

Module 4: The Create Step

Structure of the Module:

Now that we know about our target behaviour from the work done in the Assess and Build steps, we need to develop an innovative campaign informed by these findings. In this module we explain how to translate all this new knowledge into campaign ideas and insights. We outline a clear process for how to be creative while also being systematic so that the campaign you design is the one which is most likely to change behaviour. People often cut-corners on the creative process but towards the end of this module, and in the supporting information, we explain how you can still follow this process, even if you have a tight budget and time frame. This module is broken into the following sections:

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- First Creative Conversion: How to move from Findings to Insights.....2
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Key learning points:

- The creative design of campaigns is something that we can all contribute to and is not something that is only the work of a specialist.
- Creativity can also be systematic, and when designing interventions this is how we are likely to get the best results – results which change behaviour.
- To translate formative research findings into a campaign we first brainstorm all of the things that stood out most for us, then we begin to cluster similar ideas, labelling the clusters as we go. The next step is to try and come up with a way of linking these clusters of findings to the target behaviour. This is what we call an insight.
- Insights are used as the starting point of generating campaign ideas. It's important to initially generate as many ideas for your campaign as possible as it is then possible to work through a process to identify which are likely to be most viable and work best in combination.
- Campaign design is not a straightforward, linear process. Rather it requires a lot of iteration and pretesting at various stages.

Supporting Resources

- Creative brief template
- Tips for finding and hiring a creative agency
- Component development tool
- Creative ideas

Introduction

The job of the Create step is to produce an innovative campaign concept (and the associated materials) that will actually change behaviour. Although the Create step is essential it is often done quickly and unsystematically. Program designers and implementers often move straight from the learning they gained during the Assess and Build stages to developing a single campaign idea based on whatever springs to mind first. The BCD approach suggests that you can add a systematic process to creativity. In this module we will outline this process by describing three 'creative conversions' that you need to go through in the process of designing a campaign.

In WaterAid you may not always have the time or the money to work through a full creative process. Towards the end of the module we provide some suggestions for how to design hygiene campaigns in such cases - by simply adapting what has worked in other settings to make it appropriate for your local context.

First Creative Conversion: How to move from Findings to Insights

The Assess step produces considerable knowledge about the causes of the target behaviour; the Build step produces even more. The first problem is therefore to identify the key bits of knowledge that can be used to most powerfully leverage a change in behaviour. In order to do this, it is useful to bring together a diverse group of stakeholders in a Creative Workshop. Before this workshop it is important that all those attending are familiar with the formative research findings and the information generated at the Assess stage.

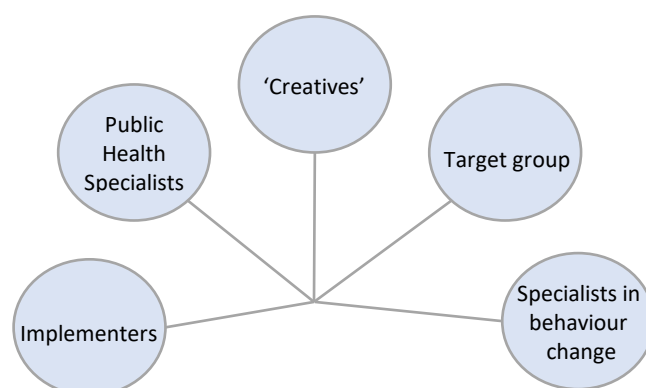


Figure 1: Examples of the types of people to invite to the Creative Workshop

Each step in the first creative conversion generates a new form of knowledge. These are defined in the box below.

Table 1: Key terms used during the Creative Workshop

Key terms	Definition
Finding	Findings are drawn from the information generated during the Assess and Build steps. Findings are snippets of knowledge and can relate to anything from the BCD Checklist: the traits of the target population, their motivations, habits, socio-economic level, kinds of major investments they make, characteristics of their social networks, religious beliefs, etc. Findings of interest may include things which you found surprising, something many people said or did, or a barrier to behaviour change.
Theme	Groups of findings which are clustered together around some common element and given a name.

Proposition	A sentence which draws a hypothesized link between the theme and the target behaviour
Insight	Groups together several themes (and their associated propositions) to encompass the greatest number of our important dimensions of behaviour.

Below is an outline of what the facilitator should do to guide the stakeholders through the first creative conversion.

