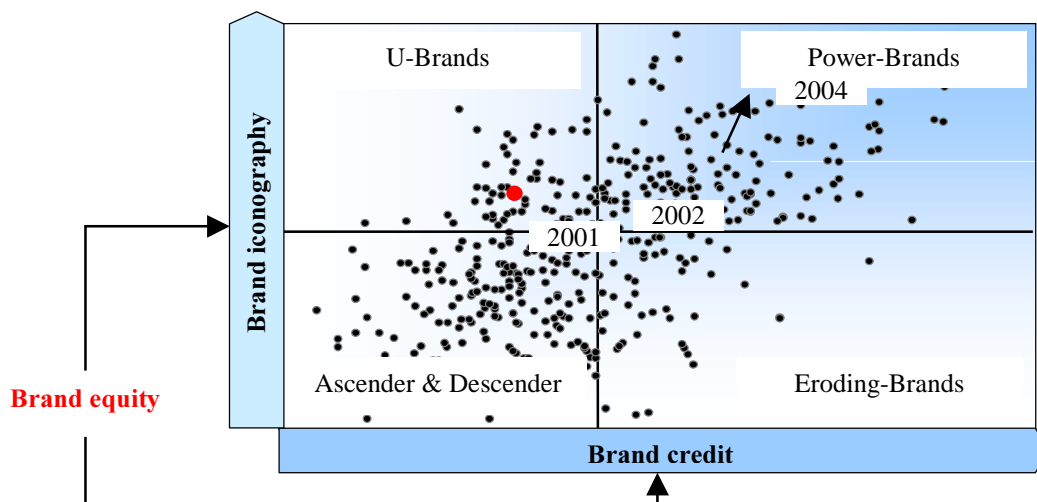
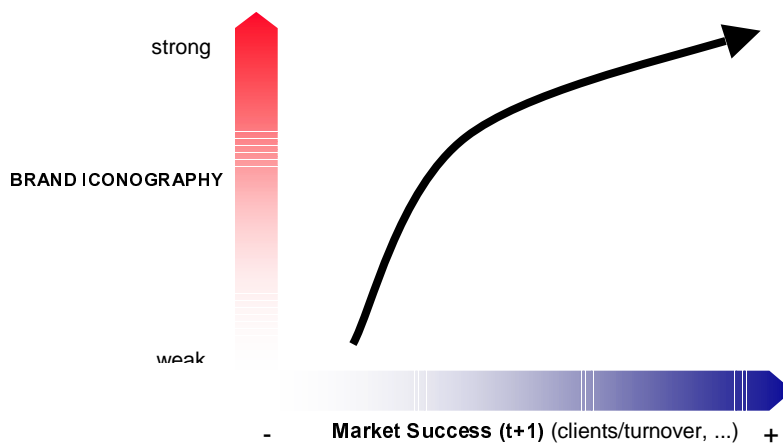


Figure 3: Relationship between brand iconography and market success



The key findings of recent research and practice are that independent of what target group you address, your offer needs to be clear, attractive, relevant (useful, beneficial) and unique to the addressee (and from its viewpoint) in order to built a strong emotional relationship and that the probability of being successful (business-wise) increases dramatically when "packaged" in a strong brand iconography.

3.3 Strong brand iconography meaning

A brand's iconography is the ambassador of the brand and its offer. As it has already pinpointed, the market situation is characterised by information overload and the battle for a free space in the target groups heads and hearts is getting more and more intense. In this respect, a strong brand iconography:



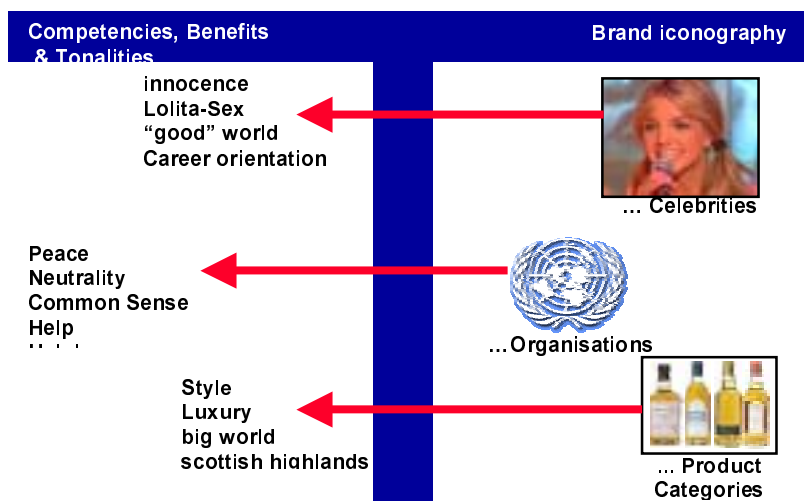
has to be unique and must represent the brand and its offering;

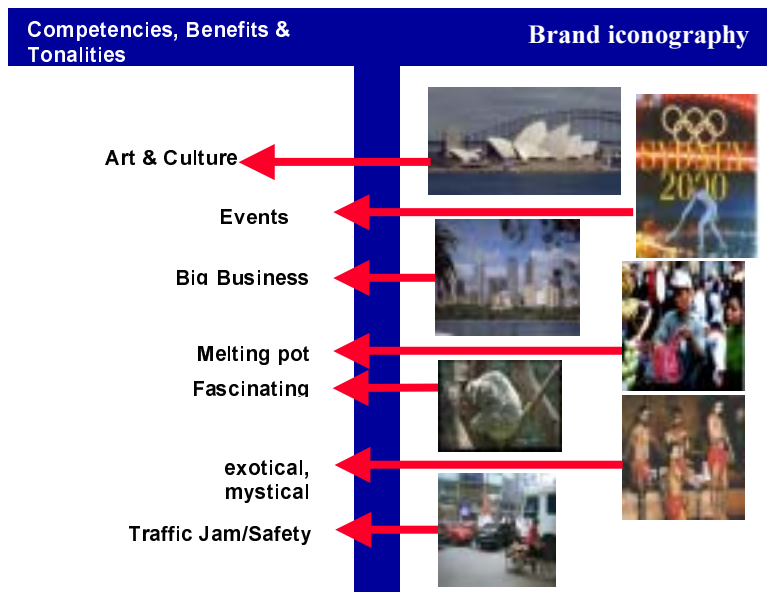
- must translate relevant needs of the end-user in unique pictures;
- has to be long-term oriented.

Thus, the brand iconography is key to the end-user.

Strong brands own a strong brand iconography, who transport brand specific and relevant benefits. The above is depicted graphically by the icon T-SCHEME™. Figure 4 presents some examples for an excellent, powerful and unique brand iconography. Obviously, the iconographic approach does not work only for brands, it can also be transferred to cities.

Figure 4: The icon T-SCHEME™



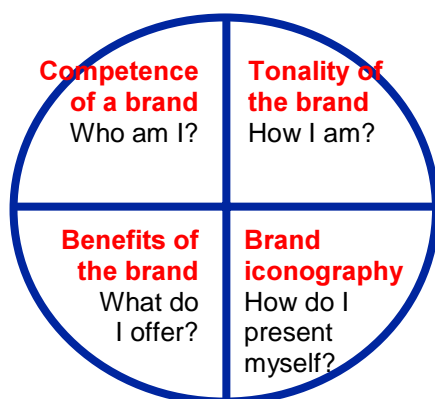


Consequently, a strong brand iconography is applicable to all kind of organisations, communication channels and budgets, it "transports" the brand's relevant offer through clear, attractive, relevant and unique pictures and must have the potential for long-term usage.

3.4 Brand Positioning & Alignment

Before defining your brand's iconography, it is vital to set-up a clear brand positioning, bearing in mind that the ultimate goal is to have and communicate a clear, attractive, relevant (useful, beneficial) and unique offering to the addressee (from its viewpoint). Icon Brand Navigation uses the Brand Steering Wheel to define the brand's positioning. The graphical depiction of the Brand Steering Wheel is shown in Figure 5.

