

## **Refinement of advertisements to address risk taking by young drivers**

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### **Abstract**

Research has shown that risk taking by young drivers contributes to their crash risk. If young drivers can be convinced risky driving behaviours are in fact risky, they could be expected to engage in such behaviours less often, leading to a decrease in their crashes.

In Stage One of the project, factors that influence risk taking by young drivers were investigated, including situational, emotional, peer group, confidence and other factors, as well as risk taking models and relevant behaviour change theories. From this research, a set of message content and development principles was developed.

In Stage Two of the project, ARRB guided an advertising agency to develop four sets of advertisements consisting of television, radio and print media mock-ups to address speeding and mobile phone risk taking behaviours, based on the message content and development principles. The mock-ups developed were assessed by ARRB against 11 important components of the message content and development principles, including identifying and highlighting the costs of the risky behaviour; identifying the safer alternative behaviour; and acknowledging the benefits of the risky behaviour but showing they are outweighed by the costs. ARRB and the agency further refined the advertisements before focus group testing based on this assessment.

The sets of advertisements were focus group tested with 40 young drivers aged 17 to 25 (21 females, 19 males) in Canberra. Participants were asked about the advertising concepts in terms of their understanding, realism, components liked and disliked, recommended improvements/changes, whether the advertisement would make participants consider changing or actually change behaviour and overall favourite advertisements. The advertisements were then further improved based on these results.

Based on responses received from focus group participants, one speeding advertisement for radio, and one mobile phone advertisement for television, showed promise for final development and release. Although components of the advertising messages were guided by the set of message content and development principles, they were not always agreeable to young drivers. This paper concentrates on Stage Two of the project, the focus group research.

### **Key words**

Young drivers, risk taking, behaviour change, road safety advertising

### **Introduction**

Research has shown that risk taking by young drivers contributes to their high crash risk. One of the reasons young drivers take risks is that on most occasions no negative consequences are experienced in relation to the risky behaviours, so they are perceived as less risky, especially as experience in engaging in the behaviour without negative consequences increases (Styles et al. 2005; Catchpole & Styles 2005). If young drivers can be convinced risky driving

behaviours are in fact risky, they could be expected to engage in such behaviours less often, leading to a decrease in their crashes.

This paper reports predominantly on the Stage Two focus group results of a two-stage project that began in 2009. In the first stage, an in-depth review of literature on 18 models and theories of risk taking and behaviour change; factors influencing young driver risk taking while driving, including situational, emotional, peer group, confidence and other factors; and nine communication/message development theories and principles (including literature from road safety advertising) was undertaken. From this research, a set of *Message content and development principles* was developed. These principles were used to develop 14 prototype road safety messages to counteract the perception that speeding and mobile phone use are safe. This was done by the project team with the addition of the ARRB marketing manager in a one day workshop, with further refinements made afterwards. The *Message content and development principles* covered the topics of source of message, delivery, style, customisation to the audience, content and mode of action or context (e.g. show peer disapproval) and were five pages in length (Imberger et al. 2010).

There were 11 key *Message content and development principles* applied in the Stage Two research:

1. identify the risky behaviour
2. highlight the costs of the risky behaviour
3. identify the safer alternative behaviour explicitly (not just by implication)
4. indicate the driving situation in which the behaviour occurs
5. acknowledge the benefits of the risky behaviour but show they are outweighed by the costs
6. highlight the rewards or benefits of the safer behaviour
7. acknowledge the costs of the safer behaviour but show they are outweighed by the benefits
8. show peers do not approve of the risky behaviour
9. acknowledge the difficulties of performing the safer behaviour
10. provide strategies to assist the audience to perform the safer alternative behaviour
11. emphasise that the audience has control over whether they perform the safer alternative behaviour (Imberger et al. 2010).

