Advertising guide
producing effective advertising campaigns

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www.nzta.govt.nz
July 2012
ISBN 978-0-478-38040-8 (print)
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Why use these guidelines?

These guidelines are for approved organisations and NZ Transport Agency (NZTA) 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 the NZTA. 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 or an Advertising approval application form.

The more thorough your preparation and advertising brief is, the more likely you are to 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 have allowed us to use examples throughout this resource.

**The advertising team**
NZ Transport Agency (NZTA)

[advertising@nzta.govt.nz](mailto:advertising@nzta.govt.nz)
The advertising process

1. Identify the problem you want to address and set key campaign objectives/themes. Base your decision on evidence, ie crash statistics (CAS), ACC statistics, the Communities at risk register, Safer Journey’s priority areas and action plan, RSAP linkages and local knowledge.

2. Investigate whether any existing/approved regional and national campaigns meet your campaign objectives. Check intellectual property rights.

3. If you can’t find a suitable existing/approved campaign, prepare an Advertising brief (template available). Approved organisations are encouraged to consult with the NZTA’s National Office advertising team early in the development process for assistance. They can provide feedback on your early idea/s.

4. An advertising brief must be used when designing your campaign. This brief can then be used with your inhouse marketing team or can be sent to external agencies. If your advertising is audited by the NZTA, this document will be required.

5. The NZTA’s National Office advertising team must approve any concepts developed for campaigns that cost $250,000 or more. For these applications, use the Advertising approval application form (template available). If your advertising is audited by the NZTA, this document will be required.

6. Conduct pre-testing on concepts and refine where necessary.

7. If seeking feedback/approval, you’ll need to send the completed Advertising brief/Advertising approval application form (templates provided) to the NZTA’s National Office advertising team. Allow at least five working days for feedback.

8. The NZTA National Office advertising team will:
   - check the material’s content, consistency and appropriateness
   - provide feedback on your brief and creative idea/s
   - approve or decline the application if it costs $250,000 or more.

9. You can now produce your advertising campaign.

10. For campaigns costing less than $250,000, you will need to include evaluation feedback on the advertising component in your end of year reporting. This can be completed as soon as the activity is finished, but must be attached in the annual achievement return in transport investment online (TIO) each July. For campaigns costing $250,000 or more, you’ll need to complete TIO as above, and send a separate evaluation to the National Office advertising team so it can be attached to the initial brief and approval.

11. If advertising does not follow NZTA guidelines, the NZTA 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.

12. The content of road safety advertising maybe subject to an audit by NZTA.
**Please note**

<table>
<thead>
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<th>Important</th>
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<tr>
<td>Local advertising <strong>must</strong> meet these advertising guidelines.</td>
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<tr>
<td>We recommend that you work closely with the NZTA’s National Office advertising team early on when developing your brief/concepts. They’ll give you advice on best-practice road safety advertising principles.</td>
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<tr>
<td><em>Advertising brief/Advertising approval application forms</em>* <strong>must</strong> be used when designing your campaign.</td>
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<tr>
<td>The NZTA’s advertising team <strong>must</strong> approve any concepts developed for campaigns that cost $250,000 or more. To meet the NZTA’s requirements, your concepts may need to be changed.</td>
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<tr>
<td>The content of road safety advertising maybe subject to an audit by the NZTA.</td>
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**The Advertising brief/Advertising approval application forms**

**The process step-by-step**

The *Advertising brief/Advertising approval application forms* (creative brief) should be attached to your draft concepts when you submit them for feedback/approval.

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

The creative brief can be used when you engage with an advertising agency or inhouse team. It provides all the information an agency requires to develop your creative concepts.

For a copy of the:
- *Advertising brief form*, refer to appendix 1
- *Advertising approval application form*, refer to appendix 2.

Listed below are the criteria you’ll need to address when filling out the creative brief. These are the same criteria you’d need to address when putting together an *Advertising approval application form*.

**Problem identification**

State the road safety issue that the proposed campaign will focus on. Include any data and information 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.

**NZTA road safety outcomes**

State the road safety objective/s of your advertising campaign. Road safety outcomes are the long-term outcomes the advertising will contribute to, eg reduced crashes at intersections, 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 need to be measurable.
Advertising objectives
State the objectives you aim to achieve with the proposed campaign. They should have distinct goals, such as:

- to increase awareness of the dangers of driving over the speed limit in urban areas
- to increase awareness around the dangers of running red lights
- to increase 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 the NZTA’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 advertising – they’re not the taglines. They’re the internal thoughts that the target audience should think when they look at/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:

- If I drink and drive, I put myself and my mates at risk.
- Speak up when a friend is going to drive drunk.
- Regardless of my own behaviour and how tricky it might feel, if someone I care about drinks and drives, I need to do something.

Taglines
State the tagline you’ll be using in your campaign. Taglines should be a call to action where possible, ie instructional. They’re the last message you want your audience to take out of your advertising. They should be consistent across all mediums (outdoor, print, radio, online, ambient, etc), eg Stop a mate driving drunk, Bloody legend. If your taglines are inconsistent, you could confuse your target audience with multiple messages. This would reduce the impact of your campaign.

It’s beneficial to use existing taglines from the national road safety advertising campaign for relevant regional campaigns where possible, eg The faster you go, the bigger the mess. This is because you can benefit from their established awareness. Target audiences will absorb an established message easier than a new one. However, it may not always be appropriate.

Creative ideas and concepts
The creative idea or concept is what the advertising will actually look or sound like when it’s produced. Some examples are a photo of a crashed car or 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 that your campaign intends to deliver.

Describe the concept/s intended for your campaign in this section of the creative brief. If you have a draft concept or script, attach them to the form too. However, you may not have a creative idea or concept at this stage.

We recommend that you work closely with the NZTA’s National Office advertising team early on when developing your concepts. They’ll give you advice
on best-practice road safety advertising principles.

Keep in mind that existing promotional products and nationally created ads are available for use at a regional level. There may be a charge for some products or files if you need to adapt them for your purposes. The average cost to change a billboard file is $300. This can vary depending on the concept. Consult the NZTA’s website at [www.nzta.govt.nz/about/advertising/index.html](http://www.nzta.govt.nz/about/advertising/index.html) to see what’s available, and talk with the NZTA’s advertising team if you have any queries. You can contact the NZTA’s advertising team at this email address: advertising@nzta.govt.nz

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<tr>
<th>Media</th>
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<tr>
<td>What media will you use to deliver your concept, eg outdoor, print, radio, online, ambient?</td>
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<tr>
<td>Your chosen media should suit your concept and be the best way to reach your target audience, eg a detailed concept is best suited to print as the audience has time to read it and think it through.</td>
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<tr>
<td>If you’re unsure about what media is best for your target audience or you would like some advice, contact <a href="mailto:advertising@nzta.govt.nz">advertising@nzta.govt.nz</a>. Different media varies widely in price. It’s better to reach your true target audience rather than invest in media that’s not effective at delivering your campaign message.</td>
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<th>Timelines or media schedules</th>
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<tr>
<td>Outline the proposed timeline or media schedule for your advertising campaign, ie when will the advertising start and when will it stop? Do you intend to use it again and if so, over what timeframe?</td>
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<th>Testing</th>
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<tr>
<td>Outline whether pre-testing has taken or will take place. Testing your concepts with the target audience is essential, as it ensures your target audience will ‘take out’ your key messages.</td>
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<tr>
<td>In the testing phase, target audiences interpret the creative idea/s and feed back 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.</td>
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<tr>
<td>Testing is a very worthwhile investment and doesn’t need to take a lot of time or cost a lot of money.</td>
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<td>More information on testing can be found on pages 11–14.</td>
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<th>Evaluation</th>
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<tr>
<td>Describe how you’ll evaluate the effectiveness of your advertising, ie what measures you intend to use.</td>
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<td>Your objectives outline what you aim to achieve. Your evaluation should access whether you have achieved them.</td>
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<tr>
<td>More information on evaluation can be found on pages 22–25.</td>
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</table>
How much is the overall budget for your campaign? The budget should take into account all the different costs associated with your advertising, such as your:

- production budget – this is the amount of money you’ll spend developing and creating your advertising. Costs may encompass design, alterations, developing billboard skins, installation costs of billboard skins, printing, recording a radio ad or changes to files
- using existing national advertising when appropriate (outdoor, print, radio, online, ambient, etc) will substantially reduce the overall cost of your production budget
- media budget – this is the amount of money you’ll spend on communicating your message through various mediums, eg billboards, print, radio, online, ambient, outdoor panels, text messages and promotional products
- testing and evaluation budget – this is the amount of money you’ll spend on testing and evaluating. This should be around 5% of your total budget, although this may be neither practical nor necessary for smaller campaigns.
Evaluating advertising concepts

How do I critique the concepts I receive from my agency or inhouse team?

When concepts are presented to you by your agency or inhouse team, the first thing you should do is refer back to your creative 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?

If you think the concepts don’t meet your brief, talk with the agency and explain why you feel they’re not on target. The agency may challenge your feedback, so fully discuss your concerns and be clear about why you think the concepts aren’t on brief. The agency should be able to incorporate your feedback and rework the concepts.

When you’re generally 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 cracked it! However, it’s unlikely that you’ll be part of your target audience; only the target audience can tell you whether the concepts are likely to work or not.

We know that negative feedback can be disheartening. You might hear that your concept isn’t relevant, it doesn’t engage the audience, it has the wrong message out-takes, or your audience thinks its rubbish. This type of feedback slows down the production schedule and can also be stressful. Therefore, 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 – redevelop your concepts or keep them as they are.

Who do I test my concepts on?

It’s essential that you test your concepts on your primary target audience, not family members, people in your office or people who know what you’re working on. These people are rarely part of your target audience. And as they’re likely to be familiar with road safety issues, can also create a bias in the testing procedure, which needs to be avoided.
Evaluating advertising concepts continued

Examples of concepts that failed after testing

**Drink-driving**

As part of the national drink-drive campaign targeting youth, the agency used by the NZTA’s advertising team was asked to develop concepts that included an enforcement angle. One reason young people 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.

The concept below 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; other times, it would crash or be pulled over by the police. This execution was based on *Pacman*, an 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. They 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’, etc. 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.
Examples of concepts that failed after testing continued

**Speed**
Part of our national speed campaign, this concept was intended to support our 2009 urban speed television ad *Another 10k*, which examined the realities of driving up to 10km/h over the speed limit in a 50km/h area.

This concept was rejected before it went to testing as it didn’t communicate the intended key messages ie:

- It doesn’t matter how good I think I am, I’m not alone. When I’m driving too fast, I could kill someone.
- If I’m driving over the speed limit, I don’t have time to react safely to unexpected urban hazards.

In this concept, the parked car, driver and child were repeated, with one slightly further along the road than the other. Aside from this being confusing, it appeared to be more about stopping distances than unexpected urban hazards. Also, if the parent and child stepped into the path of an oncoming car, the parent would be deemed to be at fault. This could completely change the intended out-take.
Evaluating advertising concepts continued

Examples of concepts that failed after testing continued

**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, those in my car and people in the train.
- If I try and beat/race a train, I risk my life, those in my car and people in the train.

However, the concept below 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 itself isn't a realistic representation of a car either – this could potentially cause confusion and be irrelevant to our audience.

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**Summary**

These three 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 agencies are given clear key messages to direct them in their concept development, there's still a lot of room for misinterpretation.
## How to test concepts on a limited budget

### Introduction

Testing your concepts is vital. How will you know if your ad is going to resonate with the target audience if you don’t get any feedback from them? Concept testing on a limited budget can be challenging. Below are some suggestions you can use to test concepts yourself.

### How do I find representatives of 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 people who speed, you need to find people who’ve received a speeding ticket in the last 1–2 years or people who freely admit to speeding on occasion. The only way to do this is to ask people. This may be difficult though, as most people don’t like to admit that they do either of these things.

Perhaps the best way is to ask them if any of their friends or associates do this type of thing. By default, most people associate with others who share common values, traits and behaviours. Therefore, if they admit their friends participate in this behaviour, it’s likely that they also engage in the same behaviour.

### What if the 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, after all.

However, the argument that an agency’s staff are the best people to test their own concept is clearly flawed. Agency staff are usually too close to the project to be completely objective. They won’t be comfortable critiquing their creative director and it’s very difficult for them to remain neutral when they believe that the concept they’ve developed meets the brief. They’re also potentially under pressure to move onto other projects.

The NZTA’s advertising team very intentionally separates the creative development from the testing of creative concepts. This helps maintain objectivity, as seeking independent feedback removes both our own and the 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 should do the testing yourself.

### How many people do I need in my test group?

Each creative piece in your campaign should be tested on approximately 15–25 people who represent 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 the other should record the feedback without participating in any discussion.

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 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 and/or 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 to testing advertising concepts, these information biases 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.

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**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. 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 they’re an individual or a small group, each must be counted as one observation or interview. For example, if you count a group of three friends as three observations, this will bias your sample as it’s likely that these people will 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.
How many people should I approach in a random street sample?

Test each concept on 15–25 people. Make sure that 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, you should pick every 5th or 7th male who looks like they’re between 30 and 50. This will ensure that 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.

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 differences may affect your feedback.

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 about your creative concept.

Examples:

1. ‘What would your friends think this ad is about?’
2. ‘On a scale of one to five, how relevant do you think this ad is to people like yourself?’ (with ‘one’ being very relevant and ‘five’ being not relevant).
   ‘What’s your reason for this?’
### How to test concepts on a limited budget  

#### What and how do I ask them?  

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<thead>
<tr>
<th>Step</th>
<th>Question</th>
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<tr>
<td>3</td>
<td>‘What do you think the advertiser is saying in this ad?’</td>
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<tr>
<td>4</td>
<td>‘On a scale of one to five, how likely or unlikely do you think it is that this ad will change the attitudes of people like yourself towards road safety issues?’ (with ‘one’ being very likely and ‘five’ being very unlikely).</td>
</tr>
<tr>
<td>5</td>
<td>‘What would people like you think this ad is about?’</td>
</tr>
<tr>
<td>6</td>
<td>‘Would people you know think this message is relevant to them?’</td>
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<tr>
<td>7</td>
<td>‘Is there any reason that people you know would object to this ad?’</td>
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<tr>
<td>8</td>
<td>‘What would people like you think this ad is trying to say?’</td>
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<tr>
<td>9</td>
<td>‘Would any of your friends not like anything about this ad?’</td>
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<tr>
<td>10</td>
<td>‘What do you think your friends would think the meaning of this ad is?’</td>
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#### What do I do with all this information?  

Go back to your advertising brief and 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. Did your sample target audience understand the deeper meaning of a specific symbol/picture you used or did they not understand why you used this? Did they comment on it or not?
- 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 focus on one part of the concept? eg:
  - 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 rather than the key message.