Figure 5: The Brand Steering Wheel

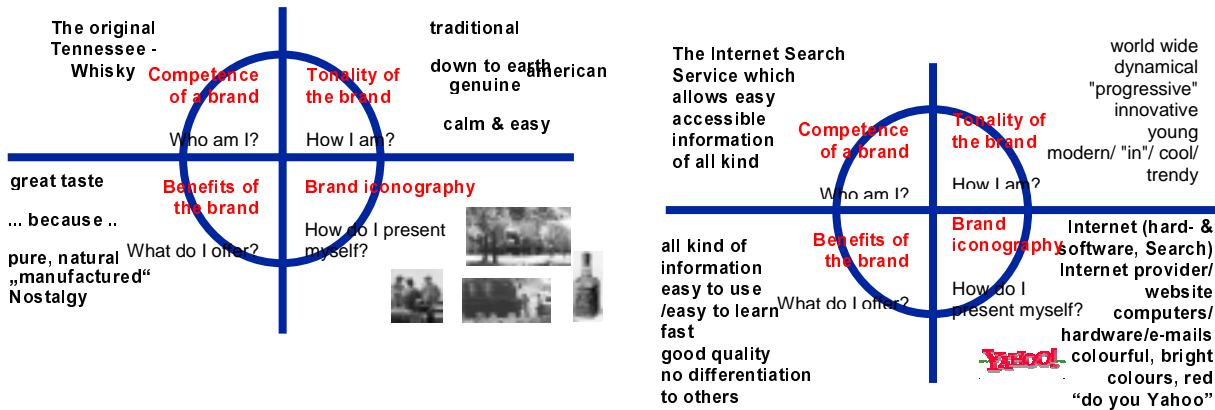


The Brand Steering Wheel is a:

- One-page target-positioning of a brand; value oriented brand vision
- Platform for a BRAND BOOK (guidelines and standards for brand management)
- Basis for marketing-strategy - and - actions planning
- Monitoring-platform, to audit if brand actions and investments work towards the target positioning

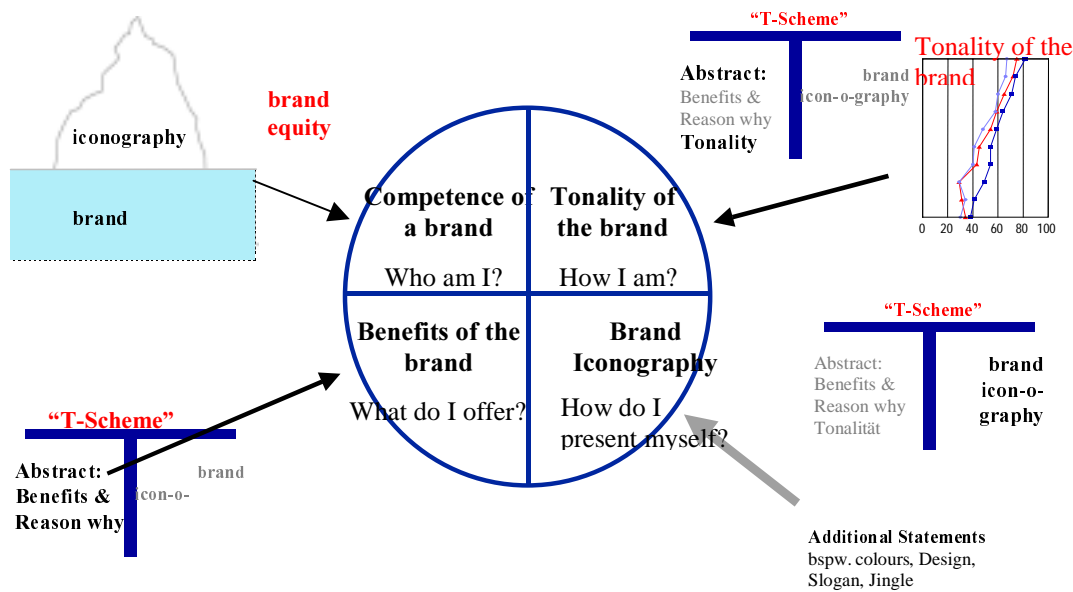
Figures 6 presents two examples of Brand Steering Wheel applications.

Figure 6: The Jack Daniel's and Yahoo's Brand Steering Wheel



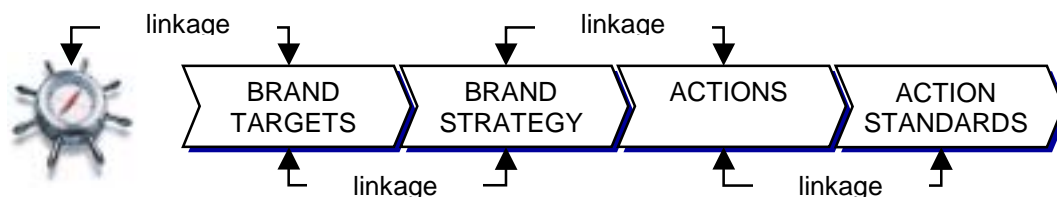
The target positioning is derived from a set of state-of-the art analysis. The above is proven by the Figure 7.

Figure 7: The components of target positioning analysis



Managing your brand means firstly being disciplined in aligning the whole delivery process (Brand Alignment).

Figure 8: Brand Alignment

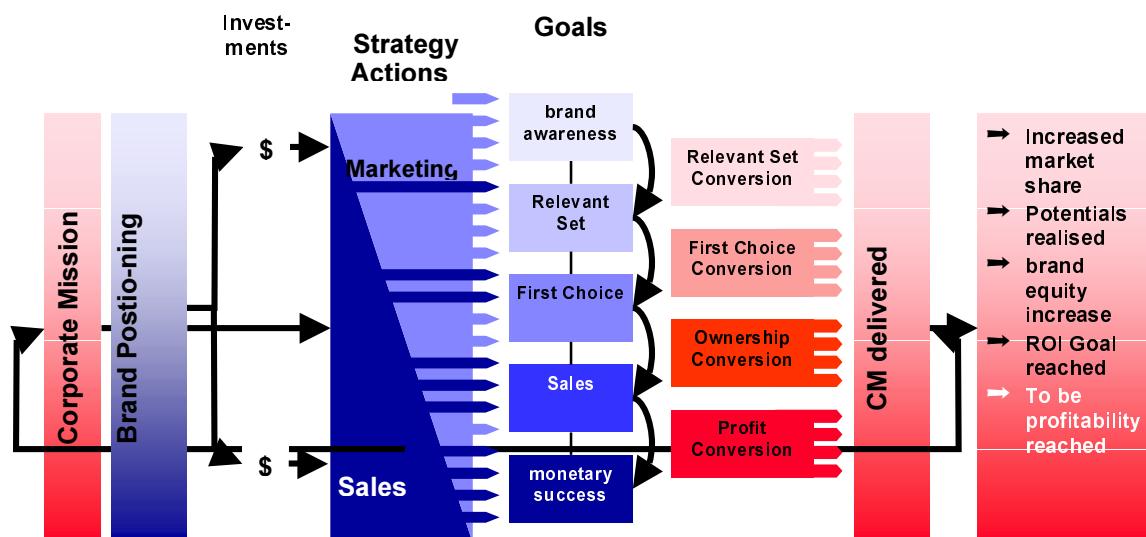


For brand alignment purposes, the following questions should be answered:

- Is your brand vision defined clearly? (i.e., where and what will the brand stand for within their target groups in years?)
- Is there a binding description of the whole delivery process?
- Are actions (above and below) consequently aligned to reach the intended target positioning?
- Are brand targets translated into action standards in order to make sure that only the most productive, efficient actions "go to market"?
- Do Impact Monitoring systems exist and are they aligned to measure key success factors in reaching the target positioning?
- Do executives live the system - what degree of freedom do they have to deliver the brand positioning to the end-user?

