

Advertising guide

Producing effective advertising campaigns

PLANNING TIPS

THINK AHEAD – PLAN HOW YOU ARE GOING TO GET HOME BEFORE YOU GO OUT

- » Have a **back-up plan** in case your sober driver doesn't stay sober.
- » Have **extra cash** for a taxi ride home.
- » Go out with friends you can **trust** who look out for you.
- » Set **alcohol limits** for yourself.
- » Stand up and **say no** to catching a ride with someone you think may have been drinking.

TAXI!

- » GOLD BAND TAXIS 0800 379 5795
- » BLUE STAR TAXIS 0800 379 9799
- » FIRST DIRECT 377 5555
- » CORPORATE CABS 0800 789 789
- » GREEN CABS 0508 447 336
- » MAINLAND TAXIS 377 2772
- » ARRIVE ALIVE 0508 277 483
- » DRIVING MISS DAISY 0800 948 432

EVEN SUPERHEROES GET CAUGHT.
CALL A TAXI
AVOID DRINK DRIVING
PLAN AHEAD

New Zealand Police Christchurch City Council

Mistakes happen
Your speed decides the outcome

New Zealand Government 

Hard to see.

Look twice.

Auckland Transport 
An Auckland Council Organisation



Eyes On 
Intersection Ahead



OUR PURPOSE

CREATING TRANSPORT SOLUTIONS FOR A THRIVING NEW ZEALAND



Waka Kotahi NZ Transport Agency

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Waka Kotahi NZ Transport Agency

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This publication is also available on Waka Kotahi's website at www.nzta.govt.nz

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Glossary

Why use these guidelines?

These guidelines are for approved organisations and Waka Kotahi NZ Transport Agency staff to use.

They were developed to help you produce and implement effective advertising campaigns using best practice.

The information in this resource is based on the most common questions we're asked at Waka Kotahi. It also shows you how the advertising process works (based on the assumption your funding from the National Land Transport Programme (NLTP) has been approved.)

We recommend you refer to these guidelines when developing an advertising initiative. They document the best way to develop and implement your campaign and also show you how to complete an *Advertising brief and approval form*.

The more thorough your preparation and *Advertising brief* is, the more likely it is you'll produce work that helps you achieve your objectives.

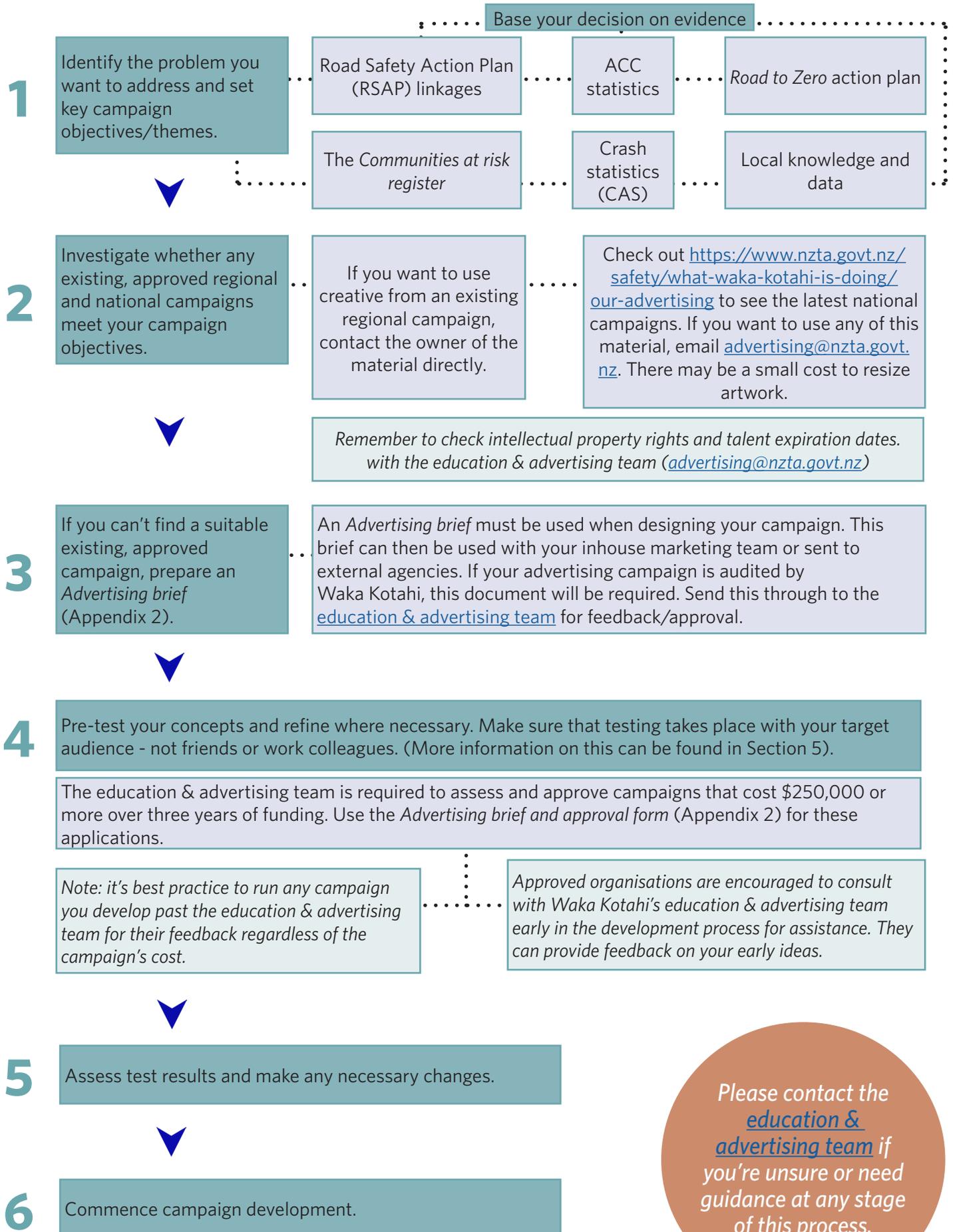
The topics addressed in this resource aren't exhaustive by any means. We're always happy for you to call or come and talk to us about a specific initiative or issue you may have.

Thank you to the approved organisations who've allowed us to use advertising examples throughout this resource.

The Education & Advertising team
Waka Kotahi NZ Transport Agency
advertising@nzta.govt.nz

Local advertising
must meet these
advertising guidelines
as the content may be
subject to an audit by
Waka Kotahi.

The advertising process (step-by-step)



Please contact the [education & advertising team](#) if you're unsure or need guidance at any stage of this process.

You'll need to include an evaluation and feedback in your end of year reporting. This can be completed as soon as all advertising activity is finished, but it must be attached in the annual achievement return in transport investment online (TIO) each July.

Road safety advertising content may be subject to an audit by Waka Kotahi.

Please note that if your advertising doesn't follow Waka Kotahi advertising guidelines, Waka Kotahi may request immediate removal and discontinuation of the advertising. This will be at the expense of the approved organisation and a return of funding for the campaign may be sought.

Working to these advertising guidelines (overview)

Local advertising **must** meet these advertising guidelines.

STEP

1

Work closely with Waka Kotahi's education & advertising team early on when developing your briefs/concepts. They'll give you advice on best-practice road safety advertising principles.

You can contact the team at advertising@nzta.govt.nz

STEP

2

Use the *Advertising brief and approval form (Appendix 2)* when designing your campaign.

STEP

3

Waka Kotahi's education & advertising team **are required to** approve any campaigns that cost **\$250,000 or more**. To meet Waka Kotahi's requirements, your concept may have to be changed.

Reminder: The content of your road safety advertising **may** be subject to an audit by Waka Kotahi.

Completing the *Advertising brief and approval form*

THE PROCESS: STEP-BY-STEP

The *Advertising brief and approval form* should be attached to your draft concepts when you submit them for feedback/approval.

The brief

The creative brief or advertising brief is a good tool for thinking through your campaign. Use it as a prompt to ask yourself the right questions at the very start of the process.

The brief can be used when you engage with an advertising agency or inhouse team. It provides all the information they will need to develop your creative concepts. Refer to Appendix 2 for a copy of the *Advertising brief and approval form*. The following information is the criteria you'll need to address when completing this form.

Problem identification

State the road safety issue that the proposed campaign will focus on, eg drink-driving, intersections.

Include any evidence that has been used to identify this issue or further explain why the campaign is focusing on this issue.

It's not sufficient to simply state a problem, eg speed, with no supporting data or information.

Waka Kotahi road safety outcomes

State the road safety objective/s of your advertising campaign.

Road safety objectives are the long-term outcomes the advertising will contribute to, eg reduced crashes by young drivers, a reduced incidence of alcohol and drug-impaired driving.

These outcomes are unlikely to be achieved by your advertising campaign alone. Despite this, you still need to be clear about what you want to achieve. These outcomes should be measurable.

Advertising objectives

State the objectives you aim to achieve with the proposed campaign. They should have distinct goals, such as increasing:

- awareness of the dangers of driving over the speed limit in urban areas
- awareness around the dangers of running red lights
- the intolerance of drink-driving in rural areas.

Advertising alone is unlikely to change behaviour. However, raising awareness or changing attitudes to road safety issues may contribute to positive behaviour change and may help achieve road safety outcomes. The advertising initiative should aim to contribute to Waka Kotahi's long-term road safety outcomes.

Key messages

State the key messages you want your audience to take out of your advertising. Key messages aren't explicitly stated in the advertising. They're not the taglines; they're the internal thoughts that the target audience should think when they look at/or engage with your advertising campaign.

Be clear about your key messages. When these are clear, they help guide the development of the creative concepts and ultimately improve on the delivery of the advertising objectives.

Examples of recent key messages for the national drink-driving campaign are:

- Make better choices to get home safely
- There are consequences to driving after drinking.

Taglines

State the tagline you'll use in your campaign.

Taglines should be single-minded (focused on one message) and instructional (a call to action) where possible. They're the last message you want your audience to take out of your advertising.

They should also be consistent across all mediums that you use (outdoor, print, radio, online, ambient etc). If you use inconsistent taglines or multiple messages, you could confuse your target audience. This would compromise your campaign by reducing its impact.

It may not always be appropriate but it's beneficial to use existing taglines from the national road safety advertising campaign for relevant regional campaigns where possible, eg *Slow down* or *Drinking? Don't drive*. This is because these campaigns have an established awareness and presence from being in the market and you can benefit from it. Target audiences will absorb an established message much easier than a new one.

