Project Red II
*DfT and Leo Burnett*
16th June 2009
1. BACKGROUND

2. TRANSPARENT CITY (TVC AND 360°)

3. SOUNDTRACK (TVC AND 360°)

4. EYES (TVC AND 360°)

5. CONCLUSIONS AND DEVELOPMENT POINTERS
Background
Background

Although difficult to accurately quantify, the scale of the drug driving problem is highlighted by a variety of statistics. Surveys and polls indicate that 46% of 16-34 year olds have previously taken illegal drugs, 13% of all drivers acknowledge that they know someone who drug drives and 6% of 18-34 year old drivers admit that they have driven after drugs.

These and other statistics point to a behaviour that, although it may not be as widespread as drink driving, is clearly significant and may indeed have a degree of acceptability for drivers and passengers in a variety of social groupings and contexts.

Changing this behaviour, and delivering messages with a resonant tone of voice will be challenging. Research is required to explore the effectiveness of three creative campaign routes and their ability to communicate the drug driving message.
Phase I Objectives

Overall:
- To deliver clear insight that can inform both the strategic and creative development of the drug driving campaign

Specifically to look at:-

- **Who** can a campaign get through to?
- **What** behaviours can and should be influenced?
- **Which** messages resonate most strongly?
- **How** can these messages best be communicated?
Phase II Additional Objective

The validation of strategic direction and the refinement / development of the creative concept
Sample & Methodology

- **10 x Discussion Groups**

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<th>Gender</th>
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<td>18-24</td>
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<td>C1C2</td>
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All to be:
- Friendship pairs recruited from different social circles
--Current users of recreational drugs
- Current drug drivers
Sample and Methodology

- **2 x Triads (75 mins)**

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**All to be:**

- Relatively new to recreational drug use
- Inexperienced drivers (passed within six months)
- At least one in each group to have driven under the influence of drugs
- All remaining triad members to know of people who have driven under the influence of drugs
All fieldwork was conducted by Andy Bloor, Susan Jones, and Fran Alberry of Firefish Ltd between 1st and 9th June

Final Debrief – 16th June 2009
Overview of Response

- Across the sample, Disappearing Act tended to be the least successful of the three scripts tested.
- Although distinctive and intriguing to some of the target, for many the script could regularly suffer from two fundamental problems...

Disappearing Act could evoke an emotional response, but often from false interpretations of the core idea
Communication

- In its current form, Disappearing Act could tend to lay itself open to multiple interpretations of the core idea – thus clouding the message for much of the target.

**INTERPRETATION ONE: LIFE CONSEQUENCES**

Key elements of our drivers lives gradually disappear as a result of their actions...

- FRIENDS
- FAMILY
- PLACE OF WORK
- SOCIAL HAUNTS

This would appear to represent by far the most emotive and moving interpretation for our target.

Leaves the driver feeling: **ALONE – UNNERVED – REGRETFUL - EXPOSED**

This interpretation has the power to move the target, however it clearly draws attention to a different aspect of the drug driving message than was originally intended.
Other alternative interpretations arose from this script, with various levels of emotional impact.

INTERPRETATION TWO: IMPAIRMENT

PERSONAL RESPONSES

RECOGNITION:
Some can relate to being ‘in the zone/drugs bubble’

REFLECTION:
On the possible consequences of reduced awareness on the roads

DENIAL:
‘I’m a good/better driver on drugs’

Although powerful/moving thoughts, overall impact is reduced as absolute clarity of message is uncertain

Ad currently does little to undermine this conviction
Communication of Core Idea

- A minority of our target across locations did succeed in identifying the original core messages within this route

**CORE PRINCIPLES**

- **TO THE POLICE IT’S OBVIOUS WHO IS DRIVING ON DRUGS**
- **WHEN ON DRUGS I HAVE NOWHERE TO HIDE**
- **WHATEVER THE CONTEXT, THE POLICE WILL TRACK ME DOWN**

**HOWEVER, although the creative intention is understood by some of our target, the claims are felt to lack substantiation/credibility - thus engagement can remain low**
Connection with Core Idea

- Once the core idea is understood/explained, engagement/impact can remain low as the concept is felt to lack credibility for most of the target

DISBELIEF
ther (more obvious, more believable) drugs signs are not believed to be apparent in this scene - EYES

DISCONNECT
(with ad)
Claim felt to lack substantiation here -No evidence of how possible - OR of increased police training/capabilities

DISDRAIN
For most, the core idea contradicts with their own experience of police powers and capabilities -Ad does little to provoke a re-evaluation
‘Experienced people are going to think NO!, its not obvious at all’

‘Its not obvious to the police – if it was, none of us would be here tonight!’