During Stage Two of the project a small number of prototype messages from Stage One concerning speeding and mobile phone use were further developed with an advertising agency, and then tested with young drivers in the ACT. The focus group results were then used to further refine the advertising concepts. The aim of the project was to have one or two advertising concepts ready to undergo a final stage of 'artwork', i.e. a project Stage Three, which would involve filming a television advertisement, recording radio advertisements with suitable actors and sound effects, and preparation of final artwork for print messages. Recommendations are made as to whether any of the advertising concepts are suitable for Stage Three and can be used by the NRMA-ACT Road Safety Trust (the project sponsor) and/or the ACT Department of Territory and Municipal Services (ACT TAMS, the agency responsible for road safety in the ACT).

## Methods

ARRB reviewed and prioritised 14 of the prototype messages from Stage One of the project. An advertising agency, BrandStrategyTV, was provided with the *Message content and development principles* and the prototype messages, and then developed draft concepts or

storylines for further discussion at a workshop involving all team members. The workshop was used to determine final concepts or storylines for four advertisements, three concerning speeding and one concerning mobile phone use. BrandStrategyTV developed storyboards and mood boards<sup>1</sup> for television advertisements, radio scripts and recordings for the radio advertisements and one-page print advertisements for the four chosen storylines. ARRB assessed the draft materials against a key number of *Message content and development principles* that concerned content and context, and then provided comment on a number of drafts for each advertisement type produced by BrandStrategyTV.

Four advertisement concepts (each with television, radio and print components) were finalised for focus group testing:

1. A Quick Text Can Slow You Down (Appendix A)
2. What Were You Thinking – Low-level Speeding (Appendix B)
3. What Were You Thinking – High-level Speeding (Appendix C)
4. Speeding Slows You Down (Appendix D).

In order to fine-tune all aspects of the planned focus group procedures for the sessions to be held in Canberra, a pilot focus group session was conducted at ARRB's Melbourne office with a convenience sample of six Victorian young drivers (18 to 25 years). After the Melbourne focus group, the focus group session outline was finalised.

Six focus group sessions were conducted in central Canberra in December 2010 to assess the reaction of young ACT drivers (aged 17 to 25 years, average age 21.2 years; 21 females, 19 males) to the draft advertising materials. Two groups were conducted each night over three nights. Eight young drivers were recruited for each night, but some failed to attend and the total number of participants was 40 out of a planned total of 48 (83% retention rate). All participants were paid \$60 for attendance (Table 1).

Participants were selected using a screening tool to determine if the person was suitable and which group they should be placed in (unknown to them). The screening tool ascertained if the participant was a low or high-level speeder or used their mobile phone whilst driving (the participant had to indicate they engaged in the behaviour daily, weekly or monthly). The recruiter attempted to recruit similar numbers of males and females, and males and females were placed in separate groups. The recruiter attempted to recruit high-level speeders (those who speed 20 km/h or more over the limit), but there were very few young drivers who admitted they engaged in this behaviour at all. Therefore all focus groups contained low speeders (approximately 10 km/h over the limit) only.

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<sup>1</sup> Storyboards are designed to depict the scene sequence and major changes of action or plot during a television advertisement. A mood board depicts the style, mood and feel of a television or radio advertisement.

**Table 1: Focus groups information**

Group number	Date	Time	Group	Number attending	Concepts tested
1	Monday 6 December	5.30 pm	Females: Low speeders	5	Texting <sup>1</sup> & WWYT (Low) <sup>2</sup>
2	Monday 6 December	7.30 pm	Males: Low speeders	6	WWYT (Low) & WWYT (High) <sup>3</sup>
3	Tuesday 7 December	5.30 pm	Females: Mobiles	8	Texting & SSYD <sup>4</sup>
4	Tuesday 7 December	7.30 pm	Males: Mobiles	5	WWYT (High) & Texting
5	Wednesday 8 December	5.30 pm	Females: Low speeders	8	SSYD & WWYT (Low)
6	Wednesday 8 December	7.30 pm	Males: Low speeders	8	WWYT (High) & SSYD

1 Texting – A Quick Text Can Slow You Down

2 WWYT (Low) – What Were You Thinking – Low-level Speeding

3 WWYT (High) – What Were You Thinking – High-level Speeding

4 SSYD – Speeding Slows You Down.

Each focus group session was one and a half hours in duration. The session facilitator used a script to glean information from the participants about the messages. The script was devised to obtain the following information on the four advertisement concepts: understanding, realism, components liked and disliked, improvements/changes, degree of interest aroused by the presented material, whether the advertisement would make participants consider changing or actually change behaviour, preference for moods of the advertisements (fun versus serious) and overall favourite advertisements.