All of these types of comments tell you that your audience is buying out of the intended message and they’re focusing on other things. This isn’t ideal.

- Did your sample target audience talk about irrelevant aspects of the concept? Examples of this could be that:
  - they couldn’t get past the fact that a 70-year-old man that looks the way the actor does in your concept would wear a hoodie
  - they kept talking about the colour of the actor’s shirt, shoes, etc.

This isn’t a good sign as it tells you that you need to either 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 relate the feedback to your 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 be brilliant.
Developing advertising material

How do I make sure an advertising agency or inhouse team develops appropriate material for me?

To make sure an agency delivers appropriate and effective creative material for road safety advertising, you need to:

• give your agency a clear brief
• ensure that your agency understands these road safety advertising guidelines. You could also send them the electronic regional advertising quick guide.

These road safety advertising guidelines restrict how, when, what and where we can advertise. The guidelines are new to many advertising agencies. Many agencies and people new to road safety often question why commercial companies can use a diverse range of attention-grabbing ideas to get their message across and we can't do the same for road safety.

Commercial companies, for the most part, aren't tasked with reducing the number of crashes and fatalities on New Zealand roads. They're simply trying to sell a product. Therefore, they don't have to work within the road safety advertising guidelines.

These guidelines also ensure outdoor advertising such as billboards create the least possible distraction to the driver. This will be explored further in later sections.

How do I link into the national advertising campaign and why would I?

Whether you choose to use nationally created advertising or develop new advertising for your regional campaign, we recommend that you link your campaigns to the national road safety advertising calendar.

The national road safety advertising calendar shows you the themes, eg speed, drink-driving, that are being focused on at different times throughout the year. The national advertising campaign supports police enforcement activity. For example, when police target speeding drivers, the national advertising campaign will also focus on speed enforcement messages.

Research conducted in 2009 showed that the most recalled road safety messages within South Auckland were the national road safety campaigns at up to 53% (depending on the longevity of the campaign). A well-established three-year local campaign had a low awareness level in comparison (4–8%).

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 the NZTA purchases. If the local campaigns in your region are similar or support the same issues or messages as the national campaign, your regional work will build on 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.
Developing advertising material continued

How do I make use of NZTA advertising taglines?

Wherever possible, we encourage you to use national messages for regional work so that the messages for each road safety theme are consistent, ie The faster you go, the bigger the mess or Stop a mate driving drunk. Bloody legend.

If you choose to use one of the national taglines, make sure that it's appropriate for your target audience. For example, our tagline 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 that the tagline is represented as it was originally intended. The tagline should also be the last message that your target audience sees or hears. To ensure relevant and appropriate use of national taglines please ensure NZTA’s advertising team (advertising@nzta.govt.nz) sign off all regional concepts using a national tagline before the ad is produced. This ensures that the messages don’t conflict with other advertising activities. You need to allow approximately five working days to get this approval.

Examples

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 the 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.
Developing advertising material continued

How do I use the NZTA logo on promotional material?

The NZTA 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.

However, if you’d like to acknowledge NZTA sponsorship or funding, you can access the NZTA logo by registering your details at BrandFM: http://nzta.brandfm.com/home/welcome/. This is an external website that manages the NZTA brand library on our behalf. Once you’ve signed up to the website, follow the process and instructions outlined. There are clear guidelines about what size, colour and quality the logo should be.

Use of the NZTA logo must be approved by the NZTA’s advertising team (advertising@nzta.govt.nz). They must sign off a proof before the ad is produced. This requirement ensures that the NZTA is aware of the demand for and use of the logo. You need to allow approximately five working days to get this approval.

NZTA advertising taglines or brands should (in almost every case) stand alone, ie without the NZTA corporate logo. Also, 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 NZTA promotional material?

The NZTA has some promotional material that may support your campaign. Items include posters and displays. To find out more about what’s currently available, access www.nzta.govt.nz/about/advertising/index.html to see what advertising is currently available. Contact the NZTA’s advertising team (advertising@nzta.govt.nz) to order these items.

How do I use national advertising material?

If a local campaign in your region is similar or supports the same issues or messages as a national campaign, it will build on this exposure.

However, before you do this, you must consult with the NZTA’s advertising team (advertising@nzta.govt.nz) and get permission to use any national images, taglines or existing ads. Talent contracts are in place to protect the interests of our actors and some images can only be used on certain mediums. As with any brand, you must check the legalities of its use first or you could be faced with an unnecessary expense.
Developing advertising material continued

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 (see example below).

If this isn’t a viable solution, work within your existing corporate guidelines. There are usually different ways to represent a logo. Ensure your internal communications or marketing team is aware of the logo requirements and why this is.

How do I use role models and celebrities in my advertising campaigns?

The NZTA has always been very careful not to use role models because we can’t control their future behaviour. If you use a local or nationally recognised role model, you’ll need to do the following:

• Ensure that the person in question has agreed to a police check. This will reveal any driving offences, such as drink-driving and driving at excessive speed. If their record isn’t clean, they’re probably not the right person to be the face of your campaign, especially if they have recent convictions or infringements. 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 that you discuss this with the NZTA’s advertising team to work through any potential issues.

• Test the popularity of a potential role model with your target audience. Will they be turned off by them?

• Is this person appropriate to deliver your message? Do they have the credibility to deliver your message?

• Is the person able and willing to be a role model?

• Has the person ever been involved in something that could mean people dismiss them and the key message? 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.
## Developing advertising material continued

<table>
<thead>
<tr>
<th>How do I use other talent?</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's normal for models/talent to be used in advertising. However, it's essential that all talent used to front an NZTA-funded campaign undergo a police check. We want to ensure the talent we use are fit and proper, eg the NZTA will not use people who have a drink-driving conviction. Work in partnership with the local police in your area to ensure this occurs. There may be times when your talent fails a police check but police can't give you a clear reason. If this is the case, you must move on and find another person to use in your campaign. Information around police records is strictly confidential. When using talent, make sure that they’re relevant to your target audience. For example, if they look dramatically different from your target audience, the audience will buy out of the advertising and assume it’s not relevant to them.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Who owns the work once it’s created (intellectual property)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>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. Appendix 3 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 think about talent fees (regional vs national, people and animals). These are issues that could restrict how long you can use the campaign for and where it can be used.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How long should my campaign be?</th>
</tr>
</thead>
<tbody>
<tr>
<td>When you’ve decided to target a specific road safety issue, be prepared to stick with this issue for approximately 2–3 years. The advertising that you create (outdoor, print, radio, online, ambient etc) should remain consistent for this period. This is so your target audience becomes aware of the campaign. Repetition is the key. If you chop and change messages or how the campaign looks and feels, then your advertising is likely to be less effective. For a short-term campaign, you should focus on only one road safety issue at a time for a period of three months. Don’t try and cover too many road safety issues within a three-month period, as this will leave your audience confused and overwhelmed.</td>
</tr>
</tbody>
</table>
Developing advertising material continued

Advertising collateral vs programme resources

Advertising attempts to raise awareness of key messages. It also directs the target audience to participate in a defined behaviour, such as:

- slowing down
- not drinking and driving
- wearing your safety belt
- enticing people to visit a website, ring an 0800 number or attend an event.

Examples of traditional forms of advertising include:

- TV ads, radio ads, print ads
- billboards, bus backs, outdoor panels
- stands/displays at an event, branded merchandise
- banners, online ads, text messages.