‘It doesn’t seem so true – a policeman can’t tell if you are high like that’

‘I am as good a driver on drugs as I am off them’

‘Unless you are right up close to a person, you cant tell if they are on drugs’

‘It's not going to stop you smoking weed and driving – you’d only be that obvious if you had a bong on the front seat’

‘It doesn’t say why its obvious’

‘There’s no consequences here – you have no idea what would happen to you’

‘I just don’t think that they will be able to see from where they are that people are on drugs’
Perceptions of Police/Authorities

‘POLICE OFFICERS ARE TRAINED TO DETECT AND CATCH DRIVERS UNDER THE INFLUENCE OF DRUGS’

‘TO THE POLICE, IT’S OBVIOUS WHO’S DRIVING ON DRUGS’

- The perceived credibility of these claims can often be one of the weakest aspects of this route as it currently stands

Claims run contra to many people’s personal experiences with the police on drugs:
- Most have taken risks for years without being caught
- Many have been caught with no consequences

Context in which the car is identified feels exaggerated and unlikely to all

Scene portrayal and copy currently fail to offer any ‘news’ to provoke a re-evaluation of the threat of conviction:
- No sense of greater abilities
- No sense of increased training or police numbers

Ad shows most potential amongst younger beginner drivers. Weakest amongst our experience hardened target
Unfortunately the accompanying print to this route could tend to be dismissed by much of the target.

Although an intriguing visual for a small minority, the message was often misunderstood or felt to lack credibility.

Target can be confused as to what they are looking at
- Tracks in road
- Headlights
- Lines of coke, etc

Almost intangible differences between the lines undermines impact and understanding of the message

Generally there is a lack of conviction in the claim
- Many feel they concentrate more and drive straighter on drugs

Unfortunately the low impact of this particular print piece does little to generate re-evaluation of this ingrained mindset
Disappearing Act – iPhone App

- The iPhone App certainly proved the most engaging of the 360° ideas for this creative route.
- A good number of our more interactively-minded respondents would happily try this –

**THE POSITIVES**

- An engaging medium which has potential to capture the imagination of a more interactive generation
- An always-with reminder that can keep the debate alive in moments of down time.

**THE DRAWBACKS**

- Some cynicism as to the scientific accuracy of the drives (is this just a simple game?)
  - Needs evidence to be taken seriously
- OR potentially could be used as a false test of driving competence.

Overall, tends to function more as a start point to the drug-driving debate, as opposed to deepening understanding of impairment.
Disappearing Act – Additional 360°
Digital Poster and Installation

- Both the digital poster concept and the installation received a very similar and very consistent response across our targets.
- Both struggled to engage the target’s imagination, or further strengthen conviction in the idea of ease of identification.

THE BARRIERS

- LACK OF BELIEF IN CONCEPT OF OBVIOUS EXTERNAL IDENTIFIABILITY OF DRUG DRIVERS
- LACK OF CREDIBILITY IN THE OVERTLY BAD DRIVING STYLES REPRESENTING AN ACCURATE REFLECTION OF DRUG DRIVING
- UNDERLYING RESENTMENT OF A MECHANISM SET-UP PRECISELY TO ‘CATCH PEOPLE OUT’

Currently these concepts do little to provoke a re-evaluation, but are appear in fact more likely to compound a sense of cynicism and resentment.
**Beer Mats**

- Similarly the content of the Beer Mat idea can fail to find significant levels of acceptance amongst our target.
- HOWEVER the medium (beer mats) is felt offer potential to get a message into people’s heads at a crucial point of their drug journey.

Evenings that end in drugs can very often begin in the pub – messaging instilled at this early stage may hold an influence.

Beer mats could be a constant reminder throughout the drinking session – always on the table, often played with…

Pub also equals a social hub – potential to kick-start a debate amongst relevant groups.
Overall, the Disappearing Act route enjoyed the least success of the tested options, either due to confusion of the intended idea, or, more seriously, a perceived lack of credibility/conviction in the core message.