Finding generation

Explain: *'You've read and heard about many Findings related to our project. You also have your own life experience, as well as some expertise in this area. I now want you to write down on these pieces of paper (give out post-it notes or small card) anything that sticks in your mind related to what you have learned or what you think about our problem. This can be from an anecdote, an observation, a finding, your own life experience; anything that might be important in our target population's lives. There are no right or wrong answers; anything might be important. There is no need to make a direct link to target behaviour at this point. I would ask that you each write at least three findings. Write each one on a separate piece of paper.'*

Assemble the Findings randomly on the ground/table/wall.



Figure 2: Examples of findings that were generated from formative research into handwashing in Nigeria. In practice you may have hundreds of findings.

Theme generation

Explain: *'Please group together pieces of paper that are related.'*

As this process is being done ask: *'What title would describe each cluster?'* Add these titles to the clusters that people have formed. These are Themes.

At this point you may also want to exclude some Themes from further consideration – e.g., if they are about touchpoints, or macro-environmental constraints which can't be addressed by the program.

Proposition generation

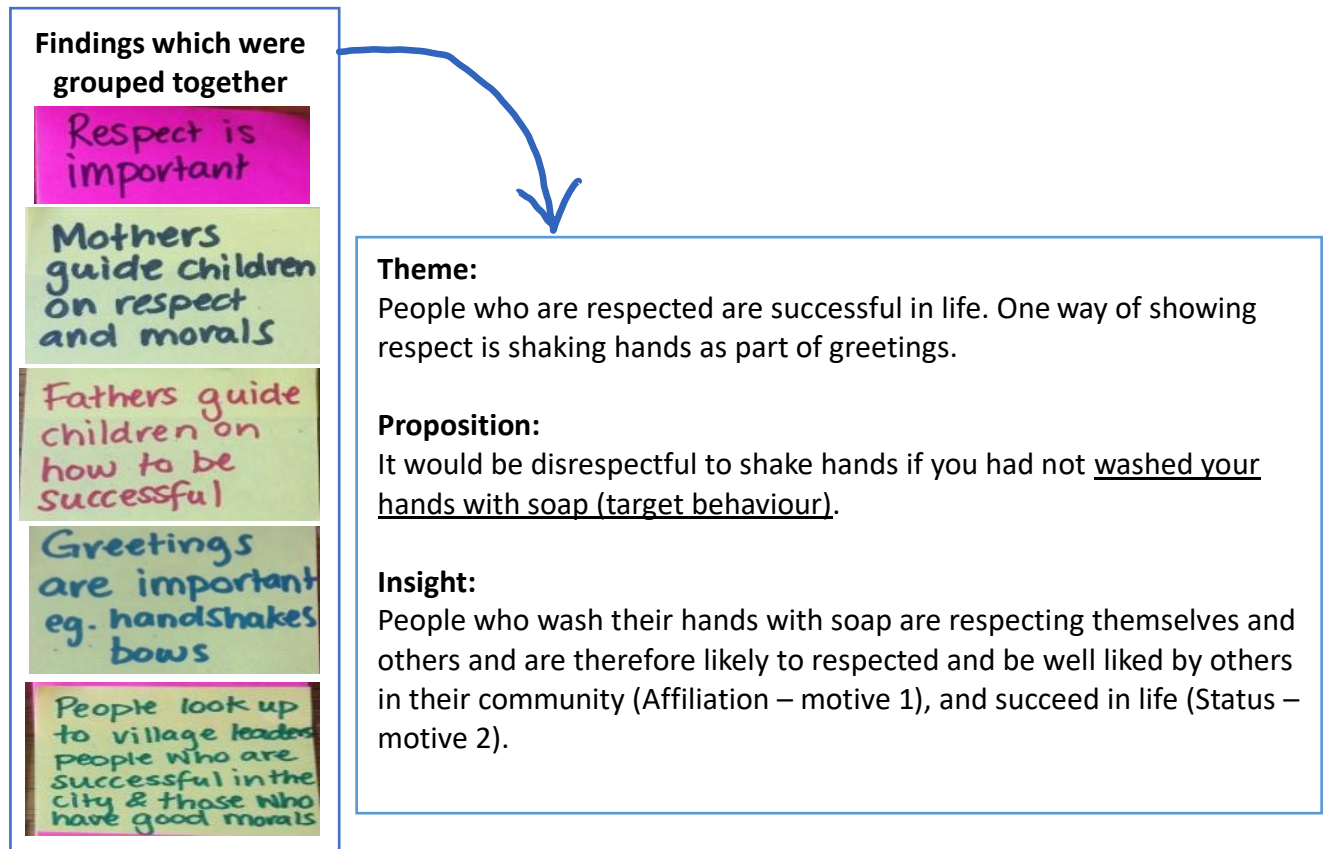
Explain: *'Search your minds for a link between this Theme and the target behaviour. Please express this connection as a complete sentence.'*