As each of the four advertisement concepts consisted of television, radio, print and mood boards and due to the time limitation, only two advertisement concepts were tested in each focus group. Therefore, each advertising concept was tested three times. To ensure order effects on advertisement concepts were eliminated, they were presented in different orders (Table 1). The television advertisement was depicted on a hardcopy A3 size storyboard, the radio advertisement was an audio file (played through speakers). The mood boards were presented in both hardcopy and as a moving picture file with audio (depicted on a television with speakers), and the print advertisement was depicted in hardcopy A4 size.

Based on the focus group results the advertisements were refined and recommendations on whether to fully develop the advertisements for implementation were made.

## Results

In relation to understanding, interest and behaviour change intentions, the results for each advertising concept are outlined below. These results are also portrayed in Figure 1 through Figure 3.

A Quick Text Can Slow You Down:

- All participants (n=18) understood the television component.
- Twelve out of 18 participants (67%) were interested in the television component, 5 (28%) were undecided and 1 (6%) was not interested).
- Fourteen out of 18 participants (78%) would consider changing or would change their behaviour in response to the television component.

- Twelve out of 18 participants (67%) understood the radio component and the remaining 6 (33%) were undecided.

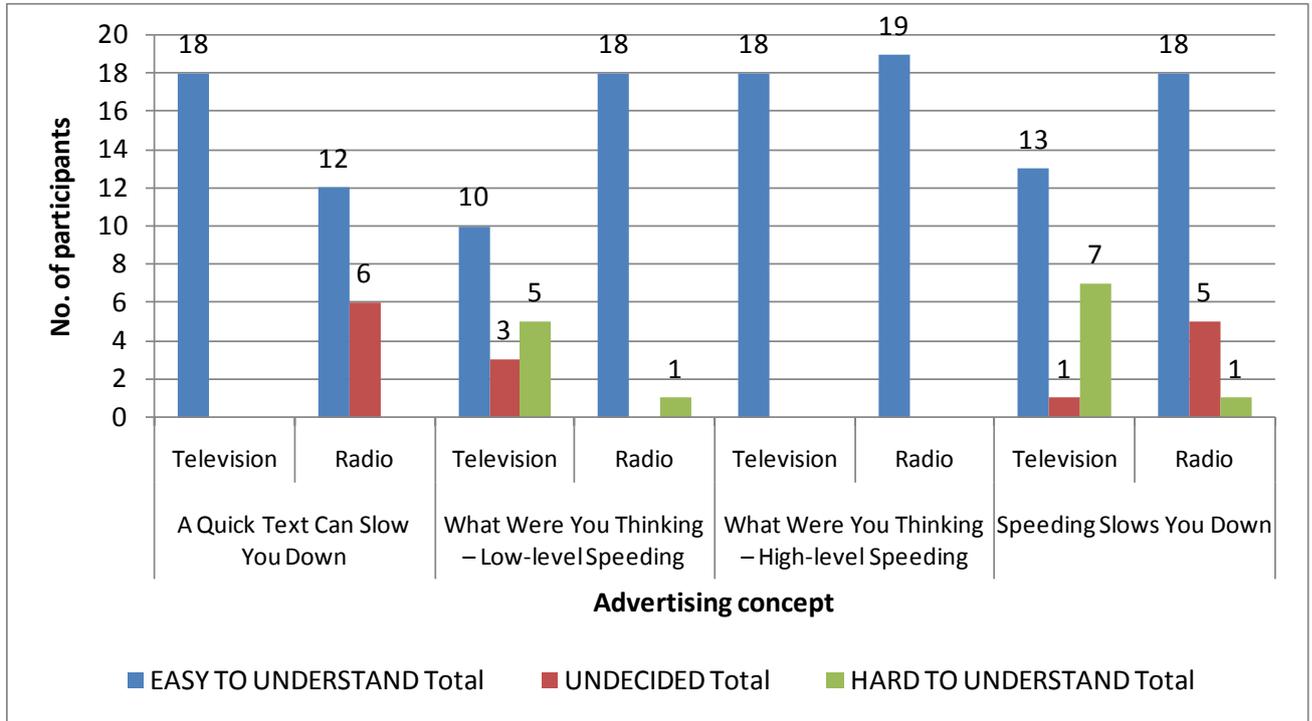


Figure 1: Understanding by advertising concept and component (totals)