The concept of identifiability features heavily on both the most and least successful routes tested this time – Eyes and Disappearing Act.

It would appear that a defining aspect in the success or failure of either route stems from the role (or lack) of EMPATHY in either story.
Summary of Reactions to Route

Eyes resonates strongly through a meaningful and resonant demonstration of an aspect of drug driving which all of our target can identify with. The accompanying 360° executions also empower the users with grounded facts and knowledge about their possible identification.

Disappearing Act would appear to lack such empathy and understanding of the users real experience, and instead is felt to establish a rather exaggerated opposition between our drug drivers, and the authorities who are perceived to be ‘out to get them’.

At its worst, this route can extend a feeling of them and us, compounding a potential sense of cynicism and resentment – the target effectively switch off, as opposed to re-evaluating their actions.
Soundtrack
Soundtrack - Reactions

“It uses music to directly relate to you”

“It’s saying don’t drug drive because you’ll get caught”

“It shows you what happens when you do get pulled over”

“It might make you worry whether your designated driver is going to be ok”

“It puts the fear into you that you are going to be locked up”

“I would hate to get arrested in front of my mates”

“It would really put me off driving around with a joint”

“After 12 hours I bet they just let you off”

“They don’t give you any reason as to why he was pulled over”
Soundtrack - Overview

Provocation
• The dramatic arrest is expected to catch attention and provoke a reaction
• For the majority, expected to raise some debate
• However, for some has potential to blend into drink driving ads

Relateability
• For many the music can act as a powerful connector to their world
• Although choice of track can be polarizing
• Resonant people and situation for the majority

Tone of voice
• The tone is authoritative, informative and serious
• Portrays group of drivers sympathetically
• However narrative can be seen as ‘scaremongering’ and portray the police as draconian

Information Delivery
• Successfully portrays the immediate legal consequences of being pulled over.
• Currently fails to portray long term consequences and implications

Soundtrack has some potential to address all the elements laid out for the creative task
The core idea is consistently perceived as:

**Powerful depiction of the immediate consequences of being pulled over for drug driving**

- Acts as a new and relevant warning to all about the possibility of being pulled over and detected
- Successfully delivers immediate legal consequences of detection
- Highlights the parallel between drug driving and drink driving

"It shows how you can get picked up... a good night can just turn like that"

"It’s a daunting experience and you will lose more than you think"

"The same thing happens when you get caught drink driving"

The Soundtrack campaign has potential to powerfully deliver the immediate legal information currently missing
Impact is Low

However, the strong parallels between Soundtrack and current drink driving ads has potential to reduce the impact of the campaign ....

Familiar Narrative
The narrative structure can feel familiar to our target, as they have seen a number of THINK campaigns and they expect the positive scenario to be interrupted by a negative consequence.

“Think ads can be quite repetitive, they tend to show you people having a good time and then show you something negative that can happen”

Role of Drugs
Drugs are not felt to be at the epicentre of the creative idea. The driver could as easily be being pulled over for drink driving as drug driving. This limits the potential to create fresh debate around the issue of drug driving.

“I don’t feel they have gone anywhere new with this. It could blend into the background”

This campaign is in danger of being absorbed into the mix of current driving advertisements without creating sufficient noise around the debate
Communication Message

Other communication take out ....

**Drug driving will ruin a good night out**

- An unappealing and credible consequence for all
  - Evening ended for the driver
  - Evening and mood ruined for all the passengers
- However, not a strong motivator to choose other options

**Drug driving will result in a night in the cell**

- For the younger target this acts as a strong deterrent. There is genuine fear of spending a night alone in a cell (especially coming down off drugs)
- Although still unappealing for the older target, it can be seen as a less intimidating experience

**Drug driving will result in exposure of your behaviour to others**

- For the younger target living at home fear of calling their parents to tell them they aren't coming home provokes fear
- For the older target, the concern centres on the possibility of a permanent record that could expose their behaviour to others in the future — however, the majority feel that this is an unlikely outcome
Challenges

Soundtrack faces two major challenges....

**Long term legal consequences**
- While the immediate consequences of being pulled over; (separation from friends, finger printing and spending a night in the cell) are powerfully portrayed, many miss the more serious long term consequences.
  