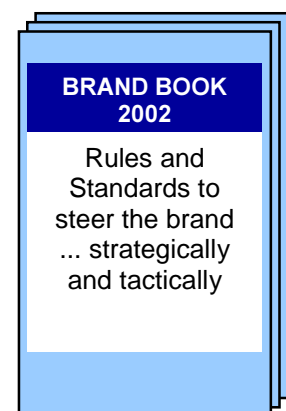
Therefore, installing a brand book / manual as a platform for binding rules to steer the brand internally and externally is believed to be vital. Figure 9 presents such a platform.

Figure 9: Brand Manual Platform



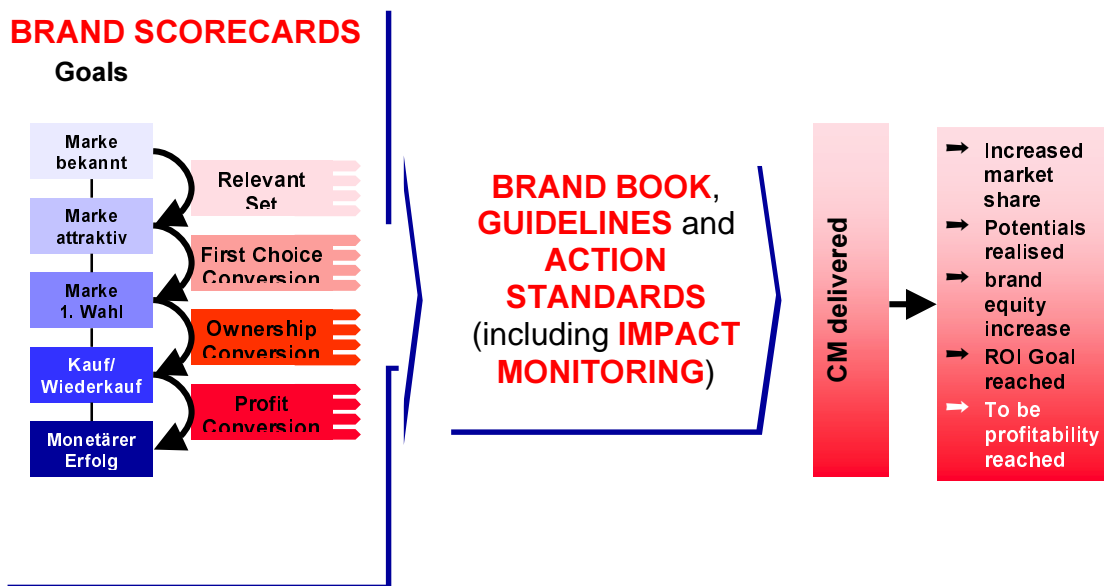
The brand book offers binding rules to steer the brand and is approved or modified on a yearly basis. The contents of a brand book should cover the following topics:

- Development of the brand
- Future Strategy and consequences for the coming plan period
- Vision (Positioning [Brand Steering Wheel])
 - Competence
 - Benefits/Reasons why
 - Tonality
 - Iconography
- Communications strategy (Creative/Media)
 - Brand
 - Communication (above and below)
 - Media
- Rules to impact monitoring



Also, the brand book / manual is directly linked to brand scorecards.

Figure 10: Brand Scorecards



3.5 Key Findings

The key points of the above presentation can be summarised as follows. Regardless of what target group you address your offer needs to be clear, attractive, relevant and unique to the addressee (from its viewpoint) in order to build a strong emotional relationship. The probability of being successful increases dramatically when "packaged" in a strong brand iconography. A strong brand iconography is applicable to all kind of organisations, communication channels and budgets and "transports" the brand's relevant offer through clear, attractive, relevant and unique pictures. A strong brand iconography must have the potential for long-term usage. Before defining your brands iconography, it is vital to set-up a clear brand positioning. Managing your brand means firstly being disciplined in aligning the whole "delivery process (brand alignment)" and including a tailored impact monitoring. The brand manual is vital in steering the brand and brand related investments productively. It is the only platform for binding rules to steer the brand internally and externally.

3.6 Panel discussion

After the first presentation that was described in previous sections, a panel discussion took place. Christine Lassalle asked how the expensive and demanding process of brand positioning and alignment that requires long term commitment and investment can be applied to products or services characterised by a short life cycle such as public transport. In this respect, Klaus Feldman highlighted that the brand positioning and alignment procedure is applicable in any case and that a brand evolution can take place to adopt market changes. Besides, a brand should be realistic and fitted in the current stage of market (which has a duration of approximately 1 to 2 years) and has to adopt market changes. Christine Lassalle remarked that a strong public transport brand supports the image of a city.

Peter Jones provided the sole example that breaks the rules of consistent brand positioning: when dramatic changes in the external environment make a brand positioning irrelevant, there is no other way than change it. But even then, you should stick to the new positioning.

Jos Zuallaert raised the point of limited financial resources and asked how we can deal with such a crucial deficiency. Klaus Feldman replied that the brand positioning process should be

examined and carefully redesigned in order to correspond in the new marketing approach which begins with management commitment and has nothing to do with advertising in the traditional way.

4. Session 2: Campaign Design - Learning from Health Promotion

Peter Jones introduced Nick Cavill, the speaker for the second session. He informed the participants that Nick Cavill is currently working as an independent consultant in health promotion, specialising in policy development and programmes on physical activity, transport and health. Nick Cavill set up a consultancy in March 2000 with others in the field to offer advice to health agencies and Government departments in the UK. These include the Department of Health, the Department of Transport Local Government and the Regions, the British Heart Foundation, the Health Development Agency, Countryside Agency, the Ramblers, and the University of Westminster. This followed from over ten years working in the Health Education Authority, the main health promotion body in England, where he was head of the physical activity programme from 1994 – 2000. While at the HEA he led the HEA's work promoting physical activity across England, including a major £9million programme covering national policy development; research and evaluation together with a national mass media campaign.

4.1 Abstract

The second session combined outcome data and personal experience from a number of national health promotion and travel awareness campaigns, and drew out the key implications for TAPESTRY. Its topics included, among others, some examples of outputs from major health promotion campaigns (such as a walking campaign in Scotland, the "Active for Life" campaign and the walking / cycling campaign in England) as well as some of the supporting professional and community action. Furthermore, the short-term and long-term aims of campaigns and the implications of all the above for effective campaign design were presented. The main points of this presentation are given below.

4.2 The role of the media to promote behaviour change

According to Nick Cavill, the role of the media to promote behaviour change has four main dimensions:

- educator for new ideas
- supporter to reinforce old messages
- supplement to community initiatives
- promoter of existing programmes

To be more precise, campaigns for health promotion directly stimulate behaviour change, encourage action by health professionals and influence the climate of public opinion in favour of health promoting public policies.

4.2.1 Smoking

When it comes to smoking, a comprehensive tobacco control strategy including mass media, cessation services, NRT/Zyban on NHS and an advertising ban smoking in public places was used to discourage it. When compared to tobacco addiction, car addiction can be described as follows: "If a doctor was reviewing the country's health history, the patient would be declared

a long-term addict to cars and gasoline with a high potential for continued and increased habitual use¹”.

However, the review of 40 anti-smoking mass media programs / campaigns conducted by Flay² has showed that information and motivation programs, as well as campaigns generally, have produced changes in awareness, knowledge, and attitudes and that extensive national campaigns have also produced meaningful behavioural change.

The **West Yorkshire Smoking and Health (WYSH)**³ trial reinforces the above findings. The WYSH trial’s primary aim was to evaluate the effectiveness of paid television advertising in reducing the prevalence of adult smoking. In this respect, the impacts of paid media on their own and the impacts of paid media when combined with local tobacco-control activities were examined. The secondary aim was to examine the impact of differing intensities of advertising.

The WYSH design included:

- Television advertising of varying intensities in different television regions in the North of England;
- Cessation support for smokers through the promotion of a telephone helpline service;
- Active local tobacco-control alliance in West Yorkshire.

The WYSH trial assessment results were that TV campaign was effective in promoting a reduction in smoking prevalence and the largest impact was observed in region where TV campaign was in conjunction with local tobacco control activity. However, there was no evidence of an extra effect of the local activity.