Creative ideas and concepts

The creative idea or concept is what the advertising will actually look or sound like once it's produced, eg a script for a radio ad that the campaign will use to get its message across. It's important that the concept supports the key messages you outlined in your brief.

Describe the concept/s intended for your campaign in this section of the *Advertising brief and approval form*. You may not have a creative idea or concept at this stage, but if you do, attach them to the form too.

We recommend that you work closely with the education & advertising team early on when developing your concepts. They'll give you advice on best-practice road safety advertising principles.

Keep in mind that there are existing promotional products and ads created for the national road safety advertising programme that are available for use at a regional level. Consult the [Waka Kotahi website](#) to see what's currently available, and talk with the education & advertising team if you have any queries.

Media

What media will you use to deliver your concept, eg outdoor, print, radio, online, ambient etc?

Your chosen media will need to be an appropriate and relevant way to reach your target audience. For example, a detailed concept is best suited to print, not a billboard, as the audience has time to read the text and think it through.

If you're unsure about what media is best-suited to your target audience or you'd like some help, contact the education & advertising team. They can offer advice and sometimes obtain better advertising rates through their media agency.

Timeline or media schedule

Outline the proposed timeline or media schedule for your advertising campaign (when will the advertising start and when will it stop?) Do you intend to use it again and if so, over what timeframe?

Audience testing

Outline whether any pre-testing has taken or will take place. Testing your concepts with the target audience is essential as it ensures the advertising is relevant and meaningful to the right group of people.

Make sure the people you test your concept with are part of your target audience. Friends and/or work colleagues are rarely the target audience.

In the testing phase, target audiences interpret the creative idea/s and feedback on what they think the ad is telling them. Testing allows you to establish whether your concept delivers the correct message or whether it unintentionally delivers other messages. It gives you the information you need to refine your concept and develop the best ad you can.

Testing is a very worthwhile investment; it doesn't need to take a lot of time or cost a lot of money.

More information on testing can be found on pages 9-11.

Evaluation

Describe how you'll evaluate the effectiveness of your advertising once it's launched. What measures do you intend to use?

Your advertising objectives outline what you aim to achieve. Your evaluation should assess whether you have achieved them.

More information on evaluating your campaign can be found on pages 15-18.

Budget

How much is the overall budget for your campaign? The budget should be comprehensive and take into account all of the different costs associated with your advertising.

DEVELOPMENT AND PRODUCTION

These costs may encompass design, alterations, developing billboard skins, installation costs of billboard skins, printing, recording a radio ad or file changes. Make use of existing national advertising material when appropriate as this will significantly reduce the overall cost of your production budget.

MEDIA

Media costs are all costs associated with communicating your message through various mediums, such as billboards, print, radio, online, ambient, outdoor panels, bus shelters, Facebook etc.

TESTING AND EVALUATION

Testing and evaluation costs should be around five percent of your total budget. Note that this may not be practical or necessary for smaller campaigns.

Evaluating/testing advertising concepts

HOW DO I CRITIQUE THE CONCEPTS I RECEIVE FROM MY AGENCY OR INHOUSE TEAM?

When concepts are presented to you by your advertising agency or inhouse team, the first thing you should do is refer back to your *Advertising brief*. Ask yourself whether the presented concepts meet your criteria:

- Do you think that your target audience will easily understand and relate to your key messages?
- Are the concepts in-line with your objectives?

If you think the concepts don't meet your brief, talk with the advertising agency and explain why you feel they're not on brief. The agency should be able to incorporate your feedback and rework the concepts.

When you're happy with the concepts, it's time to have them tested.

WHY SHOULD I TEST MY CONCEPTS?

Concepts are tested to ensure that they engage your target audience and communicate your intended message at the same time. Choosing a concept that works can be time-consuming. Often you might favour one concept over another or you might think that one in particular has nailed it. But it's unlikely that you're part of your target audience; only the target audience can tell you whether the concepts are likely to work or not.

Testing will tell you if your concept is relevant and meaningful for the audience, whether it has the correct message take-out or if the audience gets a different message out of it. It's important to allow for the testing process and potential redevelopment in your development schedule at the very start.

Use the test results to your best advantage.

EXAMPLES OF CONCEPTS THAT FAILED AFTER TESTING

The following concepts all failed after testing. Consequently, none of them were used.

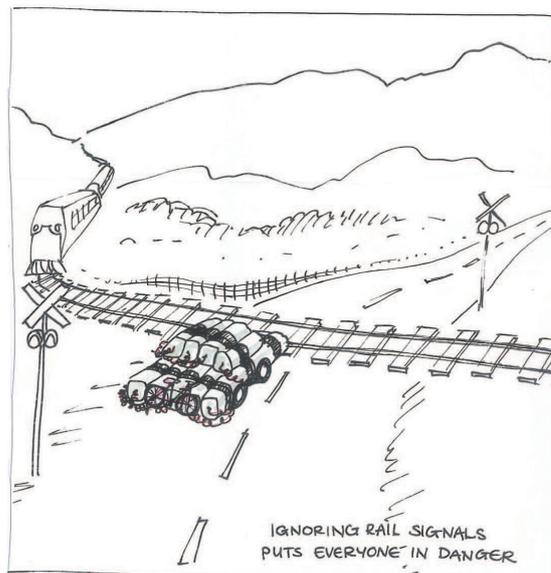
Rail safety

The intended key messages for this rail safety print ad were:

- If I take a chance at a rail crossing, I risk my life, the lives of those in my car and the people on the train.
- If I try and beat/race a train, I risk my life, the lives of those in my car and the people on the train.

This concept was rejected because it looked as if the driver of the car planned to intentionally blow up the train, rather than take a risk at the last minute and cross the track.

The image isn't a realistic representation of a car either - this could potentially cause confusion and be irrelevant to our audience. They may not believe the ad is aimed at them.



Rail safety print advertising concept

Drink-driving

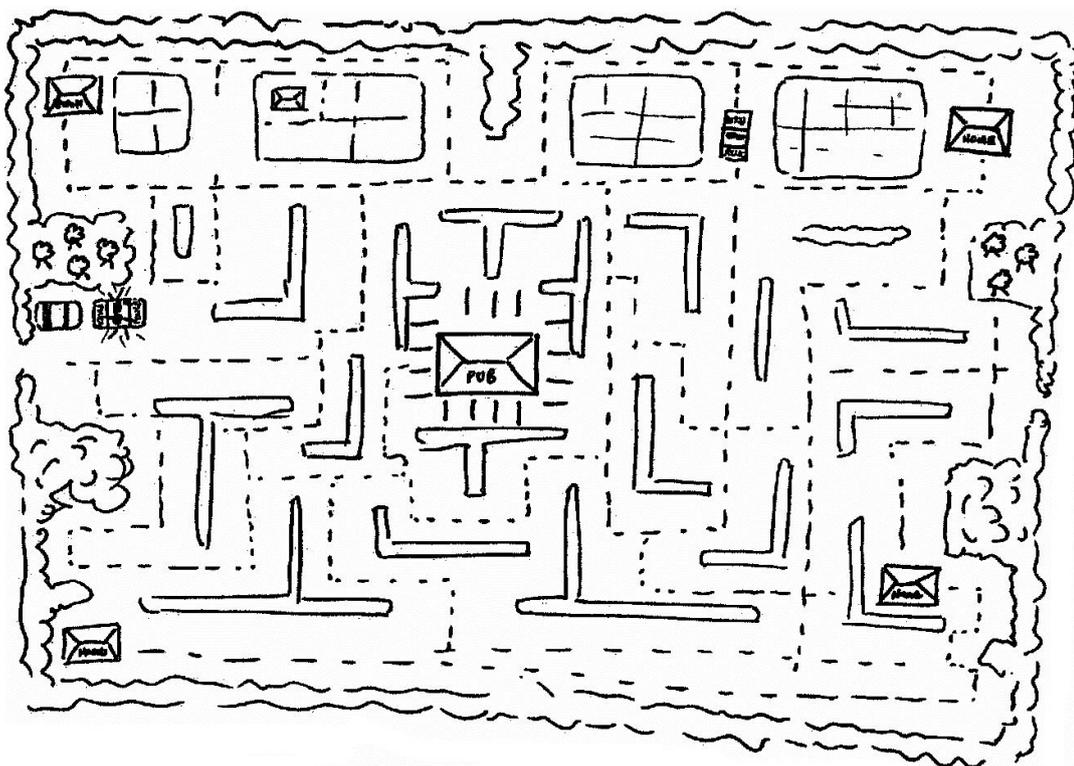
As part of the national drink-drive campaign targeting youth, Waka Kotahi's advertising agency was asked to develop concepts that included an enforcement angle. One reason young people continue to drink and drive is that they believe their chance of getting caught is low.

The key messages we wanted our target audience to take out of this campaign were:

- If I drink and drive, eventually I will get caught
- The chances of getting caught are higher than I think
- The police are out there and if I drink and drive, I could get caught.

This concept was proposed as an online interactive ad. It showed cars leaving a pub and driving home. A police car would also drive around and pull the cars over. Sometimes a car would get home but other times, it would crash or be pulled over by the police. This execution was based on *Pacman*; a retro arcade game familiar to our target audience.

When tested, the intended key messages weren't the same as those taken out by our target audience. The audience made comments about it being a cool game. However, the conversation was also about how cool it was to 'take on the police in high-speed chases'. This clearly wasn't the key message we wanted our audience to take out of this concept. It wouldn't have been easy to change this out-take so the concept didn't progress any further.



Online interactive drink-driving game concept

Summary

These two examples show how important it is to critique and test the concepts that advertising agencies or inhouse teams develop and present to you. Even when advertising agencies are given clear key messages to direct them in their concept development, there's still a lot of room for misinterpretation.

Testing concepts on a limited budget

Testing your concepts is vital. Otherwise, how will you know if your advertising resonates with your target audience?

Concept testing on a limited budget can be challenging. Use these suggestions to test concepts yourself.

HOW DO I FIND PEOPLE THAT REPRESENT MY TARGET AUDIENCE FOR TESTING?

First, you need to identify your target audience:

- If your target audience is young people who drive drunk, you need to find young people who drive drunk to test your concepts on.
- If your target audience is males aged 30-50 years that speed, you need to find men in this age group who regularly drive over the speed limit.

WHAT IF MY ADVERTISING AGENCY WANTS TO DO THE TESTING FOR ME?

When an agency offers to complete concept testing for you, it can be an appealing prospect. It makes your life easier and they're the professionals.