The line between advertising and programme resource development can sometimes be confusing.

The NZTA’s advertising team defines advertising as ‘material/resources that support or promote a campaign, event or project using the same visible creative/message/tagline’. This can include the traditional forms of advertising listed above, as well as promotional giveaways, posters, stickers, bar mats, etc. It can also incorporate new technology areas through viral marketing, eg social networks, video clips, music.

Some campaigns may have both advertising and programme resource components. Here is an example of a national campaign that demonstrates what can be considered advertising collateral and what is deemed a programme resource.
Developing advertising material continued

### Advertising collateral vs programme resources continued

**Example – ‘Parents of teen drivers’ campaign**

In 2011, the NZTA launched a campaign to improve the poor road safety record of teenage drivers in New Zealand. The campaign’s aim was to educate parents about the risks teen drivers face. It also supported them by providing some straightforward steps that they could take to help their teenager learn the skills needed to safely get through the graduated driver licensing system (GDLS).

The following **advertising** all used the Don’t bail out just yet – Stay involved message to promote the [www.safeteendriver.co.nz](http://www.safeteendriver.co.nz) website:

- 60 and 30 second television and cinema ads
- radio ads
- print ads in metropolitan newspapers/magazines
- online ads in places like Stuff, Trade Me and Facebook
- posters were also available.

The following **programme resources** allowed parents and schools to access information, tools and advice via the website [www.safeteendriver.co.nz](http://www.safeteendriver.co.nz). This was to help them become more effective driving coaches, both in and out of the car:

- website development – information, tools, psychologist video tips
- print copies of tools for people without internet access
- information packs for principals of secondary schools
- PR campaign – media releases and email direct marketing
- links to other resources – Practice/eDrive.

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### How do I create promotional material that effectively promotes my message?

Promotional material (merchandise or giveaways) by themselves aren’t likely to have much impact on people’s attitudes or behaviour. However, if they’re used to support a campaign, event or project that has the same visible message, they may add value.

Consider the following before developing any promotional material:

- Is the giveaway relevant to and valued by your target audience? It’s also essential that the product you use can carry the message your campaign is advertising.

- Is it the best way to get your message across?

- How long will the giveaway last? For example, balloons can float away quickly, deflate or pop, and stickers put on clothing can come off in the wash. Longevity is preferred. That way, your message will be seen for a long time.

- How safe is the giveaway? For example, small parts could come off and be a danger to young children.

- Is the giveaway appropriate to the community? For example, some colours could identify a local gang.

To get the most out of any promotional material, we recommend you promote one simple message and one (if any) organisation’s logo. The less clutter there is, the more likely people will take-out the message you’re promoting. Less is best.
Evaluating advertising campaigns

Introduction

A very important part of an advertising campaign is its effectiveness:

- The concept testing phase is focused on ensuring that the creative concept effectively engages with the target audience.
- The evaluation phase investigates whether a campaign is gaining enough awareness and delivering the intended messages to its target audience.

This phase is an essential tool in gathering feedback. The information gathered should 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, separate from the advertising agency. If you’ve employed an external party to conduct the concept testing, it’s likely that they’ll be able to conduct the evaluation for you.

The evaluation 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 NZTA’s advertising team (advertising@nzta.govt.nz) to discuss these matters.

What should I be measuring?

Awareness

This indicator of campaign health is measured in two ways:

- free recall – where the respondent freely and without being prompted identifies the campaign
- prompted recall – where the interviewer provides the person with more information about the campaign, i.e., the tagline or the name of the campaign.

Free and prompted recall indicates the level of awareness of the campaign. If the campaign has a low level of awareness, there’s a limited possibility that 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 two to three years, i.e., retain the same key messages and taglines.
Evaluating advertising campaigns continued

What should I be measuring? continued

Main message out-take
This measures the key messages that the target audience believe the advertising conveys. It’s likely that 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 with your creative. That’s why it’s important to thoroughly test 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 2011 of the Bloody Legend advertising campaign.

1. Don’t drink and drive (89%).
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 up (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%).
8. Aimed at young drivers (3%).

- Our intended key messages are the number two and three messages. There can be fluctuations each quarter in reported key messages. The number one message tends to become the default message that the target audience refers to for most road safety alcohol campaigns. Purely, because this is ultimately what we are after and this message has been around for a long time.

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.

To make sure that your evaluation is robust, consider the following:

How many people will I need to interview?
This depends on the size of the campaign. 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.

Telephone interviews
Telephone interviews are conducted by randomly ringing numbers in the telephone directory. When someone answers, you need to identify who you are and where you’re calling from, then ask whether someone in the household fits your target audience. A disadvantage of this approach is that it can take a while to find your target audience, especially because many young people have mobile phones that aren’t listed in the directory.
Evaluating advertising campaigns continued

Conducting an evaluation on a budget continued

Street and mall interviews

In street and mall interviews, you must correctly identify your target audience through a range of short questions, e.g., checking their age. You must also ensure that your sample is random. The same biases outlined in the testing phase for time and location also apply (see page 13).

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

Where possible, it’s important that the person asking the questions in face-to-face interviews is also part of the target audience. This makes them better equipped to engage the target audience in conversation.

Interviews that will create biases

Some interviews will create biases and interfere with the evaluation results. Examples of these include:

- Interviews with friends and family members, colleagues or stakeholders such as SADD students. These people are more likely to be aware of the work that you do. Including their responses will bias your results.

- Evaluations conducted with people who call your office to query or gain information, or access your website. These people may not be your target audience and may already have some knowledge of the work that you do. They could be more socially minded than your target audience as well.

- Gathering opinions from groups of people who know each other, e.g., a group of friends sitting on a bench together. It’s important that the people you ask are randomly selected, i.e., you 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.

Interpreting the results

Awareness

The question that is perhaps the most important when evaluating a campaign in its initial stages is the one that gives you the free recall and prompted recall figures. These figures indicate the percentage of people in the target audience who are aware of your campaign.

If a person isn’t aware of the campaign even after being prompted, then it’s not necessary to ask them the remaining questions.

Key messages

This is the stage where you ask the participant what they think the key messages of the campaign are. You should record every key message that they reply with. Once you’ve interviewed everyone for this question, group the responses into themes and then tally up how many responses fit within each theme.

This will give you a good indication about what key messages the campaign’s delivering. If 50% of the sample gets the right message but 50% don’t, the key messages that are wrong will give you some indication of what might need to change in your creative.
Evaluating advertising campaigns  continued

Example of an evaluation outline

Questions to ask:

- Have you heard of ______ 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 the best.)

- Can you describe what you heard or saw?

- What do you think the advertising was saying?

- Have you changed your driving since seeing this campaign?
General rules for advertising

Remember that less is more

Avoid packing in as many messages as you can into one advertisement – keep it simple and focus on one topic at a time.

Ads with multiple messages:

- are difficult to read, as they require an 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.

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.
General rules for advertising continued

Judgemental language

Avoid using judgemental images or language. Audiences will disengage if you criticise or offend them.

The print ad below 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 effect. Generally, people don’t like to acknowledge that their behaviour makes them a bad person.

Use of authority

Examples of ‘authority’ are organisations such as NZ Police, the fire service, the ambulance service. Try not to use authority to lecture or threaten. People can react negatively to this approach and will possibly buy out of your message.

It’s appropriate to show enforcement and consequences (as in the examples below). The images will need to be approved by the relevant organisation at a local level and potentially at a national level to ensure the messages are consistent with current brands and values.
General rules for advertising continued

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 want to use shock tactics, please contact the NZTA’s advertising team, who can provide you with guidance.