In conclusion, as far as the smoking is concerned, the media have a valid role as part of a strategic multilevel approach, but it still remains unclear which element is the most important.

4.2.2 *Physical Activity*

Regarding physical activity, the review of mass media and physical activity⁴ campaigns showed that:

- recall of mass media messages (knowledge) is high;
- impact on behaviour is little;
- print/telephone is effective to produce short term behavioural change;
- tailoring to the target audience (s) is more effective.

According to "The Community Guide"⁵, by the US Task Force on Community Preventive Services that conducts systematic reviews of community interventions to increase physical activity, community-wide campaigns are strongly recommended, whereas there is not sufficient evidence in favour of mass media campaigns.

¹ Florida Sustainable Community Centre

² Flay BR. Am J Public Health 1987 Feb;77(2):153-60

³ Mcvey, D Stapleton, Tobacco Control: Vol 9/3 , p 273-282 ; 2000

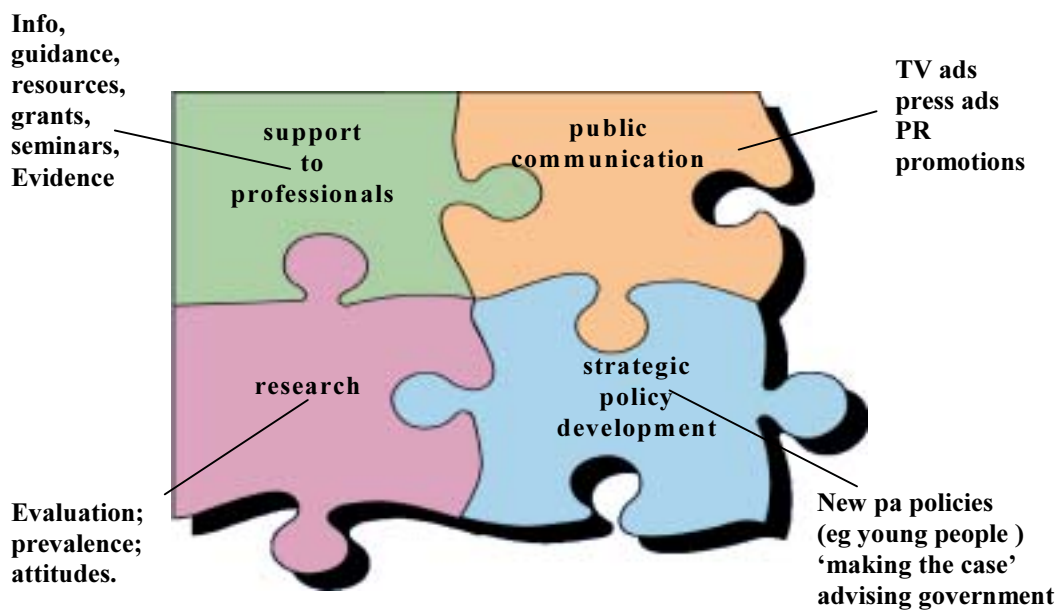
⁴ Owen, N., Forsyth, L, H, Cavill, N. A & Fridinger, F. Physical Activity Interventions Using Mass Media, Print, and Information Technology. Am J Prev Med. 1998:15 (4)

⁵ Centers for Disease Control and Prevention. Increasing physical activity: a report on recommendations of the Task Force on Community Preventive Services. MWR 2001;50(No. RR-18)

An example of a physical activity campaign is the Scotland walking campaign. The Scotland walking campaign design included 40" TV advertisements as well as a telephone helpline service. The target group of this particular campaign was people from 30 to 55 years old. The "interesting facts" arising from its assessment included awareness of 70% (falling to 54%), increase in knowledge. but surprisingly, no impact on walking and only a small increase amongst helpline callers (1%).

Another example of a physical activity campaign is "Active for Life". "Active for Life" was an integrated campaign targeted simultaneously at four different groups. Figure 11 shows the "Active for Life" target groups as well as the media used for each of them.

Figure 11: "Active for Life" - target groups and media



The "Active for Life" results were as follows:

- 60% recall of ads (38% after 6 months)
- Knowledge increased 3.7% year 1 to 3 (95% CI: 2.1, 4.5)
- No change in physical activity behaviour
- Increase in knowledge not dependent on seeing TV advertisement.

Last but not least, the "Are you doing your bit?" campaign focused on environmental issues such as water, waste, energy, recycling and on transport especially on walking, cycling. The "Are you doing your bit?" campaign was launched during the years 1999-2001 and its budget was approximately £18m, of which £10m was allocated to transport themes. The media used were TV, press and radio advertisements.

are you doing your bit?

The "Are you doing your bit?" results were as follows:

- spontaneous proven recall reached 2 in 10;
- campaign recognition 9 in 10;
- 8/10 aware of logo or slogan;
- target group more aware of environmental actions;
- but no increase in (prompted) behaviour compares to before the campaign - despite blip in summer 2000.

4.3 Campaigns for health promotion - Conclusions

According to Reid⁶, campaigns for health promotion:

- directly stimulate behaviour change;
- encourage action by health professionals;
- influence the climate of public opinion in favour of health promoting public policies.

Respectively, campaigns for transport should influence the climate of opinion in favour of sustainable transport modes, affect public attitudes to transport, change the dominant car culture and highlight the negative influence of car use to the environment.

As a conclusion we can say that campaigns are good at raising profile, increasing awareness, giving context for community action, changing behaviour in sub groups and influencing professional agendas and are less good at changing population behaviour and being cost-effective.

4.4 Implications for TAPESTRY

The implications of Nick Cavill's profound experience and thorough knowledge can be summarised in the following points:

- Integrate media campaigns with "hard" measures
- Measure intermediate stages, not just behaviour
- Use media to stimulate community and professional action
- Segment the target audience carefully
- Think long term
- Follow the CAF guidance!

4.5 Panel discussion

The main points of the second panel discussion were as follows:

- The direct stimulation of behavioural change is not possible;
- High level of campaign's recall doesn't necessarily translate to high impact on behaviour;
- A targeted delivery system is helpful;
- The delivery of service is a crucial element of the whole process;
- The impact of campaigns is a long-term one.

Klaus Feldman pointed out that it is really important to determine what we really want to offer and what is its relevance not only to the target groups but to all involved parties

⁶ Reid, D. How effective is health education via mass communications? Health Education Journal (1996) 55, 332-344

(including the local authority). Furthermore, we have to bear in mind who the communicator is and what the benefits are for each involved party.

5. Session 3: How to Measure Communications Effects

Panos Papaioannou introduced Lena Gilchrist, the speaker for the third session. Lena Gilchrist is Vice President of Eureka AB, one of the leading Swedish market analysis companies. She has extensive experience of communication and branding studies. The main points of her presentation are given below.

5.1 Abstract

The aim of the third presentation was to provide a general model on how to measure communication and the impact on the attitude towards the brand. Pros and cons of different measurement techniques, such as tracking, were discussed. Some examples were given on how to use the results in practice when choosing media and as an input to the creative strategy.

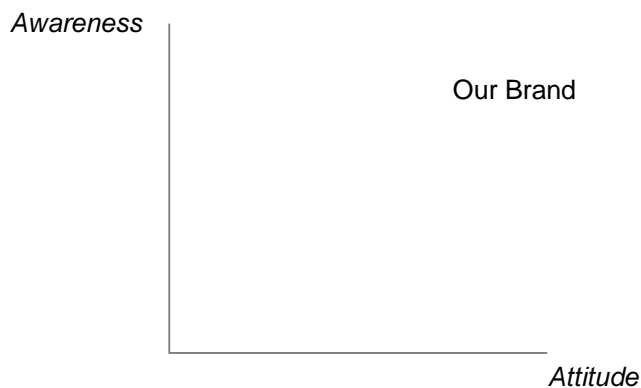
5.2 The Objective of Communication

The aim of this introductory part of presentation was to provide answers in the following questions:

- What about public transportation?
- What associations come to mind?
- Where do all these associations come from?
- What behaviour will they lead to?