However, the argument that an advertising agency's staff are the best people to test their own concept is flawed. Advertising agency staff are usually too close to the project to be completely objective. As colleagues, they won't be comfortable critiquing their creative director and it's very difficult for them to remain neutral when they believe the concept they've developed meets the brief.

Waka Kotahi's education & advertising team intentionally separates the creative development from the testing of creative concepts. This helps maintain objectivity; seeking independent feedback removes both our own and the advertising agency's bias.

Ideally, a separate party should do the testing. This may be unrealistic for a small to medium advertising campaign though. If this is the case, you can do the testing yourself.

HOW MANY PEOPLE DO I NEED TO TEST MY CONCEPT WITH IN TOTAL?

Each creative piece in your campaign should be tested on approximately 15-25 people that are representative of your target audience.

HOW DO I RECORD THE FEEDBACK I RECEIVE?

We recommend that two people conduct the testing process. One person should ask the questions and without participating in any discussion, the other should record the feedback.

The person recording feedback should remain objective and record all comments. This person should avoid making judgements about whether a particular comment is important or not. It's natural for people to only take in information that confirms their established beliefs and discard information that doesn't support these beliefs.

There's a well-established theory (relevant to this testing process) in the field of social psychology called *Confirmation/Information bias*. This theory tells us that people only search for, interpret and/or register new information that supports their current beliefs and biases. This means that people are likely to discard information that doesn't support their current beliefs. Just why people do this is complex, but what it does tell us is that we're in danger of only listening to opinions or information that support our current beliefs.

When we apply this theory to testing advertising concepts, information bias can lead us to dismiss any feedback that contradicts our beliefs. Many of us don't like to admit that we didn't get it right but this is the main purpose of testing.

TESTING IN GROUPS

How many people should I have in a test group?

If you want to test your concepts with groups of people rather than individuals, it's best to have a maximum of three or four people per group. If a group's too big, an

individual's feedback can get lost – there are usually one or two people in a group who are more vocal and opinionated than others. Outspoken people can influence a group and others may feel they can't voice their opinion if it's different to everyone else's. When this happens, a group becomes ineffective.

How do I select a group of people?

When you select a group of people, try to get a diverse group in your target audience. Have a look around a food court, school or other meeting area. You could ask individuals, or a group of two or three friends who are sitting together.

Irrespective of whether you're testing with an individual or a small group, each must be counted as **one** observation or **one** interview. If you count a group of three friends as three observations, this will bias your sample as it's likely these people have similar opinions.

Often, our friends and associates are similar, so it's not unusual for them to think and act in the same way.

RANDOM STREET SAMPLES

How many people should I approach in a random street sample?

Test each concept on 15–25 people. Make sure they're in your target audience. On the street, you can usually identify people by age etc but it's always good to ask.

How do I select a person?

If you're looking for males aged between 30 and 50 years, pick every 5th or 7th male who looks like they're in this age group.

This will ensure the sample group you test your advertising on is relatively random. This also helps reduce bias in your sample.

Consider what time of day you select your sample. If you select people at lunchtime, you're likely to get people who work and who are on a lunch break. Approaching people at different times will get you a good cross-section of people, eg students, stay-at-home parents, people who are unemployed.

Other considerations

It's also important to think about where you do your testing. Do you want to test in low or high socio-economic areas? These factors

may affect your feedback.

Remember to get the permission you need to conduct your survey from the relevant organisation well before you start surveying, eg if surveying in a mall, you'd ask the property owners.

WHAT AND HOW DO I ASK THEM?

Avoid asking people directly about their personal opinion, as it can place too much pressure on them. People may feel compelled to give answers they think you want rather than what they really think. Make sure you use open-ended questions that allow a person to make a statement or to voice their opinion rather than closed questions that require a yes or no answer. This way, you'll get more information.

Here are some examples:

- What would your friends think this ad is about?
- On a scale of one to five (with 'one' being very relevant and 'five' being not relevant), how relevant do you think this ad is to people like yourself?
- What's your reason for this?
- What do you think the advertiser is saying in this ad?
- On a scale of one to five (with 'one' being very likely and 'five' being very unlikely), how likely or unlikely do you think it is that this ad will change the attitudes of people like yourself towards road safety issues?
- What would people like you think this ad is about?
- Would people you know think this message is relevant to them?
- Is there any reason that people you know would object to this ad?
- What would people like you think this ad is trying to say?
- Would any of your friends dislike anything in this ad?
- What would your friends think the meaning of this ad is?

WHAT DO I DO WITH ALL OF THIS INFORMATION?

Go back to your *Advertising brief and approval form*. Look at the key messages you wanted your target audience to take out of the advertising:

- Do the comments you've recorded match your key messages?
- Look for any themes in the feedback. Are they positive or negative?
- Did they engage with one concept more than another? Did one concept initiate a lot of thought or discussion about what you wanted them to talk about?
- Was one concept dismissed, pushed aside or turned over by your sample target audience?
- Did your sample target audience single out one part of the concept, such as:
 - › there is blood on the car and your sample target audience over-engaged with the gore and horror of the crash scene instead of the key message
 - › they focused on the make and model of the car or a person that was cast in the ad rather than the key message?

All of these types of comments tell you your audience is buying out of the intended message as they're too focused on other things. This isn't ideal.

- Did your sample target audience talk about irrelevant aspects of the concept? Examples of this could be:
 - › an actor that doesn't look old enough to be a parent
 - › a kid in your ad looks too young to drive on a restricted licence
 - › they don't stop talking about the colour of the actor's clothes.

This isn't a good sign as the group is focused on this rather than the key message out-take you want. It tells you that you need to remove these features or change the importance of them in your concept.

When you've collated the feedback for each concept, look at the themes and share the feedback with your advertising agency or designer. At this stage, there could be a few changes or a lot of changes. Some concepts may need to be scrapped, while others may already meet your expectations.

Developing advertising material

LINKING INTO THE NATIONAL ADVERTISING PROGRAMME

Link your campaigns to the [national Road safety advertising calendar](#), whether you choose to use nationally created advertising or develop new advertising for your regional campaign.

This calendar shows the themes, eg speed, drink-driving, that the national road safety advertising programme will focus on throughout the year.

The public see and hear the national road safety messages more than any local road safety campaigns due to the amount of media time/space Waka Kotahi purchases. If the local campaigns in your region are similar or support the same issues or messages as the national programme, your regional work will build off this exposure. If the issues or messages in your region are different from the national message, your campaign will require a bigger media budget to build the awareness levels of your target audience.

HOW DO I MAKE USE OF WAKA KOTAHI ADVERTISING CONCEPTS AND TAGLINES?

Wherever possible, we encourage you to use national messages for regional work so that the messages for each road safety theme are consistent, eg *Slow down* or *Drinking? Don't drive*. Current messages can all be found on Waka Kotahi's website: <https://www.nzta.govt.nz/safety/what-waka-kotahi-is-doing/our-advertising/>.

If you choose to use one of the national taglines, make sure it's appropriate for your target audience. For example, a previous tagline we used: *Stop a mate driving drunk*. *Bloody legend* was created for young males as mateship is everything to them. This tagline would be less relevant for 50-year-old males.

Ensure the tagline is represented as it was originally intended. The tagline should also be the last message that your target audience sees or hears.

Please ensure you seek approval to use Waka Kotahi concepts or taglines early on. This ensures regional messages don't conflict with other advertising activities.

It's important to note that talent contracts expire too. To avoid additional costs, make sure you check that the concepts you use are current.

Examples of the use of national taglines

INTERSECTIONS

In the regional intersection campaign below, Dunedin City Council used the national tagline *Intersections. It's your call* and created their own series of billboards to regionalise their intersection campaign.



DRINK-DRIVING

Dunedin City Council used the national tagline *Be the sober driver and take one for the team* as part of a sober driver campaign in their region.



HOW DO I USE THE WAKA KOTAHI NZ TRANSPORT AGENCY LOGO ON PROMOTIONAL MATERIAL?

The Waka Kotahi corporate logo **doesn't** need to be included on your promotional material. If a logo must be included, use the logo of the local organisation or community group that backed you in developing the item. This shows the community that the campaign is a local one and makes it more meaningful to them.



If you do need to use the Waka Kotahi logo, contact channels@nzta.govt.nz. All Waka Kotahi logo files are available for approved design agencies, contractors and consultants to use by request.

Use of the Waka Kotahi logo on advertising material must also be approved by the education & advertising team.

Allowing a logo to overpower the creative or campaign message isn't recommended. Advertising is about communicating a message, not stating where the message has come from. The most important take-out for your audience is the road safety message, not an organisation's name.

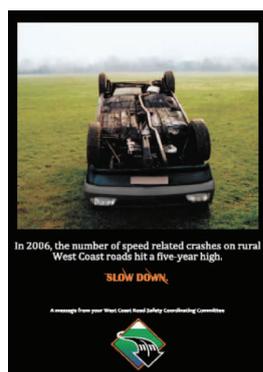
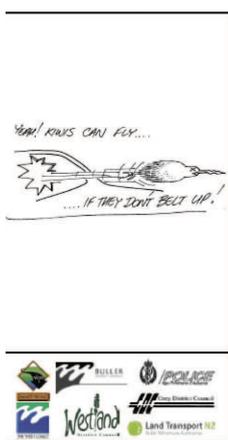
Irrespective of this, all advertising must identify who the advertiser is.

HOW DO I ACCESS WAKA KOTAHİ PROMOTIONAL MATERIAL?

Waka Kotahi has some promotional material that may support your campaign. Current advertising can be viewed on the [Waka Kotahi website](#). Contact the [education & advertising team](#) for more information on the promotional material available. You can order these through them too.

WHAT DO I DO IF I'M WORKING WITH MULTIPLE ORGANISATIONS?

If you work with multiple organisations on a regular basis, consider establishing a road safety group. That way, you can create one logo to represent all the organisations in your region. This has worked in other regions as shown in the images below.



HOW DO I USE TALENT, ACTORS, ROLE MODELS AND CELEBRITIES IN MY ADVERTISING CAMPAIGNS?

It's normal for role models/talent to be used in advertising. However, it's essential that all talent used to front Waka Kotahi-funded campaigns undergo a police check. We want to ensure the talent we use are fit and proper.

Waka Kotahi has always been very careful when using talent, especially actors, role models and celebrities as their future behaviour is out of our control.

If you intend to use talent (such as actors or volunteers) in your advertising campaigns, it's worth getting the talent vetted. This can help you determine their suitability for your campaign.