The example below is a pub poster that was a support message for the drink-driving television advertisement Trapped. This targets young rural/provincial males. The creative shows the reality of being involved in a crash – it’s not glamorous, it hurts.

![Image](image_url)

Language

Try to keep the language you use in your ads to short statements that are positive and instructional. Use words that your target audience will understand.

Generally, we aim to use language that can be read by an 11–12 year old. This ensures the majority of your audience will quickly and easily understand it.

There’s some vocabulary that the NZTA always uses. To be consistent, we encourage you to use it too. For example, use:

- **safety belts** rather than seat belts, as the word ‘safety’ highlights the benefit of them
- **crashes** rather than accidents, because ‘crash’ incorporates the human behaviour whereas ‘accidents’ just happen.

Avoid the use of words such as ‘boy-racer’ and ‘speedster’ as they can glorify behaviour that we want to discourage.
General rules for advertising continued

**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. An example is the statement ‘In the past six years, five people died on highway 44’ - the general public are likely to think five deaths are 'acceptable' over six years.

It's also likely that the audience will have travelled on that piece of road many times and never had an issue. They're likely to 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’ are more effective than stating numbers or statistics.

Including costs is also difficult to do effectively, eg social costs or repair costs are not likely to influence your target audience. Most people will not understand or care what a social cost is, what it means or how it impacts on their life. Including a large dollar amount in your advertising is unlikely to engage your target audience unless they have the opportunity to win it.

**Associating with commercial operations**

As the NLTP funding is government funding, your advertising shouldn't be seen to endorse any commercial organisation.

The example to the right implies a commercial relationship between Beaurepaires, Flybuys and an NZTA-funded campaign. This commercial alliance needed to be removed before this pamphlet was considered appropriate.
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?
Check out the guidelines on the design and location of advertising signs on the NZTA’s website at http://www.nzta.govt.nz/resources/road-traffic-standards/docs/rts-07.pdf. These guidelines include information on the rules surrounding outdoor advertising and are recommended across all forms of outdoor advertising. The following is a summary of the guidelines:

1  Outdoor advertising should have no more than 8 elements.
To prevent potential distractions, the NZTA restricts the number of elements that any outdoor advertising funded by the NZTA can have. An element refers to each individual item that appears in your advertising, eg a word is one element, an image is one element, a logo is one element. There shouldn’t be any more than eight elements per ad and 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.

2  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 traffic signs on advertising billboards that are in view of a road. There is potential for distraction and confusion, which is why it is prohibited in the Traffic Control Devices Rule. For further information http://www.nzta.govt.nz/resources/traffic-control-devices-manual/docs/part-3-advertising-signs.pdf.

3  Wherever possible, billboards shouldn’t be placed at an intersection.
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; however, this is not always possible in an urban environment.

4  State highway guidelines
State highway guidelines state that billboards must not be more than 6 metres wide or 3 metres high.
Pedestrian only outdoor panels (sometimes referred to as an adshel)

Adshels of a complex creative nature, ie they have more than 8 elements, can be used but caution should be used when doing this. Sites cannot be positioned to face oncoming traffic. Only invest in adshels that face the wrong way on one-way streets and are visible by pedestrians only or are in pedestrian thoroughfares.

An example of a complex adshel from the NZTA 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 NZTA approve them?

A dynamic billboard has or appears to have elements that move or change in any way, eg reflective material and flashing lights. Extra attention is required to view a dynamic billboard, so they are a potential distraction for 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 the driver will have or cause a crash.

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

How do I target my outdoor advertising so it’s more effective?

Billboard and outdoor panel effectiveness is enhanced by locating them in areas where:

- a significant amount of traffic will see them (although busy roads and those close to the central city are more expensive)
- your target audience is.

If you choose to advertise on bus backs or truck backs, make sure the vehicles you advertise on actually drive in the areas where you want your message seen.

What colours are best used in outdoor advertising?

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.

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.
Words should be written in sentence-case (e.g. Slow down or Slow Down) as it is much easier to read than upper-case (SLOW DOWN). You can upper case the first letter of main words in a tagline if necessary, e.g. Slow Down, Stay in Mantrol.

<table>
<thead>
<tr>
<th>Good examples</th>
<th>Undesirable examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expressway</td>
<td>ATLAS</td>
</tr>
<tr>
<td>Helvetica</td>
<td>Baroque Script</td>
</tr>
<tr>
<td>Hyperion</td>
<td>doddly long legs</td>
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<tr>
<td>Impact</td>
<td>Ecliptic</td>
</tr>
<tr>
<td>Tahoma</td>
<td>Grenadier</td>
</tr>
<tr>
<td>Univers</td>
<td>Robotic Monkey</td>
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</table>
Media

A very important part of any advertising campaign is an effective media strategy. It's important to create advertising concepts that both engage and connect with your target audience. However, if your target audience never gets to see or hear your advertising, it has little chance of influencing their attitudes or behaviour.

If your campaign uses national advertising messages, try and coordinate your advertising with the national campaign flights (periods of advertising) outlined in the road safety advertising calendar (www.nzta.govt.nz/about/advertising/campaign/index.html). Your NZTA regional staff member will regularly send you media schedules for the national campaigns. These schedules tell you what advertisements will be in your region and when. The information that accompanies the schedules tells you the best way to reach a specific target audience in your region. This may be useful for your own campaigns.

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, i.e., three months or staggered over a longer period, such as a year.

For example, you might want to use billboards for one or two months and then replace them with radio ads for four weeks (maybe split between two relevant radio stations your target audience likes), then outdoor panels and bus backs after that. Where possible, it’s preferable that the campaign message is heard or seen on different media. 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 that the media you purchase is appropriate to your target audience. Always consider the relevance of the media that you advertise in. Billboards, bus shelters, t-shirts, 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!
Media continued

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 required exposure.

While sponsorship can be an excellent way to increase the profile of your group or organisation, be wary of promoting your profile ahead of the actual message.

When evaluating a sponsorship opportunity, check that:

- the sponsorship organiser can actually deliver what you want to the 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 acknowledgements 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, handouts 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.

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 the NZTA 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 the NZTA’s advertising team of the translated material – this lets us know what has been translated, in case other people ask for the same information.
# Common mistakes

## Introduction

When an advertising campaign’s developed, it’s easy to make mistakes if you’re not careful. Here are some examples of common mistakes.

<table>
<thead>
<tr>
<th>Issue</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>No advertising brief or a poor advertising brief</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Irrelevant advertising topics</strong></td>
<td>Advertising about a topic that annoys you isn’t an effective use of advertising funding. Advertising should be justifiable; it should be based on crash statistics and/or research conducted in your area.</td>
</tr>
<tr>
<td><strong>Squashing too many subjects into one campaign</strong></td>
<td>Campaigns that try to include more than one road safety message, are ineffective, eg slow down, reduce your speed around corners, drive sober, take a break.</td>
</tr>
<tr>
<td><strong>Changing campaigns too often</strong></td>
<td>If you change your campaigns too often, people won’t retain the messages you’re promoting. Prioritising is key.</td>
</tr>
<tr>
<td><strong>Too many elements in outdoor advertising</strong></td>
<td>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. Remember that each individual part of the overall picture is classed as an element, eg a prominent shadow, a sign in the background, a person, a logo, each word, each cloud, a dog, traffic lights, each car, each building.</td>
</tr>
<tr>
<td><strong>Pro-bono work (free work)</strong></td>
<td>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.</td>
</tr>
</tbody>
</table>
**Common mistakes** continued

| **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. They 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** | You must target your advertising to a reading level of approximately 11–12 years. This ensures the majority of your audience will quickly and easily understand it. 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. A good check is to ask whether an 11 or 12 year old would be able to understand and take in this much information. |
| **New Zealand Advertising Standards Authority (ASA)** | The ASA ([www.asa.co.nz](http://www.asa.co.nz)) is the self-regulating body that sets rules and regulations around what is and isn’t acceptable in advertising. Appropriate codes to consider when creating road safety advertising are the: |
|  | • *Code of ethics*  |
|  | • *Code for advertising vehicles*. |
Examples of common mistakes in advertising

Introduction

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

The following examples have been used with approval from approved organisations.