Insight generation

Explain: *'Please combine these clusters (of Themes and Propositions) into larger clusters if they seem related to one another in some way. We are interested in linking as many of our original Propositions together as possible, because that cluster will then encompass the*

greatest number of our important dimensions of behaviour, with the greatest power, or the greatest potential for changing our target behaviour. The Insight you generate should be framed in a positive fashion, as a solution to our problem, with explicit mention of a motive and our target behaviour. The final Insight should be able to be summarized in a few sentences but should tell a story about how the ideas are linked.'

Figure 3: Example of how to translate findings into insights - case study handwashing in Nigeria



At this point it is necessary to identify a single Insight with which to move forward into the next creative conversion. To determine which Insight is most likely to work it can be useful to evaluate them against the following criteria:



High relevance: How important is this insight to the target audience?



Richness: How many Findings are able to be linked to the insight?



Power: How strong is the logic that links the insight to the target behaviour?



Plasticity: How likely is it that the idea on which the Insight is based could be changed by the intervention?



Novelty: Is it surprising?



Acceptability: Is it likely to be acceptable to the target population?

The chosen Insight should then form the basis of a Creative Brief. This is a short document that captures what you have learned so far and outlines for the Creative Agency/Team what types of things you want them to develop as part of intervention. We provide a template for the Creative Brief in the supporting material.

Second Creative Conversion: From Insight to Campaign Concept

Who should be involved in creating the intervention?

The answer to this question depends on what resources – time and money – you can devote to this process. It is always worthwhile investing as much as you can in the creative process. If you cannot afford a professional creative agency, don't worry, because creativity isn't only something that can be done by people who have it in their job title! If you do hire professionals, there is some information in the supporting materials for how work with professional creative agencies. If you are not going down the professional agency route, still try to involve a diverse group of people in the intervention design. For example, the creative process can work really well if you invite university students (perhaps who are specializing in art, marketing or design) to help you get more creative.

What is a campaign concept?

Most campaigns are comprised of several components that when combined in a certain way are theorized to lead to behaviour change. A campaign concept is what unites all of these components together so that they are able to be delivered as a single package. Of course it is possible to have behaviour change campaigns that consist of just one component or which are based strictly on a single new product or 'nudge' (see Module 1 on behaviour change theory for a reminder of what these were). In these cases, the development of a

campaign concept is more straight-forward, but can still require unification under a particular conceptual umbrella.

One way of generating a unifying concept is to think of a narrative arc, or storyline, on which the campaign is based. Humans have evolved to understand information when it comes in story form, as it helps one to imagine causes and consequences, so this is a natural way to convey new ideas. A narrative arc can serve several functions in a campaign:

- It allows the target audience to identify with the campaign and recall its message.
- It can be a way of making a motive 'come to life' for your target audience in a way in which they understand and can relate to – e.g., in the form of a TV ad, radio drama or event script.
- From a practical perspective it can help unite the different elements of an intervention so that they appear as a single package (e.g. through branding, aesthetic choices and slogans).
- Sometimes narrative arcs are also used to link several unrelated behaviours that an implementer wants to target in the same campaign.

At the heart of any narrative arc is a motive (or sometimes more than one). The story is built around the motive so that it is appropriate for both the context, the target population and the target behaviour. The supporting material provide some examples of narrative arcs that work well for hygiene related behaviours.