Vetting of an individual can be processed through the [Ministry of Justice](#). You'll need to go to <http://www.justice.govt.nz/criminal-records/get-someone-elses/> and follow the instructions on this page. It takes approximately 20 working days from receipt to process a request and it's a free service.

There may be circumstances where a person is known to have turned their life around and this may make them an appropriate face for the campaign. We recommend you discuss this with the education & advertising team to work through any potential issues.

When using talent, make sure that they're relevant and credible for your campaign and audience. The public and the media are very savvy. If they think a person isn't worthy of being a role model, they'll quickly dismiss them and your message too.

WHO OWNS THE WORK ONCE IT'S CREATED (INTELLECTUAL PROPERTY)?

Once you've paid for your work, it should belong to you. However, it's important that you establish this before your work's created. You need to have the rights to own and use the work that you've paid for.

Specify this in the contract for the work and talk it through with your designers/ advertising agency. *Appendix 4* is an example of a section on intellectual property rights taken from a standard contract. You can use this or adapt it for your own contract. By establishing the issue of ownership early on, you can avoid the need to obtain further consents relating to the material from anyone in the future.

Make sure your legal team looks over the contract before you sign it.

Remember to consider talent contracts, ie regional vs national, the use of people and animals, people's voices, photos and illustrations, length of contract etc. Talent contracts restrict how long you can use the campaign for and where it can be used.

HOW LONG SHOULD MY CAMPAIGN BE?

Ideally advertising campaigns should remain consistent over time. This allows your target audience to become familiar with the campaign. Repetition is key. If you change messages or the look and feel of a campaign too regularly, then your advertising is likely to be less effective.



Talent fees could restrict how long you can use the campaign for and where it can be used

Evaluating advertising campaigns

A very important part of an advertising campaign is understanding its effectiveness.

HOW DOES EVALUATING MY CAMPAIGN DIFFER FROM CONCEPT TESTING?

The concept testing phase is focused on ensuring the creative concept effectively engages the target audience. In contrast, the evaluation phase investigates whether a campaign is gaining enough awareness/engagement and is delivering the intended messages to its target audience.

This phase is an essential tool in gathering feedback. This feedback can be used to adjust and modify a campaign. For example, if the target audience isn't aware of the campaign, it may be that the media strategy isn't as effective as it should be or that the campaign hasn't had time to build enough awareness. This may lead to increased media exposure for the second phase of the campaign while the creative is kept consistent to build on existing awareness.

INDEPENDENT EVALUATION

Like concept testing, the evaluation stage of a campaign is ideally conducted by an independent external party, not the advertising agency. If you've employed an external party to conduct the concept testing, it's likely they'll be able to conduct the evaluation for you too.

The evaluation process should be developed at the same time the campaign is being developed - irrespective of whether an external party is conducting the evaluation or not. This will ensure that the measurable campaign objectives are clearly outlined for the evaluation phase.

If you engage a company to conduct the evaluation, they should include the measures outlined in the following section. A company may suggest adding other questions. However, it should be clear what additional value these responses will add to the campaign.

If you need help, contact the [education & advertising team](#) to discuss this further.

WHAT SHOULD I BE MEASURING?

Awareness

Awareness is a campaign health indicator that's measured in two ways:

- free recall - where the respondent freely and without prompting identifies the campaign
- prompted recall - where the interviewer provides the person with more information about the campaign, ie the tagline or an image of the campaign.

Free and prompted recall indicates the level of campaign awareness. If the campaign has a low level of awareness, there's a limited possibility the key messages will connect with the target audience.

A campaign's awareness levels take time to build. For this reason, we recommend that campaigns should remain consistent for at least 18-24 months, ie retain the same key messages and taglines.

Main message out-take

What are the key messages in the advertising? It's important to find out what the target audience thinks they are. It's likely there'll be many similar messages reported. If the key messages that the target audience report aren't related to your intended key messages, then something isn't quite right. Hopefully you can prevent this from happening by thoroughly testing advertising concepts before work is produced.

Below are the key message out-takes reported by the target audience (males 16-29 years) for the *Quarter four tracking report 2011* of the *Legend (Ghost Chips)* advertising campaign.

1. Don't drink and drive (89% of respondents answered)
2. If your friends are drunk don't let them drive/stop a mate from drink-driving (40%)
3. Don't hesitate/have courage to speak (23%)
4. It's acceptable/cool/ok to stop a person from drink-driving (12%)

5. You won't look stupid if you speak up (10%)
6. Be a good mate (8%)
7. Stay put if you've been drinking (8%). You won't look stupid if you speak up (10%)
8. Be a good mate (8%)
9. Stay put if you've been drinking (8%).

Our intended key messages were messages number two and three. There can be fluctuations each quarter in reported key messages. The number one message generally tends to be the default message that the target audience refers to for most road safety alcohol campaigns.

CONDUCTING AN EVALUATION ON A BUDGET

If you don't have the budget to engage an external agency, there's no reason why you can't conduct a good evaluation yourself.

Just as you did in your testing phase, you'll need to correctly identify members of your target audience who 'self-identify' as a person relevant to the focus of your campaign, eg they drive after drinking; they drive above the speed limit; they don't wear a seatbelt.

Street and mall interviews

In street and mall interviews, you must correctly identify your target audience through a range of short questions, eg checking their age. You must also ensure that your sample is random. The same biases outlined in the testing phase also apply (page 9).

Keep your interview short. Try not to keep the person for longer than 3-4 minutes so you can hold their attention. Don't pack in too many questions.

Interviews that create bias

Ensure all interviews are conducted with independent people from the target audience to prevent bias.

Some interviews could create bias and interfere with the evaluation results. For example:

- Interviews with friends and family members, colleagues or stakeholders such as *Students Against Dangerous Driving (SADD)* students, *Brake* or the *NZ Drug Foundation* employees. These people are

more likely to be aware of the work that you do. Including their responses will bias your results.

- Gathering opinions from groups of people who know each other, eg a group of friends sitting on a bench together. It's important that the people you ask are randomly selected, eg you could ask every seventh person who you believe fits your target audience. This ensures that the people you interview aren't connected.

As during the testing process, conducting an evaluation from one location or at a specific time of day will create a bias due to the possibility that only certain people will be out on the street at certain times.

EXAMPLE OF AN EVALUATION OUTLINE

Questions to ask:

- What road safety campaigns have you recently seen?
- Have you heard of/seen: _____ campaign? (Record all yes/no answers)
- If no, prompt with campaign material.
- If the answer is still no, thank them for their time. (They're no longer needed)
- Where did you hear or see this advertising? (Record all answers, even if they're wrong. It'll tell you what mediums are working best)
- What do you think the advertising was saying?
- Was the advertising relevant to you?
- Is it something you'd talk about with others?
- Has it affected your attitudes at all?

Evaluating online campaigns

Evaluating an online campaign is different to the way in which other advertising campaigns are evaluated.

WHAT SHOULD I BE MEASURING?

Depending on the objective of your campaign the following metrics will help you measure your campaign's effectiveness:

- **Impression** refers to a single ad view. The number of impressions is the number of times a particular page with your ad is located and loaded
- **Unique impression** Although a visitor may have seen your ad several times in a 24 hour period, it's only ever counted as one unique impression
- **Cost per click (CPC)** measures traffic through to your site as a direct result of your advertising
- **Click through rate (CTR)** measures traffic through to your site as well as engagement and direct response interaction as a result of your advertising
- **Social listening/Engagement** measures engagement and direct response interaction on social media (shares, likes, tags etc) as a result of your advertising
- **View through rate** measures how many people viewed the content (this applies to video mediums only).

There are many different types of digital campaigns available. Waka Kotahi generally uses awareness (*Impressions*) and direct response (*CPC*) objectives, which means that the strategy and digital buying differ accordingly.



Young driver online web banner

This young driver online web banner is an example of a campaign with an awareness objective. If clicked on, this banner directed users to the Safe Teen Driver website but there was no expectation that they would do so; there was no direct call to action.

CAMPAIGN MEASUREMENT FOR AWARENESS OBJECTIVE

Awareness-raising campaigns are often classified by advertising that has no call-to-action that would otherwise encourage users to click through to a site.

In this case, there is no expectation that users would interact with the advertising at all beyond simply viewing it.

We would buy this inventory on a cost per thousand (CPM) basis. This means we can optimise reach and set the frequency that a user sees an ad.

Key measures of success for this type of activity are:

1. Cost per thousand (CPM) impressions served
2. Cost per view (video medium only)
3. Impressions vs. Unique impressions
4. Visibility

CAMPAIGN MEASUREMENT FOR DIRECT RESPONSE OBJECTIVE

Engagement-based campaigns are often classified by creative with a call-to-action, ie encouraging users to click through to a site, sign up for an account or enter a competition. An example of this is the Tolling campaign.

We would buy this inventory on a cost per click (CPC) basis as this allows us to guarantee a certain number of clicks through to a site for a given budget. You only pay for those who click through to your website.

Key measures of success for this type of activity are:

- Actual cost per click (CPC) vs planned CPC
- Site visits
- Average time on site
- Goal completions, eg the user filled out a form or completed a quiz
- The number of pages visited on a site is greater than one.

MOST POPULAR BUYING MODELS

Cost per 1000 (CPM)

CPM also called 'Cost per thousand or CPT', is where advertisers pay for exposure of their message to an online audience. They pay per thousand impressions or loads of an online ad. CPM addresses the objective of awareness and exposure to the advertisement.

Cost per click (CPC)

Advertisers pay each time a user clicks on their ad and is redirected to their website. They do not actually pay for the display of the ad; only when it's clicked on. The CPC buying model satisfies the objective of driving traffic to the desired website.

Cost per acquisition (CPA)

The publisher takes all the risk of running the ad, and the advertiser pays only for the agreed type of conversion, such as a purchase or sign-up. CPA aims to get sign-ups and fulfils the objective of taking action.

Fixed/Sponsorship

This buying model includes permanent placements, sold on a tenancy basis. Prices for these placements can vary depending on the actual position of the ad and the length of the agreement. Fixed/Sponsorship is ideal for broad awareness and maximising the exposure within an environment.



Vehicle safety online web banner

This vehicle safety online web banner is an example of an engagement-based campaign. It used a cost per click model. If clicked on, this banner directed users to the [Rightcar website](https://www.rightcar.govt.nz).

General rules for advertising

REMEMBER THAT LESS IS MORE

Avoid packing in as many messages as you can into one ad – keep it single-minded and focus on one topic at a time.

Ads with multiple messages:

- are difficult to read; they require your audience to exert more effort
- overload the senses, which can cause your audience to disengage from your message.