Tracks (print ad)

- There are too many logos and they overpower the message of the ad. The solution would be to 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.

- The picture isn’t relevant to road safety – it has more to do with a drug issue. The solution would be to get a relevant picture that suits your needs.

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

Electronic stability control (print ad)

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

- Note the size of the logos in this advertisement. They’re small and they’re not the main feature of the advertisement. They’re simply used as an identifier.
Examples of common mistakes in advertising continued

The road’s no race track
(print ad)

Although the images engage the target audience, they also overpower the intended message. The creative concept doesn’t adhere to the codes of practice from the ASA that state advertisements shouldn’t glorify excessive speed and/or unsafe driving practices.

Stopping distances
(print ad)

- 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’.

- 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.

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

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

- The background should not be the same colour as one of the graph colours. The title of the ad should explain more clearly what the ad is about, eg Stopping distances’ as opposed to ‘Road safety reminder’.
Examples of common mistakes in advertising continued

A hit in your pocket (print ad)

• There are too many logos.
• The picture’s difficult to see and the message isn’t clear.
• The amount of money highlighted is very large but not meaningful to the average person.
• The words ‘social cost’ are used. But the average person has no idea of what this means and how it affects them personally.
• The tagline ‘This cost is unacceptable!’ links into the ad but it isn’t a positive message. It leaves the audience wondering what to do about it.
Examples of common mistakes in advertising continued

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. The issue with this concept is that it’s likely to distract drivers as they wouldn’t expect to see ‘people’ on the side of the road.

Share our roads (billboard)

- Multiple commercial logos appear in this billboard – on the car and the cyclist. NZTA funding can’t be seen to support one commercial operator over another so the logos must be removed.
- The number plate of a car shouldn’t be shown in an ad, unless the owner of that car agrees to it. Otherwise, people could look up the registration details of the car. The solution is to blur out the number plate.
- The power poles should also be digitally removed to prevent unnecessary clutter in the ad.

Only a fool breaks the two-second rule (billboard)

Billboard A contains too many elements. The solution was to remove the extra elements (power poles and their shadows) and the words ‘only a fool breaks’ and ‘keep your distance’, as in billboard B.
Examples of common mistakes in advertising continued

**Give way to walkers (bus back)**

This ad shows road signs on an actual road. Although the road signs are depicted as ‘characters’, this may be confused with official road signs. See page 30.

**Keep left (billboard)**

This billboard has too many elements (each person is considered one element) and has the potential to be distracting. The trees in the background could be removed to reduce the clutter. The words in capitals should be in sentence case. This didn’t progress beyond the concept stage as the key message was lost when the people were removed from the centreline.

**Watch out for bikes (bus back)**

There are too many elements on this creative concept for a piece of outdoor advertising. Bus backs should be treated the same as billboards. The solution is to remove the words in white writing. The main tagline should also be in sentence case for ease of reading.
Examples of common mistakes in advertising continued

Otago motorcycles (billboards)

- These two creative pieces were put forward as billboards. However, both have too many elements, i.e. cars, words, trees, signs and lampposts. The full stops are unnecessary as the statements end naturally at the end of each line.
- To maintain a regional feel, both ads show local scenes.
- We suggested that the advertisements run in print only. Print concepts can have more elements than billboards because people have the time to read and absorb the ad.

- Billboard A was the initial concept. This contains too many elements for a billboard, i.e. hands, words, speedometer and switches on the handlebars for people to look at. The bike angle is incorrect as it looks as if the bike is driving into the sea instead of following the road. Full stops aren’t necessary and the words are in capitals.
- The solution was billboard B. The bike image was pulled back so you can’t see the speedo or the handlebars, etc. The words were changed to sentence case. The image is still easily recognisable as a motorbike. The bike has been tipped to the right so it follows the line of the road. The billboard has less detail than before and consequently takes less time and effort to read as the eye doesn’t get caught up in the detail.
## Appendix 1 - Advertising brief form

### Advertising brief

(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 are encouraged to consult with the NZTA’s advertising team early in the development process for assistance and to ensure effectiveness is maximised.)

<table>
<thead>
<tr>
<th>Name of organisation</th>
<th>Contact phone number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of contact person</td>
<td>Email address</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Advertising project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other agencies working on this project, e.g. ACC, regional council, local authority/s</td>
</tr>
<tr>
<td>Proposed timeframe for the advertising</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Estimated total advertising budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
</tr>
</tbody>
</table>

### Problem identification

What specific safety issue will the advertising address?

Please attach supporting data and information where possible, e.g. local statistics or anecdotal information, Safer Journey’s priority areas and action plan, Communities at risk register, geographic setting, road network, NSC, RSAP linkages.

### Target audience

Who are the people that the advertising will target? What information do you have about these people?

Be as specific as possible, e.g. 17-22 year-old male drivers.

This information may be set out in your RSAP or Road safety promotion activity list. If so, please cut and paste this information, or refer to relevant documentation.

### Advertising objectives

What do you hope the advertising will achieve (e.g. it will raise awareness of an issue or bring about attitude and/or behaviour change)?

These are short-term goals for your advertising campaign and should be measurable.

### Key messages

What messages do you want the audience to take from the advertising once they have seen it (e.g. ‘if I’m driving too fast, I can easily lose control’ or ‘if I drink and drive, I put myself and my mates at risk’)?

These messages are not explicitly stated but are the desired out-take of your advertising.

### NZTA safety outcomes

What safety long-term outcomes will the advertising contribute to (e.g. reduced crashes at intersections, a reduced incidence of alcohol and drug impaired driving)?

These should be measurable.
**Tagline (if already established)**
What is the tagline for the proposed advertising? Is this tagline consistent or complementary with a specific NZTA national campaign? (e.g. Slow down/Step a mate driving drunk. Bloody legend/Take regular breaks – Drive fresh).

**Creative idea (if already established)**
What creative idea will work best with the target audience? Are you confident that the creative idea will ensure your audience will receive the key message? Please attach all creative materials associated with this campaign, e.g. radio scripts, billboard concepts, posters. Have these Images been used before? If so, where? Do you have approval to use these Images?

Production budget: Provide a breakdown of estimated production costs.

**Media (if already established)**
What media channels will you use (e.g. billboards, radio, outdoor panels, cinema)? The choice of media channels should suit the creative idea and be the best way to reach your target audience. Media budget: Provide a breakdown of estimated media costs.

**Testing (if already established)**
What pre-testing has or will be taken to ensure that the advertising will work? Pre-test your campaign during the developmental process to ensure that the final creative will meet your advertising objectives.

Note: it isn’t cost effective to test small initiatives. For modest initiatives, you might use students to do a street survey. For larger initiatives, a more formal testing process is expected.