The human brain stores more than 10000 brands. A large part of the feelings and emotions concerning these brands are unconscious as brands exist in our subconscious memory. Our actions are based on both cognitive and affective components (knowledge and feelings): "Yes, I know that there is a public transport system that actually takes a shorter time, but I feel more relaxed when I drive my own car to work". Strong relationships between people are built on common views and values. The consumers judge brands the same way as they judge people. "To build brands" equals to add human values and personality that the consumer is attracted to. The brand strategy must define the brand identity, what the brand should express and what the expected benefits of the brands are. The strategy must act as the platform for all communication. There must be objectives regarding the brand and the ultimate goal is loyalty towards the Brand (*"I have used the Underground every day this week. It was really good, I could sit and read and use my time better. I intend to continue"*). A strong brand, as depicted in Figure 12, is the one that combines high levels of awareness and positive attitude towards it.

Figure 12: The characteristics of a strong Brand



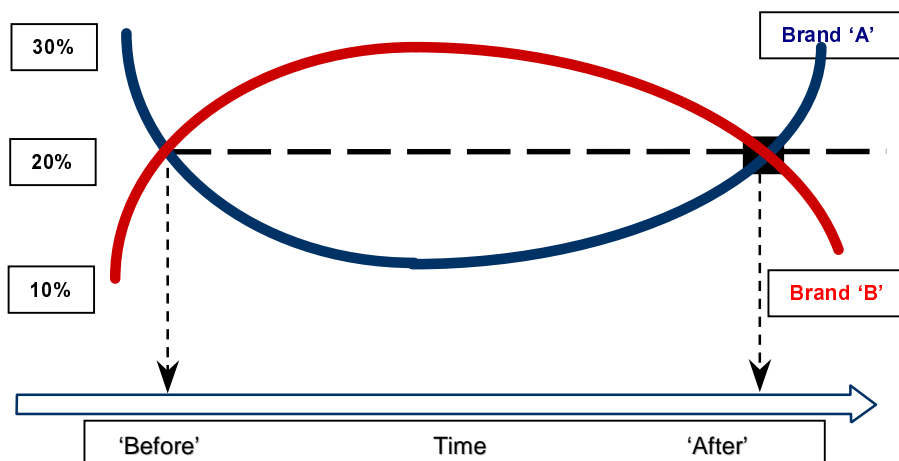
5.3 The BrandScope Application

The BrandScope is an international system for measuring effects of communication. It has representation in all European countries and is based on extensive theory and a lot of practice. BrandScope focuses on actions and answers questions such as:

- Does the communication reach the intended target group? (mediamix)
- Is the campaign observed by the target group? (reach and awareness)
- Are the commercials associated with the correct brand? (branding)
- What does the target group think about the commercial and do they interpret it as intended?
- Does the brand take the desired position in the market?

BrandScope is based on continuous research, i.e. tracking, rather than dip-stick (pre and post campaign) and analyses each media individually as well as in total. The importance of tracking a campaign is proved by the Figures 13. According to the before and after surveys brand A and B have the exact recall percentage. However, their progress in the middle time is totally reversed.

Figure 13: The importance of campaign tracking: comparison of two brands



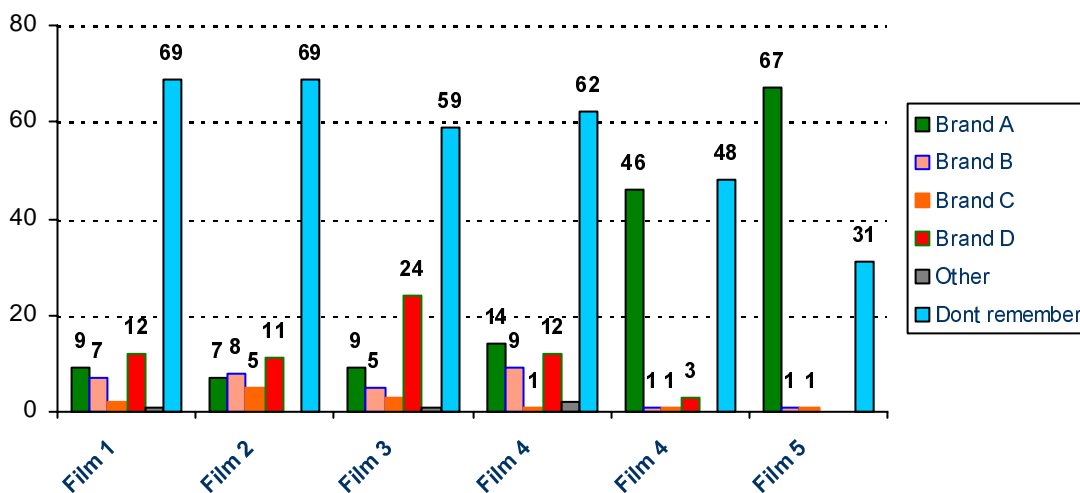
At the campaign’s assessment stage the traditional question format, such as “Which brands for (category) have you seen commercials for recently?”, seems to be problematic. This type of question is of doubtful effectiveness as it measures the brand name awareness, not the actual recall of the commercial, assumes a perfect branding of the commercial and relies on communication that carries historical "luggage". In order to avoid the above-mentioned problems, the BrandScope uses and recommends the question format listed below:

- "Describe a TV-commercial you have recently seen for Public Transportation."
- "What are the advantages of the Brand according to the commercial?"
- "Can you recall the Brand that the commercial is for?"
- "Which other Brands have you seen commercials for recently?"
- "And which other brands have you heard of?"
- "Can you recall this commercial? (described)?"
- "Can you say which brand it is for?"

A lot of the communication today is not noticed and therefore has no effect on the long term building of the brand. The commercial is linked with the brand only when advertising is in line with the perceived brand associations.

Figure 14 presents the branding for some specific commercials and shows the impact of correct alignment in terms of increased awareness of Brand A in the later films of the sequence.

Figure 14: Branding for specific commercials



According to "Ladder of the Mind" theory, the ladder of attitudes towards a product / service has several successive "steps" ranging between the two extremes.

- The only brand for me
- One of several brands I prefer
- I am interested in trying it

TAPESTRY - 2nd Thematic Workshop Report

- I can buy it in certain circumstances
- Heard of it but don't know much about it
- Never heard of it
- Would never buy it

However, only the first two "steps" are linked with "mindshare". Figure 15 presents a campaign example that resulted in the mind share increase, whereas Figure 16 shows the relationship between mindshare and market share.