Look at the examples below. The example on the left is too complicated. To resolve this, a separate poster was created for each message.



Messages 1 + 2 =

Message 1

Message 2

Successful advertising doesn't have to be clever or exciting but it does need to be relevant to your target audience, as well as clear and easily understood. If it's not easily understood by your target audience, your advertising won't have any impact.

BE REALISTIC AND CONVINCING

Generally avoid using images that aren't real or are based on fantasy. Use language and images that reflect the reality of what you want to communicate. If they're not considered real or believable, your target audience will opt out of your message.

The concept below tried to replicate a person asleep at the wheel as part of fatigue support. However, the 'dream sequence' was too fantasy-based to be believable. Try not to be too clever or funny. This concept didn't go ahead as it failed at audience testing.



JUDGEMENTAL LANGUAGE

Avoid using judgemental images or language. Audiences will disengage if you criticise or offend them. The following print ad shows how this can happen. It's too aggressive and risks alienating the target audience.



Negatively labelling the people whose behaviour you want to change will have the same negative effect. Generally, people don't like to acknowledge that their behaviour makes them a bad person.

USE OF AUTHORITY

Try not to use authority to lecture or threaten. People can react negatively to this approach and possibly buy-out of your message.

If you use images of other organisations such as NZ Police or emergency and ambulance services, you'll need to request permission from these organisations and the images will need to be approved by them.



SHOCK TACTICS

The use of shock tactics is difficult to do effectively. There's a fine line between engaging with your audiences' core fears and producing advertising that is shocking.

When shock tactics are used in national campaigns, the key messages are extensively researched to ensure they're effective and relevant to the target audience, ie 'this could happen to me'. If you think shock tactics will work in your campaign, feel free to contact the [education & advertising team](#), so they can provide you with guidance.



The example above is a pub poster that was developed to support the drink-driving television ad *Trapped*. This ad targeted young rural/provincial males. The poster shows the reality of being involved in a crash – it's not glamorous, it hurts.

NUMBERS AND STATISTICS

It's difficult to use numbers and statistics effectively. When the numbers are too small or too big, they can encourage the audience to buy-out of your message. For example, if we said 'In the past six years, five people died on highway 44' – the general public might perceive five deaths as a reasonably low number of deaths over a six-year period.

It's also likely the audience will have travelled that piece of road many times and never had an issue. They might think 'why should I worry or change my behaviour? Those people were probably bad drivers'.

When using numbers or statistics, make sure they'll have an impact on your target audience. Remember, what seems like a large number to you may be trivial to your target audience. Simple alternatives such as the words 'high crash area' can be far more effective than stating numbers or statistics.

Including costs is also difficult to do effectively, eg social costs or repair costs are unlikely to influence your target audience. Most people won't care about a social cost, what it is or how it impacts their life. Including a large dollar amount in your advertising is unlikely to engage your target audience unless they can possibly win it.

ASSOCIATING WITH COMMERCIAL OPERATIONS

As National Land Transport Programme (NLTP) funding is government funding, your advertising shouldn't be seen to endorse any commercial organisation.

The example below implies there's a commercial relationship between *Beaurepaires*, *Flybuys* and a Waka Kotahi-funded campaign.

This was amended and the commercial logos removed before the pamphlet could go to print.



Outdoor advertising

WHAT IS OUTDOOR ADVERTISING AND WHY SHOULD I USE IT?

Strategically placed outdoor advertising (billboards, bus backs, truck backs and outdoor panels) can be a good way to get a message across to many people; particularly drivers at a moment of truth (ie the advertising is visible to them when they're driving) in a particular region. Outdoor advertising extends the life of your radio or television ads when it uses key images, key messages or taglines from these existing campaigns.

WHAT GENERAL RULES ARE THERE AROUND OUTDOOR ADVERTISING?

Outdoor advertising should have no more than eight elements

To prevent potential distractions, Waka Kotahi restricts the number of elements that any outdoor advertising funded by Waka Kotahi can have. An element refers to each individual item that appears in your advertising, eg a word, an image, a logo or a symbol is one element.

There shouldn't be any more than eight to nine elements per billboard and ideally, the words shouldn't take up more than six elements, ie a maximum of six words. The words should use a maximum of 40 characters in total. Try not to use full stops if a sentence is a statement as one full stop counts as one element.

Outdoor advertising shouldn't show artwork that can be confused with official signs, eg a stop sign or a speed limit sign

It's inappropriate to use images of official traffic signs on advertising billboards that are in view of a road. There's potential for distraction and confusion, which is why it's prohibited in the [Traffic Control Devices Rule](#).

Wherever possible, avoid placing billboards at an intersection or a railway crossing

Drivers need to be fully focused at an intersection and could be inadvertently distracted by a billboard. As a general

rule, billboards should be placed at least 50 metres from an intersection. This isn't always possible in an urban environment though. If you find yourself using a billboard less than 50 metres from an intersection, don't use distraction or intersection messages as these could inadvertently distract the driver and negate your message.

PEDESTRIAN ONLY OUTDOOR PANELS (SOMETIMES REFERRED TO AS AN ADSHEL)

Adshels of a complex creative nature (ie they have more than eight elements), can be used but apply caution when doing this. Adshels cannot be positioned to face oncoming traffic. Invest in Adshel sites that face the wrong way on one-way streets and are only visible by pedestrians or located in pedestrian thoroughfares.



Drug-driving adshel example

An example of a complex Adshel from Waka Kotahi's drug driving campaign. This has been positioned on a one-way street so drivers cannot view the Adshel.

WHAT'S A DYNAMIC BILLBOARD AND WHY WON'T THE WAKA KOTAHI APPROVE THEM?

A dynamic billboard has or appears to have elements that move or change, eg they use reflective material and flashing lights.

Extra attention is required to view a dynamic billboard, which makes them a potential distraction to drivers. It doesn't matter how little or how much the elements move or change, or how subtle the changes are. As a driver's attention is diverted from the road to the billboard, this increases the likelihood that their attention will be taken away from their core task of driving.

If you're unsure whether your billboard concept will result in a dynamic billboard, please check with the education & advertising team.

RESIZING WAKA KOTAHI ARTWORK FOR BILLBOARDS

Outdoor mediums are often utilised as part of Waka Kotahi's advertising campaigns so there's a range of artwork available for you to use. All current outdoor advertising can be viewed through this section of the [Waka Kotahi website](#). Contact the [education & advertising team](#) if you'd like to use Waka Kotahi billboards to support activity in your region.

They'll need to know:

- the size of your billboard placement(s)
- the maximum speed zone these placements are in
- whether or not the placements are in State Highway Road reserves (this determines the size of the font required).

If there's artwork in your size, this can be supplied at no cost. However, if the artwork requires resizing for your placements, there will be a small cost for this. If required, you will work directly with Waka Kotahi's advertising agency to resize the artwork to your specifications. This usually costs \$330 - \$360 but cost estimates and timings for this work will be provided at the commencement of each job.

The reason we need this information is based on some of the key regulations within [Part 3 of the Traffic Control Devices Manual](#). This document specifies guidelines for both the placement of advertising signage and its design. These guidelines should be followed for the resize and production of **all** outdoor advertising.

The following table provides the text size required for each speed zone. You'll also need to consider how big the billboard is as sometimes the text is too big for the billboard, making it difficult to read and a potential distraction to drivers.

Table 6.2 Minimum recommended letter sizes on roadside advertising signs

Posted speed limit (km/h)	Letter height (mm)		
	Main message	Property name	Secondary message
50	150	100	75
60	175	125	90
70	200	150	100
80	250	175	125
100	300	200	150

Notes:

- This guidance is for advertising adjacent to state highways but it can also be applied to local roads.
- Lettering or symbols on signs that are permitted within the state highway road reserve should be at least 120mm in height for <70km/h roads and 160 mm in height for ≥70 km/h roads.

As an example, 300mm is the minimum letter size in 100km/h speed limit zones and 150mm for the secondary message.

All final artwork based on Waka Kotahi's advertising material needs to be approved by the [education & advertising team](#) before going to print, to ensure it adheres to these requirements.

WHAT COLOURS ARE BEST USED IN OUTDOOR ADVERTISING?

The colours you use may affect the legibility of any outdoor advertising you produce. Think about the colour of your words and how they'll stand out on the background colour you've chosen. Use dark writing on light backgrounds or vice versa, as this works best. Some colours are difficult to read when placed together, eg red and black. We wouldn't recommend using combinations of red, green, orange, white or yellow as these colours together can be confused with road signage. We suggest you keep away from using these colours in isolation too.

WHAT FONTS ARE BEST USED IN OUTDOOR ADVERTISING?

Choose fonts that are easy to read. Avoid curly fonts or fonts that slope or lean. Tall, thin letters are often easier to read than short, thick letters.

Examples of good font styles and those that are undesirable for advertising include:

Good examples	Undesirable examples
Expressway	ATLAS
Helvetica	<i>Baroque Script</i>
Hyperion	daddy long legs
Impact	Ecliptic
Tahoma	GRENADIER
Univers	Robotic Monkey

Words should be written in sentence-case (Slow down or Slow Down) as it's much easier to read than upper-case (SLOW DOWN), eg Drug driving. Hard to stay focused? Sentence-case is also a less aggressive way of communicating. Try not to overuse punctuation either, eg excessive use of exclamation marks!!!

HOW DO I TRANSLATE MY MESSAGES AND RESOURCES INTO OTHER LANGUAGES?

If you work with an audience that requires information or messages in a language other than English, or if a resource you're using was originally developed in another language, you can have it translated into the language you require.

We recommend you:

- check with Waka Kotahi that the message or resource hasn't already been translated, and that the information's current and not about to change
- make sure you use a reputable and experienced translator
- test translated material with your target audience and/or with a translating professional before producing it. This will help you make sure the translation is correct and true to the original document, and that the translated material isn't offensive or culturally insensitive
- inform Waka Kotahi's [education & advertising team](#) of the translated material - this lets us know what has been translated, in case other people ask for the same information
- Measure the effectiveness of the event. Set up success measures such as the number of sign-ups and conversions you get.

Media

A very important part of any advertising campaign is an effective media strategy. If your target audience never gets to see or hear your advertising, you have little chance of influencing their attitudes or behaviour.

If your campaign uses national advertising messages, try and coordinate your advertising with the national programme focus outlined in the [road safety advertising calendar](#). This will ensure you have consistent messaging with most nationwide activity at the same time.