**Evaluation**
Outline the process you will use to evaluate the effectiveness of your advertising. What measures will you use? (This should be measurable and it should tie in with your key messages and your objectives.)

A requirement of this funding is that you must provide a final report to the NZTA at the end of the financial year. This needs to outline how the advertising money has been spent and how it has been split between various media.

Allocate $10 of your total budget to testing and evaluation.

**State highway requirements**
Does your advertising campaign involve a state highway? Yes / No
If you have answered yes, please complete the state highway appendix.

---

You are encouraged to send this brief to the NZTA’s advertising team for technical feedback:
Senior Advertising Advisor
NZ Transport Agency
Private Bag 6995
Wellington
[advertising@nzta.govt.nz](mailto:advertising@nzta.govt.nz)

**Technical feedback**

**Date received by Senior Advertising Advisor:**

**Feedback provided by National Office:**

**Senior Advertising Advisor signature**

**Date**
State highways requirements
(Only complete this section if you have answered yes to the state highways section above)

DELETE THIS SECTION IF NOT APPLICABLE

Existing approved billboard location/s

<table>
<thead>
<tr>
<th>SH</th>
<th>RP and/or distance from side road</th>
<th>Northbound/southbound</th>
<th>NSC site Y/N</th>
<th>Regional council site Y/N</th>
<th>Midblock or intersection</th>
<th>Date sign to be installed</th>
<th>Date sign to be removed</th>
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</thead>
<tbody>
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</table>

If your billboard is to be installed on a proposed new site, please complete the following table.
(delete table if not applicable)

(For guidance, refer to the NZTA’s guidelines for the installation, maintenance and removal of road safety billboards on state highways – located in appendix 3E of the State highway control manual and Advertising and road safety design and location guidelines – Road and Traffic Series No. 7 (RTS-7). Your NZTA regional staff member can provide this information.)

Sign 1 - Location
  State highway
  RP and/or distance from side road
  Northbound or southbound
  Speed environment
  State who from NZTA or their consultants has agreed to 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 Yes / No
  Who owns the intellectual property rights for image?

Sign 1 - Size
  Sign size (width x height)
  Portrait/landscape
  Post type / dimensions (must be frangible)
### State highways requirements

(Only complete this section if you have answered yes to the state highways section above.)

<table>
<thead>
<tr>
<th>SH</th>
<th>RP and/or distance from side road</th>
<th>Northbound/ southbound</th>
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</tr>
</tbody>
</table>

**DELETE THIS SECTION IF NOT APPLICABLE**

### Existing approved billboard location/s

If your billboard is to be installed on a proposed new site, please complete the following table. (delete table if not applicable)

(For guidance, refer to the NZTA’s guidelines for the installation, maintenance and removal of road safety billboards on state highways - located in appendix 3E of the State highway control manual and Advertising and road safety design and location guidelines - Road and Traffic Series No. 7 (RTS-7). Your NZTA regional staff member can provide this information.)

<table>
<thead>
<tr>
<th>Sign 1 – Location</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>State highway</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RP and/or distance from side road</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Northbound or southbound</td>
<td></td>
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</tr>
</tbody>
</table>

### Speed environment

State who from NZTA or their consultants has agreed to 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. Yes / No

Who owns the intellectual property rights for image?

### Sign 1 – Size

Sign size (width x height)

Portrait/landscape

Post type / dimensions (must be)
### Sign 1 - Installation & maintenance

<table>
<thead>
<tr>
<th>Question</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Which contractor is to install/remove signs (name and contact phone number)?</td>
<td></td>
</tr>
<tr>
<td>Which organisation is responsible for sign maintenance?</td>
<td></td>
</tr>
<tr>
<td>Is there a label or anything on the reverse listing contact details?</td>
<td></td>
</tr>
<tr>
<td>Has an NZTA road opening notice been approved?</td>
<td></td>
</tr>
<tr>
<td>Has a traffic management plan been approved by the NZTA?</td>
<td></td>
</tr>
<tr>
<td>Date sign to be installed</td>
<td></td>
</tr>
<tr>
<td>Date sign to be removed</td>
<td></td>
</tr>
</tbody>
</table>

DELETE THIS SECTION IF NOT APPLICABLE

### Roadside events

For any roadside events, please complete the following table.

<table>
<thead>
<tr>
<th>Event description, eg fatigue stops, restraint check points</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>NSC site? Yes / No</td>
<td></td>
</tr>
<tr>
<td>Location, eg RP or description</td>
<td></td>
</tr>
<tr>
<td>Are there any other activities operating at the same location at the same time, eg vehicle testing station?</td>
<td></td>
</tr>
<tr>
<td>Traffic Management Plan</td>
<td></td>
</tr>
<tr>
<td>Has a TMP been approved by the NZTA or its representative?</td>
<td></td>
</tr>
<tr>
<td>Copy of approved plan submitted to NZTA safety engineer?</td>
<td></td>
</tr>
<tr>
<td>List key contact person and contact details (cellphone number) for event.</td>
<td></td>
</tr>
<tr>
<td>Is there a police presence at the event?</td>
<td></td>
</tr>
</tbody>
</table>

### Approvals

**NZTA highways approvals**

Date application received by Regional Office State Highways: __Date__

Regional office state highway approval: Yes / No

Date: __Date__

Name: __Name__
## Appendix 2 - Advertising approval application form

### Advertising Approval Application

(Use this advertising template for all advertising approvals over $250,000. You must submit this form to the NZTA’s advertising team for processing and approval)

<table>
<thead>
<tr>
<th>Name of organisation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact telephone</td>
<td></td>
</tr>
<tr>
<td>Name of contact person</td>
<td>Email address</td>
</tr>
<tr>
<td>Advertising project</td>
<td></td>
</tr>
<tr>
<td>Other agencies working on this project, e.g. ACC, regional council, local authority(s)</td>
<td></td>
</tr>
<tr>
<td>Proposed timeframe for the advertising</td>
<td></td>
</tr>
<tr>
<td>Estimated total advertising budget</td>
<td>$</td>
</tr>
</tbody>
</table>

### Problem Identification

What specific safety issue will the advertising address?

Please attach supporting data and information where possible, e.g. local statistics or anecdotal information. Safer Journeys priority areas and action plans, Communities at risk register, geographic setting, road network, NSC, RSAP linkages.

### Target audience

Who are the people that the advertising will target? What information do you have about these people?

Be as specific as possible, e.g. 17–22 year-old male drivers.

This information may be set out in your RSAP or Road safety promotion activity list. If so, please cut and paste this information, or refer to relevant documentation.

### Advertising objectives

What do you hope the advertising will achieve (e.g. it will raise awareness of an issue or bring about attitude and/or behaviour change)?

These are short-term goals for your advertising campaign and should be measurable.

### Key messages

What messages do you want the audience to take from the advertising once they have seen it (e.g. “if I’m driving too fast, I can easily lose control” or “if I drink and drive, I put myself and my mates at risk”)?

These messages are not explicitly stated but are the desired outcome of your advertising.

### NZTA safety outcomes

What safety long-term outcomes will the advertising contribute to (e.g. reduced crashes at intersections, a reduced incidence of alcohol and drug-impaired driving)?

These should be measurable.
Tagline (if already established)
What is the tagline for the proposed advertising? Is this tagline consistent or complementary with a specific NZTA national campaign? (eg Slow down/Stop a mate driving drunk. Bloody legend/Take regular breaks – Drive fresh).