Figure 15: Mindshare Increase

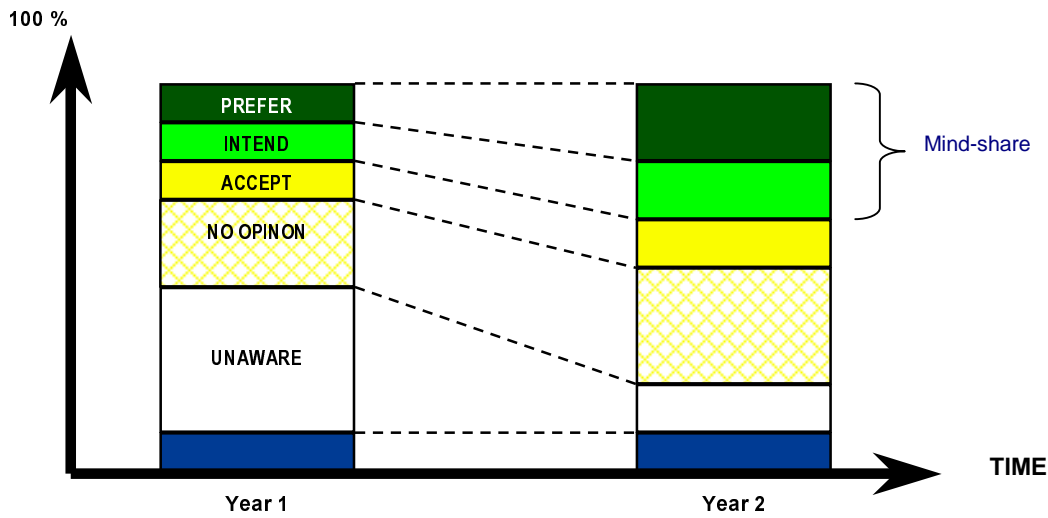
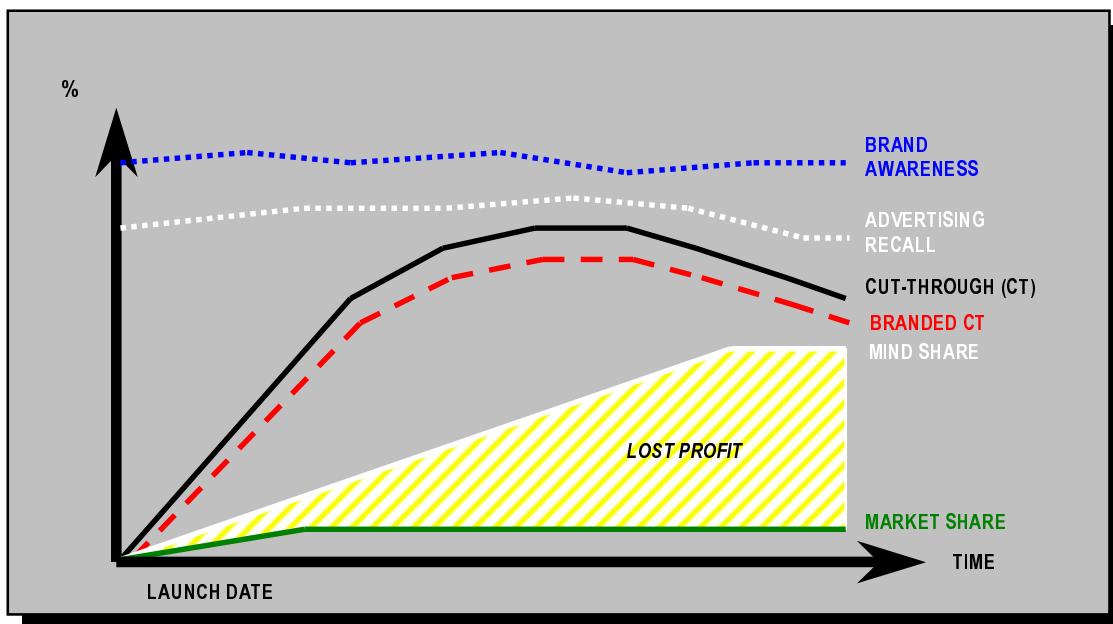


Figure 16: Mindshare vs. Market share



5.4 How do we use the results?

The key points for actions are as follows:

- Team with representatives from Client, Advertising agency, Research company and Media agency
- Strategy meetings with regular workshops
- Web-based interactive presentation in order to get feed-back as soon as possible!

5.5 Panel discussion

The most important issues pinpointed in the panel discussion after the third session were the following:

- The role of the target group in communicating the campaign's message
- The importance of campaign design itself
- The repositioning process of old brands

In particular, Nick Cavill supported the idea that the age of the target group(s) is important for communicating the campaign's message. Things change faster for those in the younger age groups and they can be considered as the easiest targets. Jos Zuallaert highlighted the importance of design itself. In this respect, Lena Gilchrist noticed that the brand positioning and the creative part don't necessarily match. A campaign failure can be attributed to either at the brand positioning or to the creative part.

Finally, Peter Jones asked Lena Gilchrist how much time is needed in order to reposition an aged brand. Lena avoided to make such a risky estimation and noticed that further research is required in this area.

6. Session 4: "Evaluating Communications Materials"

Laurie Pickup introduced the fourth session entitled "Evaluating Communication Material" which was prepared by Torbjorn Eriksson and John Porter and presented by John Porter. John is a consultant based in Ireland. He has experience of informing the design of campaigns in the transport, food, alcoholic drink, banking, and radio sectors. He is also working at corporate level on communications effectiveness during company mergers and in local government. Torbjorn Eriksson is a consultant working in Sweden on a number of transport projects. He specialises in the fields of marketing, and management issues, e.g. business and communication planning and management control systems. He is also responsible for the Swedish public transport association's national quality survey, the Barometer, which is carried out on a monthly basis and in which most of the Swedish PTAs participate. The Barometer is an internet-based marketing tool, presenting market information on the web just a few days after the fieldwork is finished.

6.1 Abstract

The issues examined in the fourth presentation were the following:

1. Alignment of campaigns with target audiences and the implications of a psychological contract between Authority and Audience. This element provided a brief revision of the psychology of communication and introduction of new learning arising from international research prepared for TAPESTRY (WP2) and ECOMM 2002.
2. Practical exercise - assessment of campaign elements, as an expert panel and from the point of view of the target audience. Materials already developed in Ireland were presented to the audience who attempted to use the assessment tools as 'expert' assessors and playing the role of user/audience.
3. Discussion: Towards development of a new evaluation tool for TAPESTRY. A brief discussion was held on the understanding of the evaluation exercises, ease of use or otherwise of the tools, effectiveness for informing design and applicability for TAPESTRY.

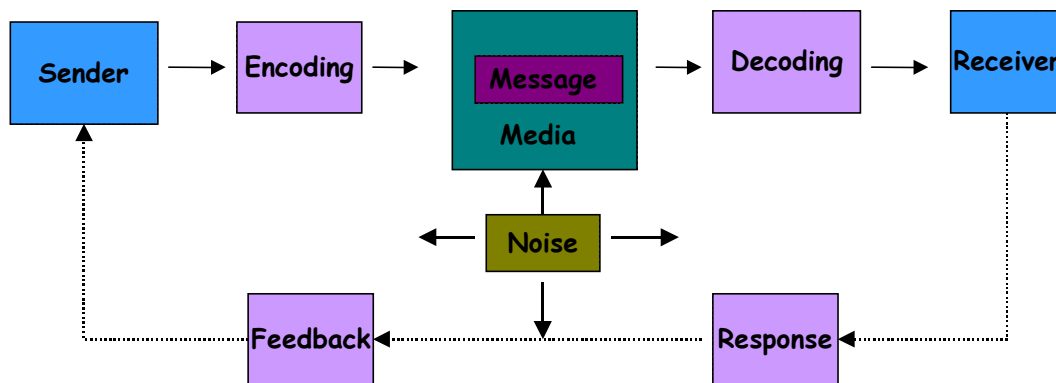
The main points of this presentation are given below.

6.1 Alignment of Audience and Authority

The alignment of audience and authority is considered as a **Psycho-Social Partnership**, as the authority or campaign manager must enter the world of the audience and really come to understand it. Having done so the Campaign Manager can enter into a role relationship with the audience and start to change beliefs, attitudes and behaviours.

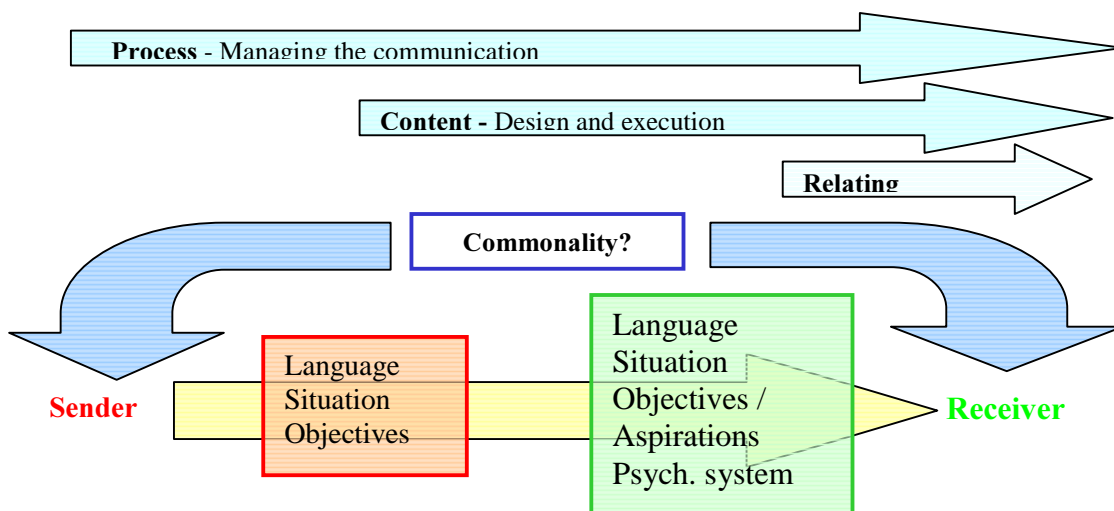
Kotler and Armstrong suggest a simple model for developing effective communication which is shown in Figure 17.