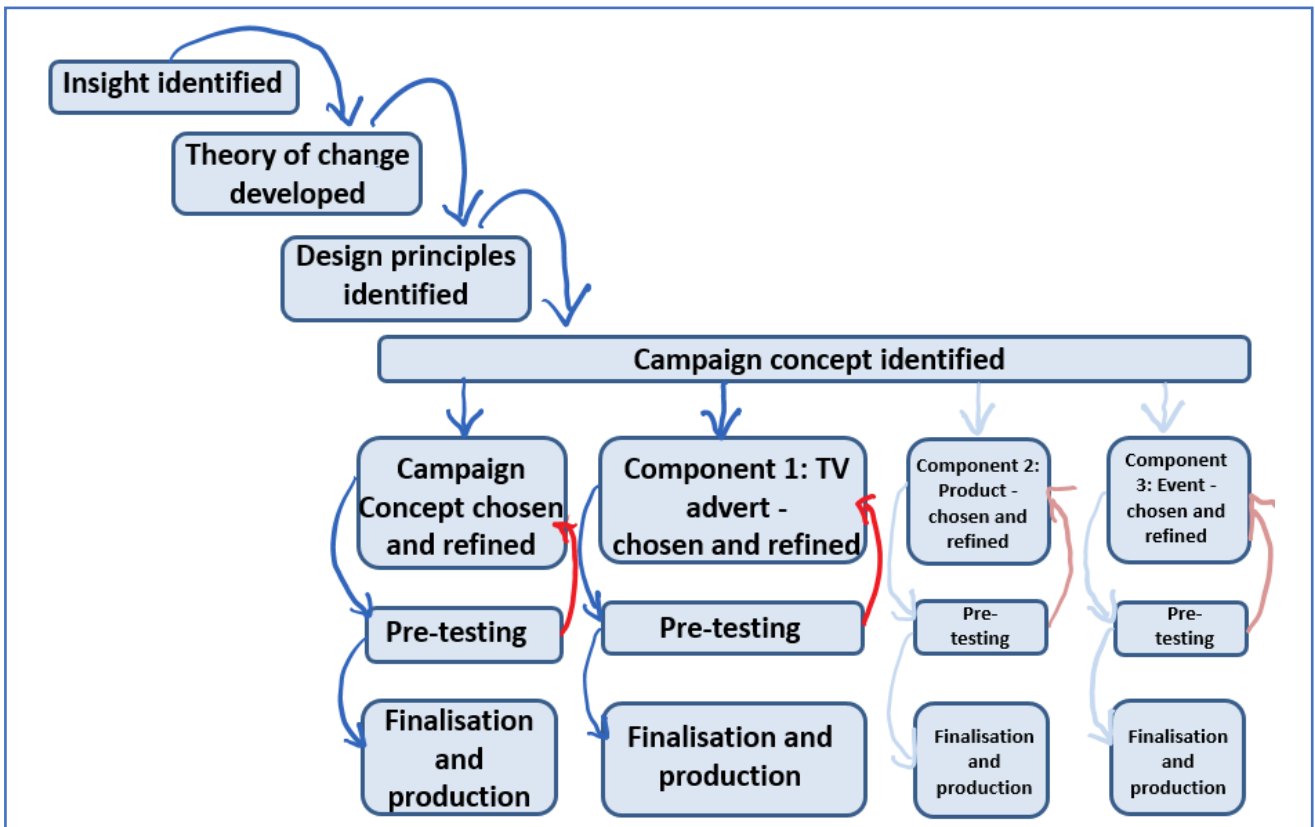
It is important to remember is that you do not necessarily have to choose the story which people like the most. Sometimes if a story is shocking or unrealistic it might be disliked but it also might be more effective in changing behaviour. Of course you still have to make sure that the story is acceptable within the chosen context. Campaign concepts may also be very simple. For example, it is sometimes possible to translate the campaign Insight into a single striking image accompanied by a slogan or a single product for distribution.

Third Creative Conversion: From campaign concept to campaign components

The essential job here is to think about what activities, events, channels and materials you will develop as parts of the campaign in order to achieve the desired behaviour change. Figure 4 shows the process we have described so far. On the bottom right of this image you see the process for choosing, refining, and pre-testing various components of the intervention (some examples of which are given). The key thing to note in Figure 4 is the arrows themselves. These show that the different campaign components are normally developed simultaneously through a highly iterative process. This process involves moving from 1) describing the idea; to 2) developing a mock-up of the idea; to 3) pre-testing the mock-up of the idea; to 4) generating feedback about the idea; to 5) using the feedback to redesign the idea; before 6) re-testing the idea again. Sometimes this needs to be done over and over in order to get it right.

Before you are able to do this for your own campaign you first need to think about how your campaign will be delivered and what types of components your campaign is likely to include.

Figure 4: The process of designing a behaviour change intervention.



Above and below the line delivery channels

One way of starting to think about this is by thinking about delivery methods or touchpoints. A simple way of thinking about this is whether your campaign should be ‘above the line’ or ‘below the line’. Table 2 provides an explanation of the two approaches and outlines the strengths and limitations associated with them. In practice many campaigns combine a mixture of both types of approaches to get a mix of qualities.