DEVELOPING A MEDIA STRATEGY

When you develop your advertising campaign, remember that it's important your target audience engages with the same message through different media. Schedule your advertising so that the campaign maintains a consistent presence. Avoid lumping all your advertising into one media type or advertising at just one time.

One way to plan your media is to prepare a media schedule for the year. This will also help you plan your media spend carefully.

An ideal media schedule ensures a constant campaign presence through the use of different media over a certain period of time, ie three months or staggered over a longer period such as a year.

Where possible, it's ideal that the campaign message is spread across different media so your audience can be exposed to it in multiple places at multiple times. The campaign doesn't necessarily need to run on one medium at a time, but this will depend on the size of your budget.

Your media schedule should complement the national advertising media schedule as much as possible. That way, your campaign will maximise its reach within your community.

Ensure the media you purchase is appropriate to your target audience. Always consider the relevance of the media that you advertise in. Billboards, Facebook, online

etc are all appropriate mediums for some audiences but may be inappropriate for others.

Be aware of cheap media spaces as well. Cheap media is often cheap for a reason!

SPONSORING AN EVENT

Sponsoring an event can be an effective way to promote a road safety message or product. It can add value to your message, community development initiative or programme. As a general rule, however much the sponsorship costs you, you'll need to spend around twice as much in terms of promotional support to ensure you get the exposure you need.

When evaluating a sponsorship opportunity, check that:

- the sponsorship organiser can actually deliver what you want to the target audience you're trying to reach, in terms of numbers, profile, etc
- the sponsorship organiser has a good track record with previous events or programmes
- you're not going to be buried among a lot of other sponsors where your message will go unnoticed
- there'll be plenty of acknowledgement of your sponsorship throughout the event, in the programme, in the advertising and in all support material
- they'll promote your key road safety message, not your organisation's brand
- the sponsorship has some synergy with what you're trying to do (this may seem obvious but it's of limited use to sponsor a swim carnival if your focus is on safe cycling - the best sponsorships have a close fit with the topic/event/programme)
- you've thought of every possible way you can attract the most attention throughout the event - allow enough time/budget to produce support material, hand-outs and giveaways that are relevant and unlikely to get thrown in the bin once out of sight
- you've got enough helpers at the event to cope with crowds and help set up, clear away etc.

Common mistakes

It's easy to make mistakes when developing an advertising campaign. Here's some common examples:

No advertising brief or a poor advertising brief	The advertising brief is vital as it covers the key areas you need to think about to either justify your advertising initiative or give it to an advertising agency so they can create advertising concepts for your campaign. You need to give your advertising agency a framework to work within and guidance on what you want them to create. They need to know who the target audience is, what the key messages are and what the tagline is. If you don't provide guidance or boundaries in which to focus the work, they're likely to come up with exciting concepts that won't meet your desired outcomes.
Squashing too many messages into one campaign	Campaigns that try to include more than one road safety message are ineffective because they make it too difficult for your audience to take out one single-minded message.
Changing campaigns too often	If you change your campaigns too often, people won't retain the messages you're promoting. Prioritising is key.
Too many elements in outdoor advertising	You should only have eight elements in any form of outdoor advertising. Many campaigns try to include too much detail and need to be refined. This will impact on your message getting across and may be a distraction.
Pro-bono work (free work)	If an advertising agency offers you pro-bono work, it's essential you create an advertising brief that clearly outlines your requirements. Corners shouldn't be cut simply because a free service is being provided.
Promoting the messenger over the message	Under the advertising standards, you're required to identify who the advertiser is. However, remember to keep logos small so they don't override the message. A fundamental mistake is either having too many logos on a piece of advertising or making your logo too big. Logos shouldn't dominate the advertising. The main objective of the advertising is to communicate your message, not where it has come from.
Too much information in one campaign	Successful advertising focuses on one issue at a time. A common trap is to incorporate multiple topics, pictures, words and/or maps. It may appear better value for money but remember the golden rule: less is more.
The information is too complex	To engage successfully, you should keep the layout simple and easy to read. Have a lot of space between words and pictures; avoid squashing a lot of information into one space. Think about the type of language you use, the amount of information you provide and avoid using technical language where possible. People who read long technical articles are highly motivated people and are unlikely to be your target audience - these people are usually the converted.
New Zealand Advertising Standards Authority (ASA)	<p>The ASA is the self-regulating body that sets rules and regulations around what is and isn't acceptable in advertising.</p> <p>Appropriate rules to consider when creating road safety advertising are these principles of the Advertising Standards Code:</p> <ul style="list-style-type: none"> ▪ <i>Principle 1 - Social Responsibility, Rule 1(e) Safety</i> ▪ <i>Principle 2 - Truthful Presentation, Rule 2(a) Identification</i>

Appendix 1: Examples of common advertising mistakes

This section highlights some of the errors that can occur when developing advertising and how you can fix them.

The following examples have been used with permission from approved organisations. Some were produced as advertising whereas others didn't make it past the concept stage.

TRACKS (PRINT AD)

PROBLEM

The picture isn't relevant to road safety - it has more to do with a drug issue.

SOLUTION

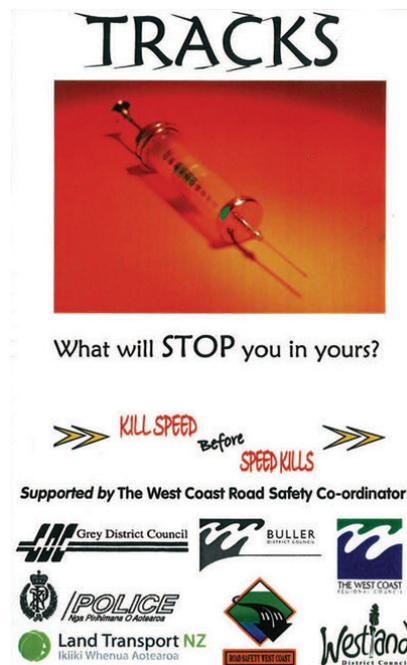
Use a relevant picture that suits your needs.

PROBLEM

There are too many logos and they overpower the message of the ad.

SOLUTION

Make all the logos much smaller or, as the West Coast has done, move to one logo that encompasses all the road safety partners in the region.



PROBLEM

The tagline's very small. It's a nice, simple end-line, but it isn't big enough for the audience to see it and take the message away.

SOLUTION

Emphasise your tagline so that it's easily seen.

Top tips:

Try and see the ads from an audience's point of view:

- Are they engaging and easy to understand?
- Do they have one clear message?
- How could they be improved?

ELECTRONIC STABILITY CONTROL (ESC) (PRINT AD)



PROBLEM

This ad tries to portray the benefits of electronic stability control in an unexpected situation. But the actual message take-out is that the car has irresponsibly overtaken the truck in the path of an oncoming vehicle.

SOLUTION

Remove the oncoming vehicle in the right-hand lane.

Note the size of the logos in this ad. They're small and they're not the main feature of the ad; they're simply used as an identifier.

KEEP LEFT (OUTDOOR/AMBIENT)

This concept involved having cut-outs of people on the side of the road, with signs telling drivers to keep left.



PROBLEM

It's likely to distract drivers who wouldn't be expecting to see 'people' on the side of the road.

SOLUTION

Use only one billboard with a *Keep Left* message and remove the distraction of cardboard cutouts of people so close to the road.

STOPPING DISTANCES (PRINT AD)

PROBLEM

There's so much information included in the graph that it's difficult to read. The target audience will lose interest as they'll only spend a couple of moments trying to engage with the advertising.

SOLUTION

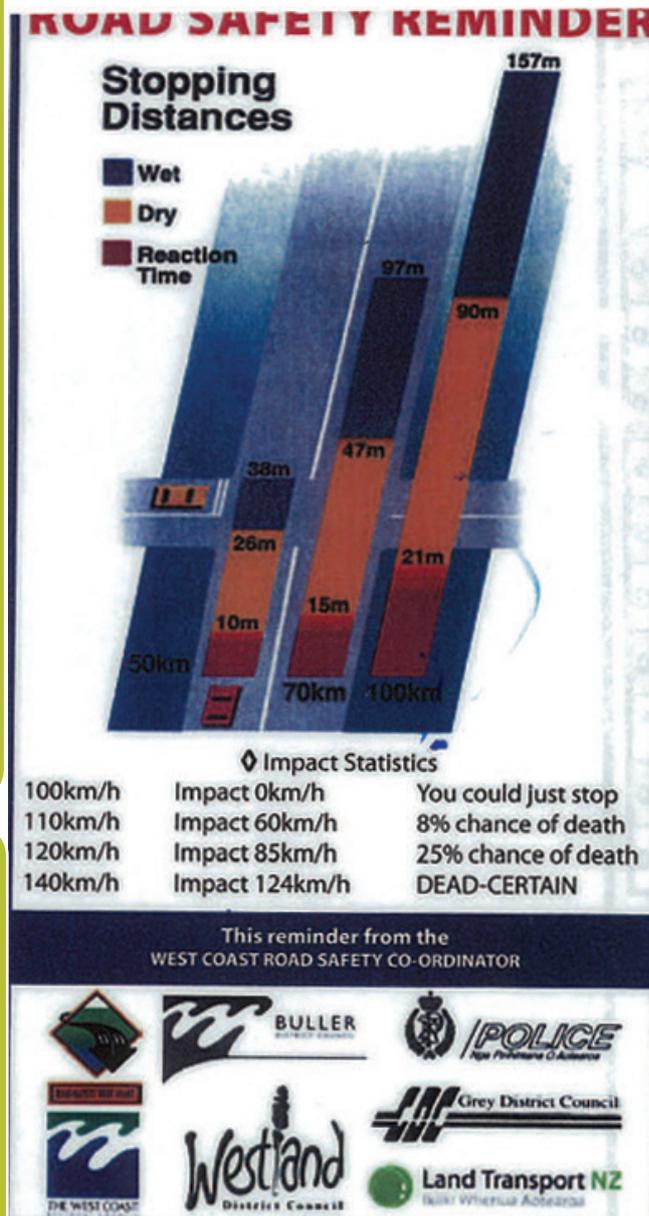
Part of the solution would be to remove the four lines below the graph, as the graph shouldn't need to be explained.

PROBLEM

The ad focuses on more than one issue.

SOLUTION

Focus on only one issue - stopping distances or the impact of speed on a crash.



PROBLEM

The graph needs to be much clearer and easier to read.

SOLUTION

The background should not be the same colour as one of the graph colours.

PROBLEM

An already complicated picture is complicated further by the number of logos. There's also no need for the text 'This reminder from the WEST COAST ROAD SAFETY CO-ORDINATOR'.