  "*They will just let you out in the morning with no bother*"
  
  "*It can be a good place to get your head down*"
  
- Final execution of the TV idea should dial up the long term legal implications to maximise impact

**Reason to believe detection**
- Soundtrack currently portrays the group being pulled over but does not offer a reason for the polices initial suspicions
  
  "*It shows you what will happen if you get caught, but it doesn’t persuade me that I will*"
  
- For many this allows them to distance themselves from the consequences portrayed
  
  "*They never tell you why they get caught*"
  
- This barrier to acceptance may need to be addressed in other elements of the overall campaign or by a clearer emphasis on change in police training or priorities

The campaign currently fails to consistently deliver the long term consequences of drug driving
Perception of Police and Authorities

The police are taking drug driving seriously + The police view drug driving as seriously as drink driving + The legal consequences are the same as drink driving

However can often be seen as.....

The TV script has potential to cast the police as the ‘villain’ responsible for the downwards spiral of the evening rather than the driver + The dramatic depiction of the arrest culminating in the slamming of the cell door can reinforce negative perceptions of the police and authorities as draconian

Emphasis should be placed on the driver’s (and the group’s) role in the negative consequences that occurs, rather than the police
Perceptions of Driver in TV execution

The driver’s fate is commonly interpreted in three main ways:

**AVOIDABLE**
Someone who made mistakes I wouldn’t, who let himself get caught – therefore won’t happen to me

**UNLUCKY**
Victim of bad luck – therefore unlikely to happen to me

**AN ACCEPTED POSSIBILITY**
A potential eventuality for all – might happen to me

Frequently the take out for our most hardened and experienced drug drivers that have experienced being pulled over

A common interpretation for those who haven’t had direct experience of being pulled over, but know people who have

Most likely to be accepted as a reality by our least experienced drug drivers

New news and reason to believe is required for our more hardened target to accept the possibility of detection
Empathy with the Group

The current TV execution has potential to create empathy with the group.....

Familiar group – 4-5 male & female friends

Resonant behaviour – turning up the music on a drive with mates

Positive portrayal of friends on a night out

All in good spirits having a good night out

Out and about late night/ early morning

Further empathy could be enhanced by the following in execution.....

Girls taking shoes off once in the car

Passengers relaxing and sinking into their seats

Evidence of the supportive nature of the group – passenger reactions to the arrest
Specific Drugs

As we have already seen drugs are not currently thought to be at the centre of the creative idea. However, elements of the final execution may imply certain drug use/cultures more than others.

**Choice of Music**
- Popular dance tracks like *Born Slippy* by Underworld carry with them strong connotations of ecstasy and MDMA use (to a lesser degree cocaine)
- Cannabis use is more strongly associated with chilled out music rather than dance music

**Setting**
- While we have seen that all drugs play a role in after parties, leaving a party in the early hours of the morning is most strongly associated with MDMA, Ecstasy and Cocaine use than those solely smoking cannabis
The role of music

The music has a major role in the potential success of the TV execution

**Stand out**
Strong potential to draw the attention of the target to the execution – an advertisement that provokes immediate interest

**Relatibility**
An important element in reflecting the life of the target – all strongly relate to getting in the car and turning up their music on a drive home with their mates

**Drama**
The euphoric tone of the music in contrast to the grim reality of the visuals creates tension, drama and intrigue

**Engagement**
Music is highly emotive and the use of familiar and popular tracts create strong engagement with the execution
Semiotics of Sound

- The Neurobiologist Antonio De Marcio has identified the auditory system as being physically closer to our emotional centre than our visual senses.
- Music therefore plays a key role in creating powerful emotional reactions.
- In instances where the sound contradict the *mise en scene*, as in the case in Soundtrack, it is thought that emotional engagement can be further intensified, as the listener is forced to consider more deeply the relationship between the sound and the imagery.
- Where images and sounds contradict, the music can imprint a long lasting impression, not just of the sound, but of the emotions stimulated at the point of hearing them e.g. Stanley Kubrick's *2001 Space Odyssey*.
- When the music is heard again, (even outside the original context,) the visuals (and the message) are likely to be strongly recalled.