Creative idea (if already established)
What creative idea will work best with the target audience? Are you confident that the creative idea will ensure your audience will receive the key message? Please attach all creative materials associated with this campaign, eg radio scripts, billboard concepts, posters.
Have these images been used before? If so, where? Do you have approval to use these images?
Production budget: Provide a breakdown of the estimated production costs.

Media (if already established)
What media channels will you use (eg billboards, radio, outdoor panels, cinema)?
The choice of media channels should suit the creative idea and be the best way to reach your target audience.
Media budget: Provide a breakdown of the estimated media costs.

Testing (if already established)
What pre-testing has or will be taken to ensure that the advertising will work?
Pre-test your campaign during the developmental process to ensure that the final creative will meet your advertising objectives.
Note: it isn’t cost effective to test small initiatives. For modest initiatives, you might use students to do a street survey. For larger initiatives, a more formal testing process is expected.

Evaluation
Outline the process you will use to evaluate the effectiveness of your advertising. What measures will you use? (This should be measurable and it should tie in with your key messages and your objectives.)
A requirement of this funding is that you must provide a final report to the NZTA at the end of the financial year. This needs to outline how the advertising money has been spent and how it has been split between various media.
Allocate 5-10% of your total budget to testing and evaluation.

State highway requirements
Does your advertising campaign involve a state highway? Yes / No
If you have answered yes, please complete the state highway appendix.

Please submit this application form to the NZTA’s advertising team for processing and approval:
Senior Advertising Advisor
NZ Transport Agency
Private Bag 6995
Wellington
advertising@nzta.govt.nz

Approval

Date received by NZTA Senior Advertising Advisor:

Approved by NZTA National Office:

Senior Advertising Advisor signature Date
State highways requirements
(Only complete this section if you have answered yes to the state highways section above)

DELETE THIS SECTION IF NOT APPLICABLE

Existing approved billboard location/s

<table>
<thead>
<tr>
<th>SH</th>
<th>RP and/or distance from side road</th>
<th>Northbound/ southbound</th>
<th>NSC site Y/N</th>
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</tbody>
</table>

If your billboard is to be installed on a proposed new site, please complete the following table.
(delete table if not applicable)

(For guidance, refer to the NZTA’s guidelines for the installation, maintenance and removal of road safety billboards on state highways – located in appendix 3E of the State highway control manual and Advertising and road safety design and location guidelines – Road and Traffic Series No. 7 (RTS-7). Your NZTA regional staff member can provide this information.)

<table>
<thead>
<tr>
<th>Sign 1 - Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>State highway</td>
</tr>
<tr>
<td>RP and/or distance from side road</td>
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<tr>
<td>Northbound or southbound</td>
</tr>
<tr>
<td>Speed environment</td>
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<tr>
<td>State who from NZTA or their consultants has agreed to location</td>
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<td>Midblock or intersection</td>
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<table>
<thead>
<tr>
<th>Sign 1 - Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billboard content, eg minimum text height = 160mm</td>
</tr>
<tr>
<td>Colour of signage isn’t the same as any official road signage  Yes / No</td>
</tr>
<tr>
<td>Who owns the intellectual property rights for image?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sign 1 - Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sign size (width x height)</td>
</tr>
<tr>
<td>Portrait/landscape</td>
</tr>
<tr>
<td>Post type / dimensions (must be frangible)</td>
</tr>
</tbody>
</table>
### Sign 1 – Installation & maintenance

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which contractor is to install/remove signs (name and contact phone number)?</td>
<td></td>
</tr>
<tr>
<td>Which organisation is responsible for sign maintenance?</td>
<td></td>
</tr>
<tr>
<td>Is there a label or anything on the reverse listing contact details?</td>
<td></td>
</tr>
<tr>
<td>Has an NZTA road opening notice been approved?</td>
<td></td>
</tr>
<tr>
<td>Has a traffic management plan been approved by the NZTA?</td>
<td></td>
</tr>
<tr>
<td>Date sign to be installed</td>
<td></td>
</tr>
<tr>
<td>Date sign to be removed</td>
<td></td>
</tr>
</tbody>
</table>

DELETE THIS SECTION IF NOT APPLICABLE

**Roadside events**

For any roadside events, please complete the following table.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Event description, eg fatigue stops, restraint check points</td>
</tr>
<tr>
<td>2</td>
<td>NSC site? Yes / No</td>
</tr>
<tr>
<td>3</td>
<td>Location, eg RP or description</td>
</tr>
<tr>
<td>4</td>
<td>Are there any other activities operating at the same location at the same time, eg vehicle testing station?</td>
</tr>
<tr>
<td>5</td>
<td>Traffic management plan</td>
</tr>
<tr>
<td></td>
<td>Has a TNP been approved by the NZTA or its representative?</td>
</tr>
<tr>
<td></td>
<td>Copy of approved plan submitted to NZTA safety engineer?</td>
</tr>
<tr>
<td>6</td>
<td>List key contact person and contact details (cellphone number) for event.</td>
</tr>
<tr>
<td>7</td>
<td>Is there a police presence at the event?</td>
</tr>
</tbody>
</table>

**Approvals**

**NZTA Highways Approvals**

Date application received by Regional Office State Highways: Date: 
Regional office State Highway approval: Yes / No 
Date: Name:
Appendix 3 - Intellectual property rights

What’s in this appendix?

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. 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.
Appendix 3 - Intellectual property rights continued

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

### Introduction

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

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambient media</td>
<td>Non-traditional advertising that’s found in our surroundings, e.g., supermarket trolleys and petrol pumps. This advertising usually targets its audience at a moment of truth.</td>
</tr>
<tr>
<td>Clicks</td>
<td>Measures the reaction of a user to an internet ad.</td>
</tr>
<tr>
<td>Flight</td>
<td>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, i.e., a three-week flight.</td>
</tr>
<tr>
<td>Hits</td>
<td>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.</td>
</tr>
<tr>
<td>Media schedule</td>
<td>A calendar of media material (e.g., TV, radio, magazines) that shows what’s due to run and when (e.g., day, week or month).</td>
</tr>
<tr>
<td>Online</td>
<td>Advertising that appears on pages of the internet, e.g., Stuff, Trade Me.</td>
</tr>
<tr>
<td>Outdoor panel (sometimes referred to as an adshel)</td>
<td>An advertising space that is often illuminated and holds large posters, e.g., in bus shelters and pedestrian areas.</td>
</tr>
<tr>
<td>Scamp</td>
<td>A creative concept or initial idea that’s often a sketch.</td>
</tr>
<tr>
<td>Skin</td>
<td>Billboard artwork that’s printed onto an acrylic ‘skin’ and then stretched across a billboard frame.</td>
</tr>
<tr>
<td>Social media</td>
<td>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, e.g., Facebook, Twitter and YouTube.</td>
</tr>
<tr>
<td>Spot</td>
<td>One appearance of an advertisement on a schedule, e.g., if there are three TV spots scheduled for a Monday, it means the ad will run three times that day.</td>
</tr>
<tr>
<td>Tabloid</td>
<td>Newspapers that are smaller than the standard dailies, e.g., the Sunday news is tabloid size (40 × 7) compared with the Sunday star times.</td>
</tr>
<tr>
<td>Tagline</td>
<td>The standard line at the end of an ad, e.g., Stop a mate driving drunk. Bloody Legend.</td>
</tr>
<tr>
<td>Viral</td>
<td>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.</td>
</tr>
</tbody>
</table>