SOLUTION

Remove some logos (see page 13).

PROBLEM

The title of the ad should explain more clearly what the ad is about. 'Road safety reminder' is too vague and should be written in sentence case, not upper case.

SOLUTION

Use a title that's relevant, e.g. 'Stopping distances' as opposed to 'Road safety reminder'.

SHARE OUR ROADS (BILLBOARD)

PROBLEM

Multiple commercial logos appear in this billboard - on the car and the cyclist.

SOLUTION

Remove commercial logos as these can inadvertently be seen as endorsement of a brand. It also removes unnecessary clutter.

PROBLEM

Unnecessary clutter.

SOLUTION

The power poles could be digitally removed to reduce the unnecessary clutter.



PROBLEM

The number plate of a car shouldn't be shown in an ad, unless the car owner agrees to it. People could potentially look up the registration details. If a vehicle make or model is easily recognisable, it should also be debadged.

SOLUTION

The solution is to blur out the number plate and remove any identifying car badges.

ONLY A FOOL BREAKS THE TWO-SECOND RULE (BILLBOARD)



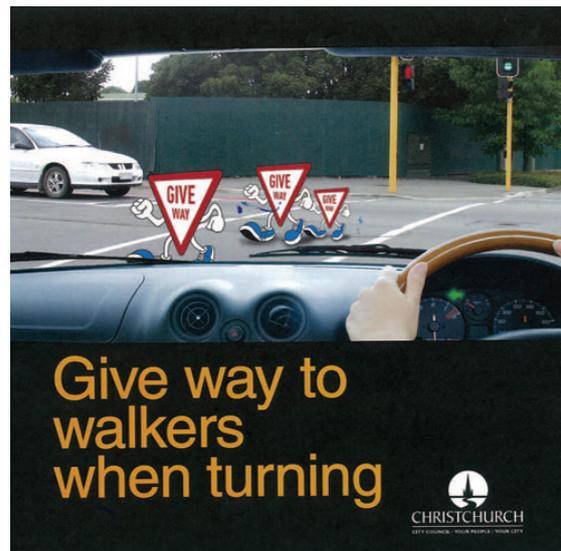
PROBLEM

This billboard contains too many elements.

SOLUTION

Extra elements (power poles and their shadows) were removed along with the words 'Only a fool breaks' and 'Keep your distance'.

GIVE WAY TO WALKERS (BUS BACK)



PROBLEM

This ad shows road signs on an actual road. Although the road signs are depicted as 'characters', they could be confused with official road signs (see page 21). This is also prohibited by the *Traffic Control Devices Rule*.

SOLUTION

Remove the road signs and replace them with real people walking.

WATCH OUT FOR BIKES (BUS BACK)

If bus specs allow, use the whole bus back rather than cramming your message up.



PROBLEM

There are too many elements on this creative concept for a piece of outdoor advertising. Bus backs should be treated the same as billboards.

SOLUTION

Remove the words in white writing. The main tagline should also be in sentence case for ease of reading. The use of the colour combination of red and yellow isn't ideal either as they're difficult colours to distinguish in certain lights.

KEEP LEFT (BILLBOARD)



PROBLEM

This billboard has too many elements (each person is considered one element) and has the potential to be distracting.

PARTIAL SOLUTION

The trees and clouds in the background could be removed to reduce the clutter.

PROBLEM

The words 'Keep Left' are written in capitals (upper case).

SOLUTION

The words 'Keep Left' should be written in sentence case to ensure they're easy to read.

This ad didn't progress beyond the concept stage as the key message was lost when the people were removed from the centreline.

OTAGO MOTORCYCLES (BILLBOARDS A & B)



Billboard A



Billboard B

PROBLEM

These two concepts were submitted as billboards. However, both have too many elements, ie cars, words, trees, signs and lamp posts. The fullstops are unnecessary as the statements end naturally at the end of each line.

SOLUTION

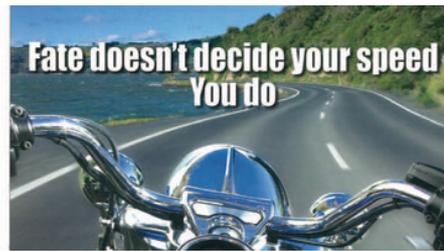
To maintain a regional feel, both ads show local scenes.

We suggested the ads run in print only. Print ads can have more elements than billboards because people have the time to read and absorb them.

OTAGO MOTORCYCLES (BILLBOARDS C & D)



Billboard C



Billboard D

The messaging on these billboards is quite ambiguous. Are they trying to be too clever?

PROBLEM

Billboard C was the initial concept. This contains too many elements for a billboard, ie hands, words, speedometer and switches on the handlebars for people to look at.

SOLUTION

Billboard D was the solution. The billboard has less detail and takes less time and effort to read as the eye doesn't get caught up in the detail.

PROBLEM

The bike angle is incorrect as it looks as if the bike is driving into the sea instead of following the road.

SOLUTION

The bike has been tipped to the right so it follows the line of the road. It has also been pulled back so you can't see the speedo or the handlebars. The image is still easily recognisable as a motorbike.

PROBLEM

Full stops aren't necessary and the words are in capitals.

SOLUTION

The words were changed to sentence case.

Appendix 2: Advertising brief and approval form



Advertising brief and approval form

- Use this advertising template as a creative brief to guide the development of your advertising and for discussions when engaging advertising agencies or working with an inhouse team. You're encouraged to consult with the Waka Kotahi NZ Transport Agency's education & advertising team early in the development process to ensure effectiveness is maximised.
- This form **must** be completed for all advertising applications over \$250,000 and submitted to Waka Kotahi's education & advertising team for approval.

Organisation			
Name			
Telephone		Email	
Other agencies working on this project, eg ACC, regional councils, local authorities			
Proposed timeframe for the advertising			
Estimated total advertising budget			

Problem identification	
<ul style="list-style-type: none"> • What specific safety issue will the advertising address? 	
Target audience	
<ul style="list-style-type: none"> • Who will the advertising target? • What information do you have about these people? 	
Advertising objectives	
<ul style="list-style-type: none"> • What do you hope the advertising will achieve? 	
Key messages	
<ul style="list-style-type: none"> • What messages do you want the audience to take from the advertising once they've seen it? 	
Waka Kotahi safety outcomes	
<ul style="list-style-type: none"> • What safety long-term outcomes will the advertising contribute to? 	

<p>Tagline (if already determined)</p> <ul style="list-style-type: none"> What is the tagline for the proposed advertising? 	
<p>Creative idea (if already determined)</p> <ul style="list-style-type: none"> What creative idea will work best with your target audience? Are you confident the creative idea will ensure your audience receives the key message? 	
<p>Production budget</p> <ul style="list-style-type: none"> Provide a breakdown of estimated production costs. 	
<p>Media (if already determined)</p> <ul style="list-style-type: none"> What media channels will you use? 	
<p>Media budget</p> <ul style="list-style-type: none"> Provide a breakdown of estimated media costs. 	
<p>Testing (if already determined)</p> <ul style="list-style-type: none"> What pre-testing has or will be taken to ensure the advertising will work? 	
<p>Evaluation</p> <ul style="list-style-type: none"> Outline the processes you'll use to evaluate your advertising's effectiveness. What measures will you use? 	

Education & advertising team approval

Date application received by Senior Advertising Advisor: _____

Education & advertising team approval: _____

Name: _____ Date: _____

Does the proposed advertising campaign involve a State Highway? Yes No

Please complete the State Highway requirements form overleaf if it does.

Email your completed form to the education & advertising team
advertising@nzta.govt.nz

State Highway (SH) requirements

DELETE THIS SECTION IF NOT APPLICABLE

Existing approved billboard location/s

SH	RP and/or distance from side road	Northbound/ Southbound	NSC site Y/N	Regional Council site Y/N	Midblock or intersection	Date sign to be installed	Date sign to be removed

If your billboard is to be installed on a new site, please complete the following table

For guidance, refer to Waka Kotahi's guidelines for installation, maintenance and removal of road safety billboards on State Highways (Appendix 3E of the [State Highway Control Manual](#)). Your regional Waka Kotahi staff can provide this information.

Sign 1 - Location	State Highway	
	RP and/or distance from side road	
	Northbound or Southbound	
	Speed environment	
	The Waka Kotahi representative or consultant that has agreed location	
	Midblock or intersection	
	Distance from edge of sign to edge of seal	
Sign 1 - Content	Billboard content, eg minimum text height = 160mm	
	Colour of signage isn't the same as any official road signage	<input type="radio"/> Yes <input type="radio"/> No
	Who owns the intellectual property rights for the image?	

Sign 1 - Size	Sign size (width x height)	
	Portrait/Landscape	
	Post type/dimensions (must be frangible)	
Sign 1 - Installation and maintenance	Name of contractor that will install/remove signs (name and contact telephone number)?	
	Which organisation is responsible for sign maintenance?	
	Is there a label or anything on the reverse listing contact details?	<input type="radio"/> Yes <input type="radio"/> No
	Has a Waka Kotahi road opening notice been approved?	<input type="radio"/> Yes <input type="radio"/> No
	Has a traffic management plan been approved by Waka Kotahi?	<input type="radio"/> Yes <input type="radio"/> No
	Date sign to be installed	
	Date sign to be removed	

DELETE THIS SECTION IF NOT APPLICABLE

For any roadside events, please complete the following table.

Roadside events

1	Event description, eg fatigue stop, restraint checkpoint	
2	NSC site?	<input type="radio"/> Yes <input type="radio"/> No
3	Location, eg RP or description	
4	Are there any other activities operating at the same location at the same time?	<input type="radio"/> Yes <input type="radio"/> No
5 (a)	Has a Traffic Management Plan (TMP) been approved by Waka Kotahi or a Waka Kotahi representative?	<input type="radio"/> Yes <input type="radio"/> No
5 (b)	Has a copy of the approved TMP been submitted to a Waka Kotahi Safety Engineer?	<input type="radio"/> Yes <input type="radio"/> No
6	List key contact person/s and their contact details (mobile number) for the event	
7	Is there a police presence at the event?	<input type="radio"/> Yes <input type="radio"/> No

Waka Kotahi highways approvals

Date application received by regional office State Highways: _____

Regional office State Highway approval: _____

Name: _____ Date: _____

Appendix 3: Advertising brief and approval form guide notes



Advertising brief and approval form

- Use this advertising template as a creative brief to guide the development of your advertising and for discussions when engaging advertising agencies or working with an inhouse team. You're encouraged to consult with Waka Kotahi NZ Transport Agency's education & advertising team early in the development process to ensure effectiveness is maximised.
- This form **must** be completed for all advertising applications over \$250,000 and submitted to Waka Kotahi's education & advertising team for approval.