**Music can therefore acts as a powerful mnemonic to remind the target about the serious consequences of drug driving.**
**Choice of Track**

- The choice of track is also important to the success of the execution
- The use of a familiar and popular tune builds engagement and lends a certain amount of credibility to the depiction of the drug taking scene
- However, music is highly subjective, and should aim to be as universally popular as possible
  - Where a track is synonymous with a niche scene it can lead to its rejection of the message as ‘not about me’
  - Similarly, particular tracks are associated with a particular drug. The challenge lies in finding a song associated with a wide range of drugs
- Across the sample ‘Born Slippy’ by Underworld was a popular choice, although it was felt to be outdated by many of the younger target
  - It is also associated with dance music and MDMA and Ecstasy culture for many which can result in its rejection by other drug users

Overall, identifying a track that resonates across the whole target and that can meaningfully dial up ‘the joys of recreational drug use’ may prove challenging
The expression of this sentiment is complex, and currently not immediately understood by all. It frequently requires a second read.

Once fully absorbed and applied by drivers to drugs such as cannabis or MDMA, (which are taken to relax or alter perceptions) it can offer a persuasive theoretical anti drug driving argument.

However, it is consistently rejected by cocaine users (who feel coke sobers and focuses) and for the majority does not pose a threat in practice or serious deterrent to dissuade.

Furthermore, the end line is not currently felt to express the core idea of the TV execution.
Print Execution

- In some cases the humour is appreciated and enjoyed
- However, for the majority this print execution is rejected
  - Doesn’t reflect their language or attitude
  - Felt to reinforce current distance between drug drivers and authorities
    - Plays on stereotypes of drug takers (Bill and Ted language)
    - Feels dated (language and aesthetics)
    - Undermines the credibility of the source of the message

“I imagine some forty year old who had a drag of spliff back in the seventies came up with this idea”

- The message is clear, but the light hearted delivery allows it to be easily rejected and dismissed, because the authority of the source is undermined
Print Execution

- This print execution enjoys greater appeal and impact
- The tone of the execution is seen as appropriately serious and authoritative
- The possibility of being pulled over is clearly communicated
- The contrast between the fun of the night out and the possible consequences is visually powerful
- Contrast also provides a strong link to the TV execution
Soundtrack Mash-ups

- There is some interest in this facility
  - Mash ups are enjoyed and generally carry both interest and kudos
  - The technology is expected to be easy to use and intriguing
- However, for the majority feels like an unlikely investment of their time
  - Mash ups tend to be spontaneous and subversive, rather than brand led
  - Not a behaviour of the majority
  - Limited opportunity for originality or pay off
Summary of Reactions to Route

The Soundtrack route does engage the audience through an empathetic portrayal of their social behaviour and culture, as well as highlighting some of the potential consequences of driving after taking illegal drugs.

HOWEVER... Beyond the use of music with associations to drugs, there is little to clearly position it as drug driving communication, and as such, it is felt to bear strong similarities to familiar drink driving communication.

In addition, the police are often seen as heavy-handed and draconian, and thus the driver is often seen as victimised and/or unlucky to have been arrested.

Shorter term consequences of drug driving, such as arrest and a night in the cells, can be dismissed by some of the target – the more forceful and longer term consequences such as driving bans, having to explain behaviour to family / employer, etc. are not currently highlighted by this route.
Overview of Response

‘Eyes’ has immediate and relevant touchpoints for the target and the focus is clearly understood to be on recreational drugs.

- Immediately engages via resonant portrayal of recognisable behaviour
- Focus on a widely accepted ‘truth’ about drugs maximises understanding of message
- Impactful dramatisation of possible outcome of driving after taking drugs
- Can force reconsideration of possibility of getting caught drug driving
Overview of Response

‘Eyes’ has immediate and relevant touchpoints for the target and the focus is clearly understood to be on recreational drugs

“This is pretty much exactly what me and my friends do every weekend.”

“It’s telling you the science behind it – you can’t control it.”

“It stands out... It makes me wonder if that’s what my eyes look like.”