Figure 17: Elements in the Communications Process - Kotler & Armstrong (1994)



One of the keys to successful communications design is **commonality** - or really knowing what and how the intended audience thinks. This requires careful research followed by appropriate design and implementation. The crucial role that commonality plays in the communication process and the relationship between the areas of evaluation and commonality is presented in Figure 18.

Figure 18: The role of commonality and its relationship with areas for evaluation



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Many different mechanisms can be used to introduce new thinking, that is to produce change. The example employed below uses threat and guilt, other mechanisms use humour, fantasy, fact and other devices. The psychology of change, namely what change means psychologically, is consisted of the following main parts:

- Presentation of options and arguments in a way that makes people aware (meaningful)
 - The content of the communication (language & style)
- Circumspection
 - Consideration of options (What does it mean or imply for me? What do I have to do? What is my personal cost?)
- Pre-emption
 - Imagining being in a new belief / behavioural situation
- Control
 - Decision to change - to be and think anew - seeking validation

In Personal Construct Psychology, George Kelly examined the validation effects of the above described psychological procedure and proposed that "man" behaves like a scientist, meaning that:

- They make predictions based upon their theories, and carry out experiments to see whether these predictions are correct or not.
- If the experiment is a success so is the theory and everything else it implies (Success generally implies advantage to the individual)
- If the experiment fails then so does the theory, the whole issue has to be re-examined to explain the problem

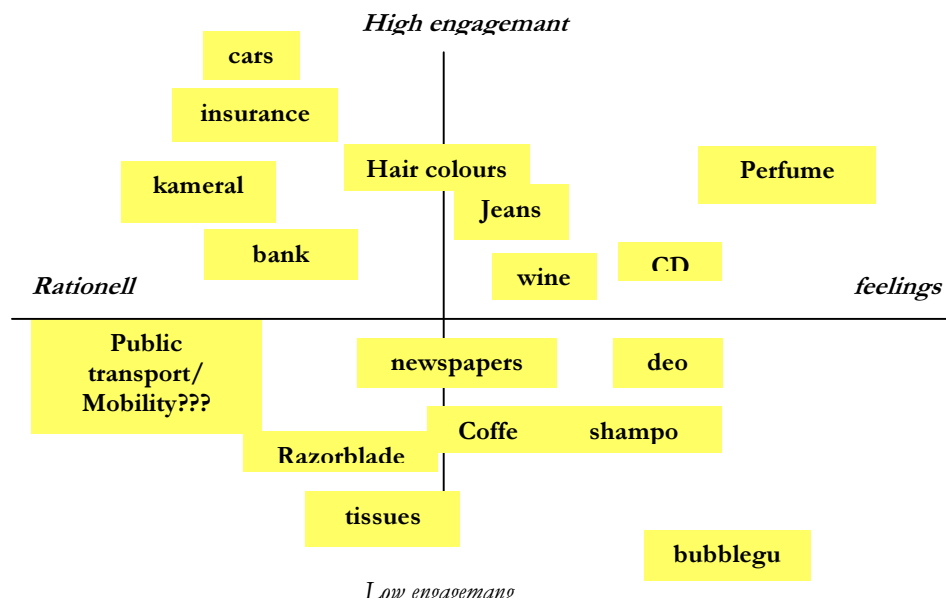
Psychotherapy is about helping people to develop new theories, test them and validate them through new behaviours.

The operation of threat and guilt mechanism and its effects can be described as follows:

- Threat is the awareness of an imminent change in one's core psychological system (*Something fundamentally important about me is about to change*)
- Guilt is the awareness of dislodgement from one's core role structures (*I failed. Dismissed from work. Behaved as a cruel person. The threat finally happened*)
- People in a state of guilt need to re-think themselves (quickly).

Figure 19 presents the public transport / mobility position in the conceptual map which is considered to be useful for the campaign design.

Figure 19: Conceptual map for design



6.3 Assessment of Campaign Materials / Elements

Assessment of campaign materials/elements includes five areas as follows:

- (Process) Management
- (Content) Design
- (Process) Implementation
- (Putting the campaign in the field)
- (Relating) Relationship to Audience
- Overall assessment

The necessary steps for **management** (process) assessment are:

- Definition of objectives;
- Identification of target audience;
 - (One evaluation for each audience)
- Creation of conceptual and analytical framework;
 - Support the objectives and ensure delivery of required outputs
 - Campaign management
 - Manager or Champion
 - Resources
 - Design
 - Effectiveness
 - Partners - strategic / operational
- Tracking of 'input' measures (see CAF).

Correspondingly, the basic elements of the **design** (content) assessment are summarised as follows:

- Market research & planning;
 - Pilot trials and mood boards (story boards, sketches & outlines)
 - Researched, dreamed up, one person's pet idea

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- Segmentation;
 - Socio-demographic
 - Behaviour and usage
 - Occupation
 - Geography
 - Mode
- Content;
 - Focus (explicit, e.g. walking / cycling, and implicit, e.g. family, promotion, lifestyle)
 - Translation (realistic & direct, obscure, broad or specific to one particular topic)
 - Mood (passive, active, colour, noise, action, dynamic etc)
- Creative style;
 - Graphic / animation / realistic
 - Cognitive, (rational logical) / Affective, (emotional moody)
 - Use of sound, brand symbols, slogans
 - Visual / Verbal
- Media;
 - Radio, TV, Poster, Flyer, - Congruence / credibility of media to message
- Brand image;
 - Use of icons and branding
 - Is the campaign branded? Is the branding clear and consistent?

The **implementation** (process) assessment face basically includes the evaluation of the elements presented below:

- Roll-out;
 - All at once
 - Drip feed
 - Teasers followed by main campaign
 - Intermittent
- Media choice;
 - Posters, wall displays, Leaflets
 - Radio, TV, Internet, cinema
 - Press conference, sponsored event, play, competition
 - Direct mail, email
 - Action packs
 - Newspapers, magazines, journals
- Tracking;
- Feedback mechanism to campaign management;
- Delivery, where delivered;
 - Home
 - Work
 - Street
 - Shops
 - On vehicle
- Relationship to Audience (Relating);
 - Context
 - Real life
 - National / local / international

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- Tone and argument;
 - Positive, offering personal advantage to a desired change
 - Negative, threatening, coercive, shock, risk, danger
 - Restricting, negative message reducing freedom
 - Offering new alternatives
 - Persuading, Rational / scientific, authoritative, adult, childish
 - Humorous, serious, neutral
 - Emotional
 - Colour
- Relation to life (effectiveness of creative style);
 - Realistic (this may not be a positive characteristic)
 - Aspirational
 - Fantasy
 - Abstract / impersonal
 - Symbolic
- Message givers;
 - Fictional, real
 - Icons
 - Public
 - Officials / institutions
- Messages within one communication differentiated for different audiences;
- Audience involvement;
 - Passive, a presentation
 - Active, following a story

The overall effectiveness depends on the following elements / answers provided in the following questions:

- Clarity of message
- Did the presentation match the target audience(s)?
- Establish or support a brand or symbol for the message
- Did the design support the objectives?
- Did it make the objectives acceptable or legitimate?
- Did it add knowledge / information?
- Overall credibility
- Did it produce attitudinal & behavioural shift (CAF)
- CAF measures such as recall

6.4 Video projection

The second section of the presentation included the video projection of three commercials, namely the Shame, the Damage and the Thump. However, the focus was on the first one, the Shame, which was analysed and discussed afterwards.