Organisation		
Name		
Telephone		Email
Other agencies working on this project, eg ACC, regional councils, local authorities		
Proposed timeframe for the advertising		
Estimated total advertising budget		

<p>Problem identification</p> <ul style="list-style-type: none"> What specific safety issue will the advertising address? 	<p>Attach supporting data and information where possible, such as:</p> <ul style="list-style-type: none"> - local statistics or anecdotal information - the <i>Road to Zero</i> action plan - Communities at risk register - Geographical setting/road network - NSC or Road Safety Action Plan (RSAP) linkages
<p>Target audience</p> <ul style="list-style-type: none"> Who will the advertising target? What information do you have about these people? 	<p>Be as specific as possible, eg 17-22 year-old male drivers.</p> <p>This information may be set out in your RSAP or road safety promotion list. If so, please cut and paste this information or refer to relevant documentation.</p>
<p>Advertising objectives</p> <ul style="list-style-type: none"> What do you hope the advertising will achieve? 	<p>Do you hope the advertising will raise awareness of an issue or bring about behaviour change?</p> <p>Your advertising objectives are short-term goals for your advertising campaign and these should be measurable.</p>
<p>Key messages</p> <ul style="list-style-type: none"> What messages do you want the audience to take from the advertising once they have seen it? 	<p>These messages are not explicitly stated in your advertising but they are the desired out-take; the key messages you want your audience to take out. For example, <i>If I drink and drive, I put myself and my mates at risk</i> or <i>If I'm driving too fast, I can easily lose control.</i></p>
<p>Waka Kotahi safety outcomes</p> <ul style="list-style-type: none"> What safety long-term outcomes will the advertising contribute to? 	<p>Advertising can affect public awareness and influence behaviour change but advertising alone doesn't result in reduced crashes. Crash reductions are the result of many factors of which advertising is one part. Your campaign can contribute to reduced crashes or a reduced incidence of behaviour. Whatever your long-term safety outcomes are, they should be measurable.</p>

<p>Tagline (if already determined)</p> <ul style="list-style-type: none"> What is the tagline for the proposed advertising? 	<p>If you know it, state what your tagline is. Is this tagline consistent or complementary to a specific Waka Kotahi campaign?</p>
<p>Creative idea (if already determined)</p> <ul style="list-style-type: none"> What creative idea will work best with your target audience? Are you confident the creative idea will ensure your audience receives the key message? 	<p>Attach all creative materials associated with this campaign (radio scripts, billboards, concepts and posters etc).</p> <ul style="list-style-type: none"> Have any of the images been used before? If so, where? Do you have approval to use these images?
<p>Production budget</p> <ul style="list-style-type: none"> Provide a breakdown of estimated production costs. 	<p>Itemise how much your campaign will cost to produce.</p>
<p>Media (if already determined)</p> <ul style="list-style-type: none"> What media channels will you use? 	<p>Outline all of the media channels you intend to use as part of the campaign (radio stations, billboards, outdoor panels, cinema, print etc.)</p>
<p>Media budget</p> <ul style="list-style-type: none"> Provide a breakdown of estimated media costs. 	<p>Itemise how much media will cost for your campaign.</p>
<p>Testing (if already determined)</p> <ul style="list-style-type: none"> What pre-testing has or will be taken to ensure the advertising will work? 	<p>Pre-test your campaign during the developmental process to ensure the final advertising will meet your advertising objectives. Note, it isn't cost-effective to test small initiatives. For modest initiatives, you could use students to carry out a street survey. For bigger initiatives, a more formal testing process is expected.</p>
<p>Evaluation</p> <ul style="list-style-type: none"> Outline the processes you'll use to evaluate your advertising's effectiveness. What measures will you use? 	<p>A requirement of this funding is that you provide a final report to Waka Kotahi at the end of the financial year. This needs to outline how the advertising money has been spent and how it was split between various media channels. We recommend that you proportion 10% of your total budget to testing and evaluation.</p>

Education & advertising team approval

Date application received by Senior Advertising Advisor: _____

Education & advertising team approval: _____

Name: _____ Date: _____

Does the proposed advertising campaign involve a State Highway?

Please complete the State Highway requirements form overleaf if it does.



Yes



No

Email your completed form to the education & advertising team
(advertising@nzta.govt.nz)

Appendix 4: Intellectual property rights

Below is an example of a section on intellectual property rights from a standard contract. We encourage you to use this text when you develop your own contract with an agency. It gives you all the rights you'll need to own and use any advertising material you commission. It'll also protect your ownership and help you avoid the need to obtain further consents relating to the material from anyone in the future.

DEFINITIONS

1. In this section:

- 'Intellectual Property Rights' means any copyright, patents, trademarks, trade names, service marks, registered designs and all goodwill rights associated with such works, domain names, symbols, logos and all other intellectual property rights and interests in any jurisdiction.
- 'Our Existing Intellectual Property Rights' means all Intellectual Property Rights owned by or licensed to us prior to the date you signed this Agreement and which are used to create or form part of the advertising material.
- 'Advertising Material' means the material you produce under this Agreement.
- 'Third Party Intellectual Property Rights' means all Intellectual Property Rights licensed to you by third parties which form part of the advertising material.
- 'Your Existing Intellectual Property Rights' means all Intellectual Property Rights owned by you prior to the date you signed this Agreement.
- 'Your Resulting Intellectual Property Rights' means all Intellectual Property Rights in any material created or produced by you in providing the Services under this Agreement that does not form part of the advertising material and was not specified or anticipated as part of this Agreement.

WE OWN INTELLECTUAL PROPERTY RIGHTS

2. Exclusive ownership of and title to any Intellectual Property Rights (except for Your Existing Intellectual Property Rights, Your Resulting Intellectual Property Rights and the Third Party Intellectual Property Rights) in the Advertising Material will immediately and directly vest in us upon their creation. To the extent such ownership does not so vest, you irrevocably assign such Intellectual Property Rights to us.

LICENCE OF INTELLECTUAL PROPERTY RIGHTS

3. We grant you a non-exclusive licence to exercise the Intellectual Property Rights in the Advertising Material that are owned by us, provided that:

- you must notify us before you exercise any Intellectual Property Rights licensed by us under this clause; and
- we may revoke such licence at any time if we believe on reasonable grounds that your exercise of such Intellectual Property Rights may be detrimental to our rights or is in some other way inappropriate.

THIRD PARTY INTELLECTUAL PROPERTY RIGHTS

4. You will at your cost procure for us the full right to use any Third Party Intellectual Property Rights for the purpose of using or dealing with the Advertising Material in any way, including (without limitation) its publication, licence and sale.

YOUR INTELLECTUAL PROPERTY RIGHTS

5. We acknowledge that Your Existing Intellectual Property Rights and Your Resulting Intellectual Property Rights are your exclusive property. You grant us a perpetual, non-exclusive, transferable, irrevocable licence to use Your Existing Intellectual Property Rights and Your Resulting Intellectual Property Rights and permit third parties to use these rights for:

- the purpose of using or dealing with the Advertising Material in any way, including (without limitation) its publication, licence and sale; or
- any other purpose that may be agreed between us.

OUR EXISTING INTELLECTUAL PROPERTY RIGHTS

6. You acknowledge that Our Existing Intellectual Property Rights remain our exclusive property. We grant you a non-exclusive licence to use Our Existing Intellectual Property Rights, but only for the purpose of you performing, and to the extent necessary for you to perform, your obligations under this Agreement.

Glossary - Advertising technical language or jargon

As in many fields, a lot of technical language or jargon is used in advertising. Here are some terms you might come across:

AMBIENT MEDIA	Ambient advertising is non-traditional advertising that's found in our surroundings, eg supermarket trolleys and petrol pumps. This advertising usually targets its audience at a moment of truth.
BUS BACKS	Outdoor advertising on the back of a bus
CLICK THROUGH RATE (CTR)	Measures traffic through to your website as well as engagement and direct response interaction as a result of your advertising
COST PER CLICK (CPC)	Measures traffic through to your site as a direct result of your advertising
FLIGHT	The length of time a particular TV or radio ad is on air. Generally, our national TV ads run for two or three weeks at a time, ie a three-week flight.
HITS	A term used to measure the workload of servers. The number of hits isn't related to the number of pages downloaded. The number of hits is a poor guide for measuring the number of people who have accessed a website. Unique page views is a more specific measure than 'hits' as the same person may have looked at a page more than once - this doesn't count the duplicates.
IMPRESSION	Refers to a single ad view. The number of impressions is the number of times a particular page with your ad is located and loaded
MEDIA SCHEDULE	A calendar of media material (eg TV, radio, magazines) that shows what's due to run and when (eg day, week or month).
ONLINE ADVERTISING	Advertising that appears on pages of the internet, eg Stuff, Trade Me.
OUTDOOR PANEL (OR ADSHEL)	An advertising space that is often illuminated and holds large posters, eg in bus shelters and pedestrian areas.
SCAMP	A creative concept or initial idea that's often a sketch.
SKIN	Billboard artwork that's printed onto an acrylic 'skin' and then stretched across a billboard frame.
SOCIAL LISTENING/ ENGAGEMENT	Measures engagement and direct response interaction on social media (shares, likes, tags etc) as a result of your advertising
SOCIAL MEDIA	An online destination that gives users the chance to connect with one or more groups of friends. This allows sharing of content, news and information among them, eg Facebook, Twitter and You Tube.
SPOT	One appearance of an advertisement on a schedule, eg if there are three TV spots scheduled for a Monday, it means the ad will run three times that day.
TAGLINE	The standard line at the end of an ad, eg Drinking? Don't drive.
UNIQUE IMPRESSION	Although a visitor may have seen your ad several times in a 24 hour period, it's only ever counted as one unique impression
VIEW THROUGH RATE	Measures how many people viewed the content (this applies to video mediums only)
VIRAL	Advertising and/or marketing that is spread like a virus by being passed on from consumer to consumer and market to market. Something only becomes viral when the target audience values it enough to pass it on to others.



If you have further queries, call our contact centre on 0800 699 000 or write to us:

Waka Kotahi NZ Transport Agency
Private Bag 6995
Wellington 6141.

This publication is also available on the Waka Kotahi NZ Transport Agency's website at www.nzta.govt.nz