“It makes you think you’re more likely to get taken in if they stop you.”
Core Idea

Many in the sample can immediately connect with this core idea at a very personal level

- **YOUR EYES WILL GIVE YOU AWAY**
  - A personal touchpoint a ‘truth’ about drugs that is accepted by all
  - Focuses on the individual and their own personal decision
  - Eyes have widespread associations as ‘a window to the soul’

**AS A RESULT**

This strong sense of connection allows the sample to see themselves in the route – not only via a portrayal of group behaviour that strikes a chord, but also through a resonant depiction of the effects of drugs.
Core Idea

As well as prompting strong personal connection, the idea is felt to be fundamentally focusing on drugs and their effects.

- Most drugs are acknowledged to have some effect on eyes.
- ‘Big eyes’ in the TV script are felt to be a dramatisation of dilation – one of the more powerful & visceral effects.
- The focus is therefore understood to be very much on recreational drugs.
- There is real potential that people can start to re-evaluate the likelihood of being caught.

YOUR EYES WILL GIVE YOU AWAY
**Semiotics of Eyes**

- Across cultures eyes are universally recognised on an individual level as a litmus test to prove or assert honesty, integrity and openness
  - We look directly at the eyes of strangers to gauge if they are telling the truth
    - We are instinctively trained to recognise and interpret signs such as excessive blinking or unconfident gazes as signs of guilt
  - In return we tend to cast our own eyes downwards when we are being dishonest or misleading to others
    - Individuals can feel vulnerable when people look into their eyes, as we understand that they can betray our deeper emotions

- Eyes are also associated with control and surveillance on a social level
  - In Christianity eyes can represent the omnipresence of God, and act as a visual reminder that God is observing you
  - Similarly, eyes, or the language of being watched is often strongly associated with oppressive bodies of authority, i.e. the state in 1984,
    - In both these instances eyes are strongly associated with judgement

Within the context of the execution the use of eyes taps into strongly held cultural associations that play directly on our ideas of both guilt and detection
Interpretation of the idea focuses on police ability to know whether a driver has taken drugs once stopped

- Resonant depiction of a group of friends who take drugs
- Recognisable dramatisation of the effects of drugs
- Demonstration of how obvious effects of drugs are to police

Easily interpreted as a message about the police’s ability to detect if drivers have taken drugs

- You can’t control how you look on drugs
- If you drive after taking drugs you’ll get caught
- You can’t get away with driving on drugs
- The police can tell if you’ve taken drugs

TAKEN ON BOARD AT A DEEPER LEVEL BY SOME

DON’T TAKE DRUGS AND DRIVE
Interpretation of the idea focuses on police ability to know whether a driver has taken drugs once stopped

“Even if you’re not drink driving you can still get caught for driving under the influence.”

“They are clamping down – the police are all being informed on what to look out for.”

“The police can recognise drug use in your eyes.”

“It does make you think that you are more noticeable in that state.”

“It’s saying ‘Don’t take drugs and drive or you’ll get caught.’”
A key strength of the idea is its ability to portray the police as credibly being able to detect drivers who have genuinely been drug driving.

**PORTRAYAL OF POLICE**

- They’re clued up and know about the effects of drugs
- They are trained to look out for specific signs
- They are taking the issue of drug driving seriously
- This has greatest power when some sense of ‘newness’ is injected

**PORTRAYAL OF DRIVERS**

- Non-patronising, empathetic
- Understanding of their social groups and lives
- But… Undeniably guilty, and their eyes gave their guilt away
- The ‘guilt’ of the drivers here is unquestioned and there is little sense of them being ‘unlucky’
Specific Drugs

The large eyes are often immediately associated with MDMA and ecstasy, however recognition of wider drug use is prompted.

- Large eyes understood to be an exaggeration of dilation
- Widely recognised as an effect of MDMA / Ecstasy
- Also recognised by a few as an effect of LSD & mushrooms
- Focus on eyes and reference to wider effects in voice-over prompts consideration of the effects of other drugs on eyes
- Cannabis is widely understood to cause reddening
- Contraction of pupils on cocaine is considered less dramatic but is still accepted
Sense of Newness

Prior experience of being stopped by police can weaken the message for some – any possible sense of newness should be injected

Experience of ‘being pulled’ by Police is relatively widespread

Most common amongst older males, simply through ‘law of averages’
Some have experienced directly, many others via a friend

H owever

Currently very few feel that being stopped is cause for genuine concern

Many feel that the Police can’t tell if drivers have taken drugs – no equivalent to the breathalyser

Police are commonly reported to ‘let drivers go’ even when the evidence is clear

‘Eyes’ will work hardest to challenge these perceptions if some sense of ‘newness’ can be injected into the campaign messaging
The resonant, non-judgemental portrayal of the target’s own behaviour drives initial engagement, with the large eyes then sustaining interest.