Table 2: An explanation of above and below the line approaches as well as some of the limitations and strengths associated with each.

	Definition	Examples	Strengths	Limitations
Above the line	Involves the same message being broadcast to many people.	<ul style="list-style-type: none"> • Radio • Television • Print media (newspapers & magazines) • Billboards • Internet and social media 	<ul style="list-style-type: none"> • Message is always the same. • Easy to scale up. 	<ul style="list-style-type: none"> • Necessary does and exposure can be hard to achieve • Harder to target specific populations. • Not cheap, but may be cheaper than alternative methods.

	Definition	Examples	Strengths	Limitations
Below the line	Involves interpersonal communication and the tailoring of messages for smaller local audiences.	<ul style="list-style-type: none"> Community events Counselling Demonstrations Training Community groups Some types of social media 	<ul style="list-style-type: none"> Easier to determine necessary dose and exposure. Easier to target specific populations 	<ul style="list-style-type: none"> Message is likely to vary based on context and human capacity. Can be hard to scale up.

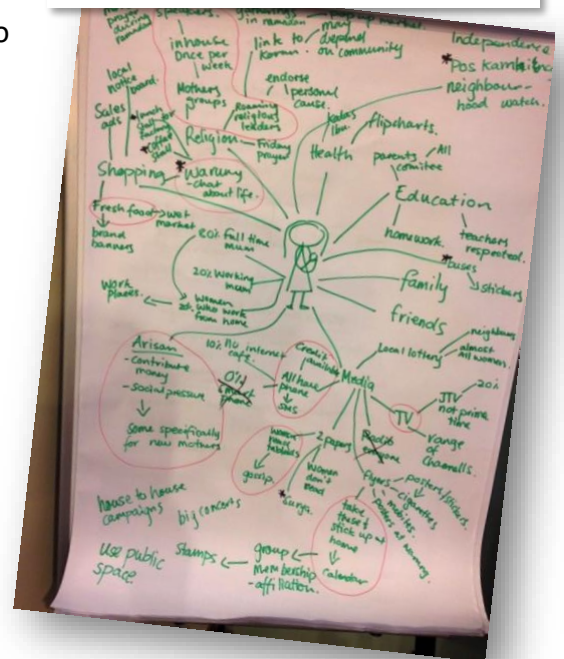
Touchpoint mapping

This task identifies likely contexts or behaviour settings within which people can be exposed to the program. You can begin by creating a list of places where people in the target population might go, any media they are exposed to and any ways they interact with the environment around them (see Figure 5 for an example). Once you have done this, the task is to select which touchpoint is most appropriate for your intervention. The simplest way of doing this is by thinking about a) the proportion of people who interact with each touchpoint and b) how often they interact with it.

Touchpoints can also be used to achieve different aims. For example you may ask yourself which touchpoint:

- Is best for making people aware of the campaign?
- Could be used to influence the types of products people buy?
- Is most useful for influencing behaviour in the location where it happens?
- Is best for sustaining behaviour?
- Is best for providing support to those taking up a new behaviour?

Figure 5: Example of a touchpoint map with the most relevant touch points (red circles) identified



How to choose components?

When generating ideas for your campaign its best to start as broad as possible. Within your creative team write down as many potential ideas as possible (for example on sticky notes) - its ok for some of these ideas to be silly or far-fetched because sometimes in the next stage you may think of a way of making them more feasible. The next stage is to use the Component development tool which is included in the supporting material. This helps to expand on your idea and identify some of its strengths and weaknesses.

When you are choosing components it can be useful to think about what aspect of BCD checklist you most need to address in order to change behaviour in your local context. Table 3 provides some examples of types of behaviour change components that can be used to address particular aspects of behaviour.

Table 3: Potential behaviour change components mapped against the BCD checklist

The behaviour change components listed in this table are explained in more depth in supporting material. If you don't have time to develop new ideas you may be able to work from this list and adapt them to your local context.

How to choose which components will work together in a campaign?