The **Shame** commercial is about drink and driving. It shows a man and his friends enjoying themselves by playing football while in parallel a boy and his little sister are doing the same thing. Then, the man has some drinks, has fun with his friends, gets in his car and drives. Until that point, the surrounding atmosphere is relaxed and pleasant. Suddenly, the car deviates from its course, crashes through the fence of the garden where the children are

TAPESTRY - 2nd Thematic Workshop Report

playing, and hurts the boy. In what followed some (there were many more) highlights were examined.



From the above figure, it is obvious that the commercial is aiming at creating a psychological identification link (note the posture and colour of the two protagonists). This is a process called **mirroring** as it creates identification and bonding through visual signals.



The man while driving is singing "and there's no-one I'd rather be". His psychological system is validated.



When someone watches the car crashing the fence (if he / she doesn't look away), the question arisen is "Who is under threat here?". The sequence of answers is the boy, any boy, my boy!

For a moment it is only the flower that is hurt.



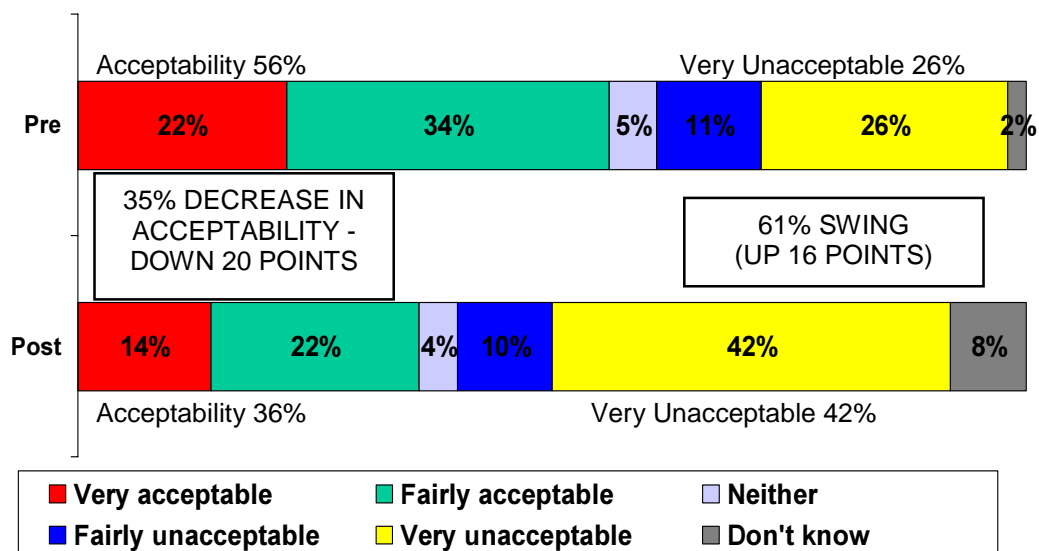
But then the truth is out. The unthinkable has happened and the question that arises at once is "What sort of person makes a little girl cry?"



I DO whenever I drink and drive. The sequence of feelings has as follows: guilt (Could you live with the shame?) - dislodgement - new thinking.

The impact of Shame on the Irish market was impressive. Figures 20-22 show the results of a survey that has been conducted in the Republic of Ireland and concerned the pre and post evaluation data of the Shame commercial.

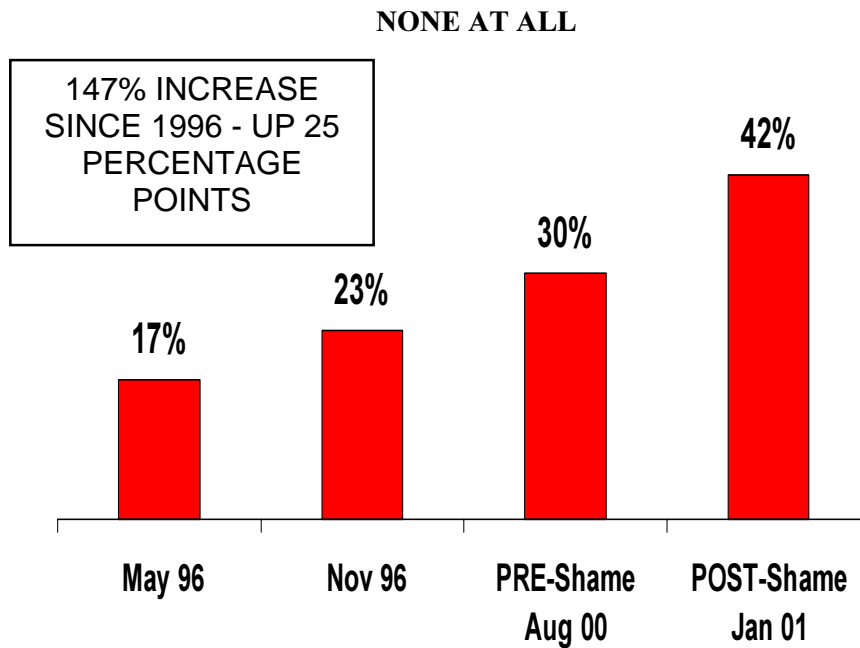
Figure 20: Acceptability of Driving after having ONE Drink Republic of Ireland



Base: All Drivers who Drink any Alcohol Aug-00 - 522 Jan-01- 431

Source: IMS

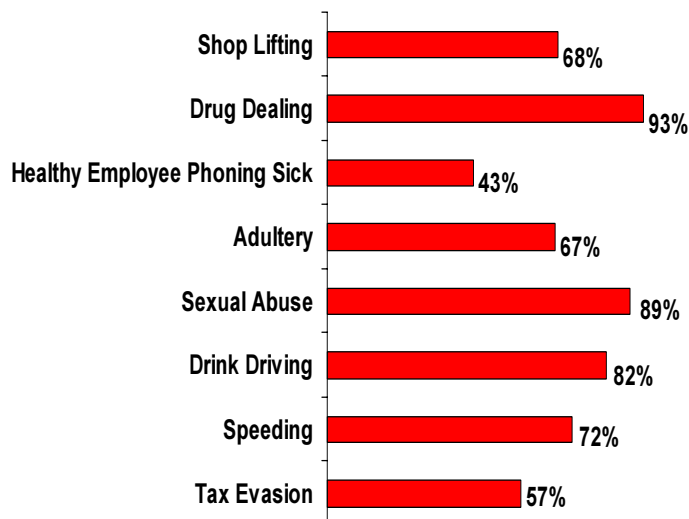
Figure 21: Republic of Ireland - Comparison with historical data: What do you think is the most units of alcohol you personally can drink without affecting driving?



All drivers who ever drink alcohol / ROI 1996 / 2000 / 2001

Source: IMS

Figure 22: Shamefulness, Republic of Ireland, *Extremely Shameful* [9-10]



Base: All Respondents Jan-01 2000 - ROI: 1190

Source: IMS

6.5 Recommendations for a tool for the TAPESTRY Toolkit (Discussion) - Next Steps

After the video projection, a discussion took place. Some workshop participants underlined that the “Shame” commercial would be too hard-hitting to be shown in their country and that a less direct type of commercial would probably be more effective.

Afterwards, John Porter presented the draft assessment instrument. The main points highlighted in the remaining time were focused on assessment and included the following issues/questions:

- For assessment purposes shall we use an expert assessment and / or public survey?
- Should the assessment be conducted by a Local Project Team or Central (expert) Panel?
- Development a system for analysis / regression against recall and outcome measures - how to aggregate scores
- Production of best practice guidelines for campaign design

7. Summary and Thanks

Finally, Panos Papaioannou summarised the main points and expressed his appreciation to the speakers, the participants and John Porter (the TAPESTRY partner responsible for the Workshop programme) for the fruitful Workshop.