- **Familiar group – 4-5 male & female friends**
- **Out and about late night / early morning**
- **Positive mood, having fun with each other**
- **Resonant behaviour – sinking into seats, gazing out of window**
- **Positive portrayal of friends at the end of a night out**
- **Large Eyes then provide focal point for engagement**
- **Execution of eyes key to avoid humour & scepticism**
- **SURPRISE REALISATION REFLECTION**
Certain elements identify the friends as having taken recreational drugs, however some feel the club setting could be broadened.

**EASY-GOING SOCIABILITY**
‘One bloke throws his arm round his mate’
‘Girl laughs at her boyfriend who’s wearing her coat’

**TIME OF DAY**
Drugs easily associated being up all night until the ‘early hours of the morning’

**SOME SENSE OF DETACHMENT**
Passengers sinking into seats & gazing out of the window suggests they are momentarily ‘in their own world’

**CLUB SETTING**
The group leaving a club and reading fliers clearly places them as clubbers

**FURTHER VISUAL CUES EMERGE...**
Drinking bottles of water / Coke
Right kind of music on in the car
Girls taking their shoes off
Passengers dozing off on each other

**CAN FEEL LIMITING / OBVIOUS**
A simple street scene at dawn could suggest after-hours parties as much as clubs
The large eyes play a critical role in delivering resonance, a visual metaphor and a key moment of drama.

Most have experienced extremely dilated pupils at some point.

Provide a resonant touchpoint and highlight that the group have been taking drugs.

H owever,
Current stimulus occasionally prompted some amusement / scepticism for a few.

A serious tone of voice is important to avoid any perceptions that effects have been comically exaggerated.

The reflection of the police lights provides a memorable ‘moment’.

It prompts empathy as many have experienced or thought about exactly such a moment.

In the strongly resonant context, it can force consideration of personal consequences.

This is a key moment of drama to emphasize within the execution.
The specific messages add weight and highlight the seriousness of the issue of drug driving.

In support of each other, they powerfully bring home the reality of the process and the penalties:

- You will be stopped, tested & convicted
- You will receive a fine, a driving ban and a criminal record
- The penalties are exactly the same as those for drink driving

Consequences have greatest impact.

The final messages should ideally force some personal consideration of the genuine consequences of drug driving.
Press & 360

The press & 360 executions have potential to deliver essential support to the over-arching message that police can detect drug drivers.

- **Pupil Card & Banners** present simple facts and encourage target to consider their own behaviour.
- **Cannabis, Ecstasy & the Experiential Eye** are less engaging for the target and fail to resonate.
Pupil Card

Drugs driving is black and white.

This pupil chart is used by police at the roadside, to check if you’ve been driving on drugs.

Depending on the drugs you take, your pupils contract or dilate. You can’t control it. It’s impossible.

Whether it’s cannabis, coke or ecstasy, they’ll know. They’ll arrest and convict you.

You’ll get a fine, a driving ban and a criminal record. Just like a drink driver.

The pupil card delivers important factual support for the idea that police are more able to detect drug drivers.

Can be seen as a ‘tool’ at the police’s disposal – sometimes seen as ‘news’

Stark, straightforward presentation of facts avoids disconnection.

Can seem ‘low tech’ and lacking credibility for a few older males.

Potential for copy to work harder...

Highlight other effects on eyes that police look out for – eg. Reddening Emphasising role of blood test in proving guilt will maximise acceptance.
Cannabis / Ecstacy

These executions fail to create any strong connection with the target

Style fails to engage & immediately creates a sense of being ‘in school’

Becomes less about the target finding out facts on their own terms...