You should be able to clearly identify the primary role of each campaign component in the overall theory of change. Some components will be designed to get the **attention** of the target population (e.g. teaser posters announcing an event), others to make the intervention **memorable** (e.g. a skit portraying the central narrative arc). Some components will cause people to **add value** to the target behaviour (e.g. by getting influential community members to role model the target behaviour), while others may **increase opportunities** for performance of the target behaviour (e.g. adjusting infrastructure so that the behaviour is easier to perform) or for the target behaviour to actually be **selected** when those opportunities arise (e.g. engaging vendors to influence purchasing). Some components may be able to do more than one of these things.

You will need to think about how well your ideas combine together. To do this you can use a table like the example given in Table 4. Tables like this are useful as they help to highlight the strengths and limitations of each approach and where you may have left gaps in your campaign development. For example, you can see that if you chose to deliver your program through a radio drama and a school skit you would fail to reach men. Neither of these elements would strongly encourage performance of the behavior either. Therefore, another component could be added that would more effectively address these points.

		Behaviour change components
Environment	Physical	<ul style="list-style-type: none"> • Setting changes • New product • Nudges • Cues • Switch the setting where the behaviour is performed (to make it more public)
	Biological	<ul style="list-style-type: none"> • Setting change • Redefinition of space • Rosters • Emo-demos
	Social	<ul style="list-style-type: none"> • Establish support group • Establish relationships which allow behavioural monitoring or reporting
Brains	Executive	<ul style="list-style-type: none"> • Diaries • Pledging • Emo-demos • Narrative arc choice
	Motivated	<ul style="list-style-type: none"> • Narrative arc choice • Emo-demos • Performance recognition • Engage community leaders or key individuals to role model the behaviour
	Reactive	<ul style="list-style-type: none"> • Reporting behaviour • Diaries • Cues • Setting change
Body	Traits, Physiology, Senses	<ul style="list-style-type: none"> • Emo-demo • New product
Behaviour Setting	Stage	<ul style="list-style-type: none"> • Setting changes • New product • Nudges • Cues • Switch the setting where the behaviour is performed (to make it more public)
	Roles	<ul style="list-style-type: none"> • Narrative arc choice • Emo-demos
	Routine	<ul style="list-style-type: none"> • Enforced routine change
	Script	<ul style="list-style-type: none"> • Narrative arc choice • Cues • Behavioural setting change
	Norms	<ul style="list-style-type: none"> • Norm reporting vs actual behaviour • Setting change • Narrative arc choice
	Props	<ul style="list-style-type: none"> • Change in supply chain • New product • Add value/functions to product • Engaging vendors
	Infrastructure	<ul style="list-style-type: none"> • Change in supply chain • New product • Add value/functions to product • Engaging vendors or builders

Table 4: Component Evaluation Grid Tool

Characteristics	Components					
	Teaser poster	Radio drama	Television advert	School skit	Bathroom Reminder stickers	Primary Health Care delivery package
Primary segment 1 (Women)	X	X	X		X	X
Primary segment 2 (Men)	X		X		X	
Secondary segment (Children)				X	X	
Exposure range	Low	High	Low	Moderate	Moderate	Low
Exposure dosage	Moderate	Moderate	Low	Low	Moderate	Low
Surprise	X	X	X	X		
Revaluation		X	X	X		X
Performance					X	X
Delivery fidelity	High	High	High	low	Moderate	High
Delivery complexity	Moderate	Low	Low	High	Low	Moderate
Cost	High	High	High	High	Moderate	Moderate

Pretesting

Pretesting can be done in different ways depending on how developed the idea is at that point.

Getting feedback on early concepts: This can be done through bringing together a group of people from your target population to discuss the ideas you have and get them to provide constructive feedback. This may include asking about the concept’s feasibility, acceptability and how likely they think it would be to change their behaviour.

Testing mock ups: Mock-ups are an initial version of the idea, such as a drawing or story-board, or a prototype product or service. For example if you were developing a poster you would show the poster as it is intended to be displayed (for example in a market place in the local setting). If your idea is a product, develop a few rough prototypes for what it might look like (for example these could be made for cardboard). Testing mock-ups allows you to get more detailed feedback as people can also comment



Figure 6: Mock-ups depicting potential versions of the Super Mum character which we developed for a campaign in India.

on the design elements (e.g. colours, feel, materials used). Ideally with mock-ups it is preferable to provide the informants with choices so that they will not just tell you that all your ideas are good!

Full intervention run through: When you are nearing the end of your campaign development it is useful to pilot the intervention as it would be delivered in the local context. Through this process you can seek feedback on actual delivery and identify challenges that might be experienced when the campaign is actually rolled out.