... And more about them ‘being taught’ or lectured to

Impersonal - Lack any strong touchpoint that allows self-projection
Banners

A resonant and engaging concept that allows the target to ‘discover’ facts on their own terms

Striking key visual of eye grabs the attention and creates connection

Simple, easy and low investment presentation of effects

Interaction intrigues and engages - immediate ‘reward’ of seeing effects

Potential to strengthen message by forcing greater consideration of consequences
Experiential

Fails to engage and potentially seen more as a novelty than as a component of an important campaign

Message fails to hit home in this context – feels gimmicky and lacks seriousness

Facts have little meaning to target when completely divorced from their social behaviour

Overall, felt to be a novelty that may hold some appeal for younger audiences (under 17’s)
Summary of Reactions to Route

The target find it very easy to connect with Eyes route at an immediate and personal level – the powerful touchpoint of the effects of drugs on eyes is easy for all to relate to and, fundamentally, firmly positions the communication as being about drug driving.

A strong sense of empathy runs through the TV ad – the target see themselves in the action portrayed, and it demonstrates an understanding of them and their lives essential to its core message being accepted and considered.

Communication is focused around the police’s ability to spot whether drivers have taken drugs – the fact that effects are involuntary is key here, but it is also important to highlight that eyes are only one of the signs that can be noticed.

Press and 360 executions which present facts to the audience in a context where they can ‘discover’ them for themselves show potential to add essential support and hard facts.
Conclusions and Development Pointers
Conclusions & Recommendations

Previous exploratory research highlighted the specific tasks for the new communication around drug driving

- **Lack of consideration and concern for drug driving**: Highlight the issue and create debate
- **Low acceptance of risk / problem at individual level**: Ensure the target see themselves & their behaviour
- **Lack of information about effects & legal impacts**: Deliver missing factual & legal information
- **Strong social groups suspicious of outside views**: Be empathetic and use a tone of voice that resonates
Conclusions & Recommendations

Across the sample, the Eyes route is clearly the most able to meet the specific challenges.

Arguably, the newness of any campaign will encourage debate, but Eyes is the most effective in specifically portraying the use of recreational drugs and their effects.

Soundtrack and Eyes both portray a typical night out for many of the target, however the driver’s guilt in Eyes is undeniable, whereas those in Soundtrack can be dismissed as unlucky.

The resonance of the idea in Eyes ensures that it is a strong framework within which important information can be delivered via strong messaging.

Although the effects of drugs are dramatised in Eyes, they are neither condoned or condemned, whereas the Soundtrack’s heavy-handed approach can leave the target feeling victimised.

- Highlight the issue and create debate
- Ensure the target see themselves & their behaviour
- Deliver missing factual & legal information
- Be empathetic and use a tone of voice that resonates
Conclusions & Recommendations

Earlier research also highlighted the prevailing attitudes that communication must begin to challenge over the evolution of a campaign.

AS PREVIOUSLY STATED, THERE IS NO MAGIC BULLET THAT CAN CHALLENGE ALL THESE ATTITUDES, HOWEVER EYES HAS STRONG POTENTIAL TO BEGIN THE PROCESS

<table>
<thead>
<tr>
<th>I’ve always done it – it’s not that big a deal</th>
<th>Taking drugs is a big part of how I socialise and I need to drive</th>
<th>Drugs have different effects – I only drive when I can handle them</th>
<th>I think I’m a better driver after taking some drugs and the evidence I’ve seen supports that</th>
<th>The police can’t tell whether I’ve had drugs or not – as long as I don’t drink I’ll get away with it</th>
<th>I know more about drugs and how they effect me than the people who make the law</th>
</tr>
</thead>
<tbody>
<tr>
<td>With clear messaging, the route will highlight the seriousness</td>
<td>The route clearly demonstrates that the police can spot the effects of drugs</td>
<td>There is clear demonstration of the authorities’ knowledge about the effects of drugs</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Conclusions & Recommendations

We recommend progressing with the Eyes route with following key pointers for development

The TV script is working powerfully – key to the final execution will be striking a balance between the impactful drama and amount of specific messaging around penalties and consequences

Press and poster executions should focus on building support for the pupil test and broadening understanding of further elements of the process – eg. Other effects looked for in eyes, the role of blood tests, etc. The Pupil Card route which allows the target to ‘discover’ facts on their own terms is recommended

Low-involvement, interactive elements in relevant contexts such as the banners provide further opportunity for the target to explore effects and connect them to penalties and consequences, as well as further demonstrating the authorities’ understanding of drug culture

Executions which attempt to communicate from a more ‘novelty’ perspective such (Experiential Eye) can easily appear gimmicky, and fail to capture the expected seriousness of the campaign