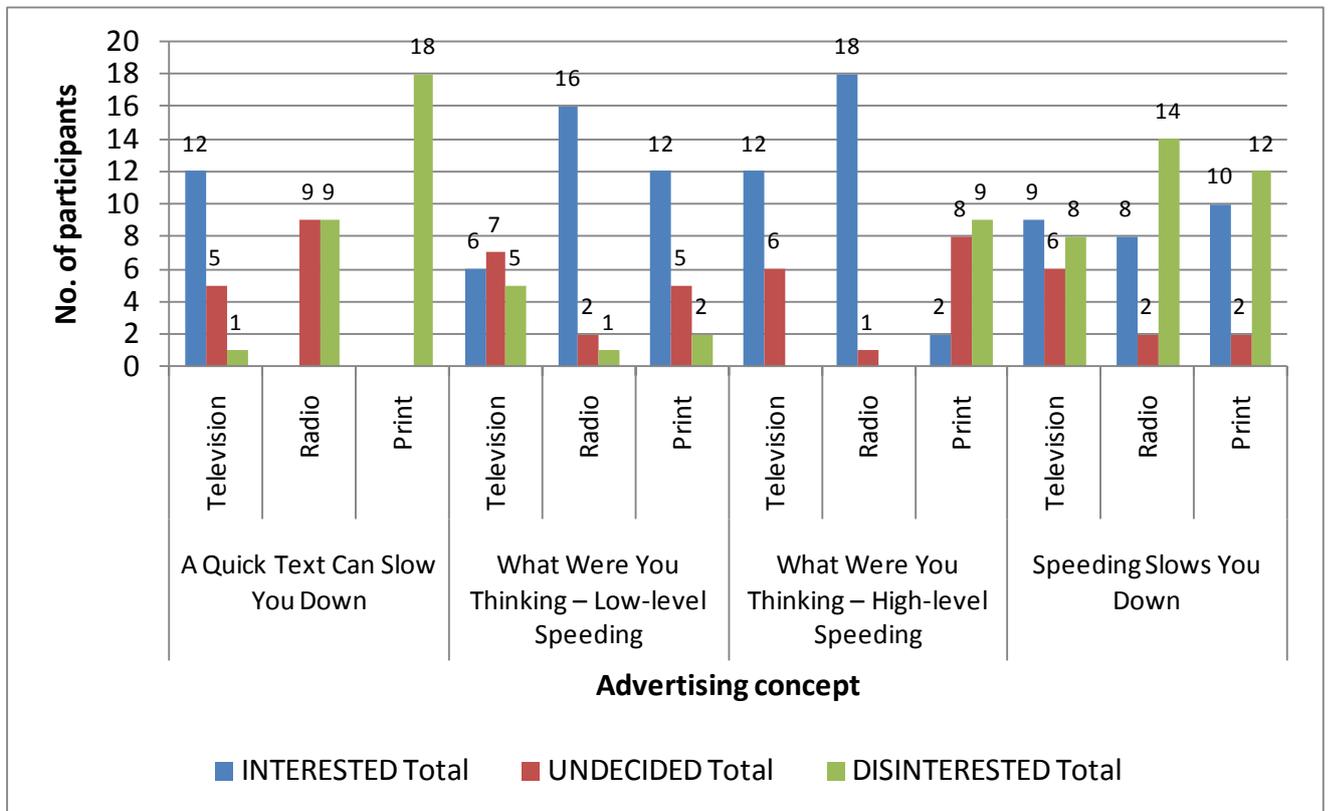
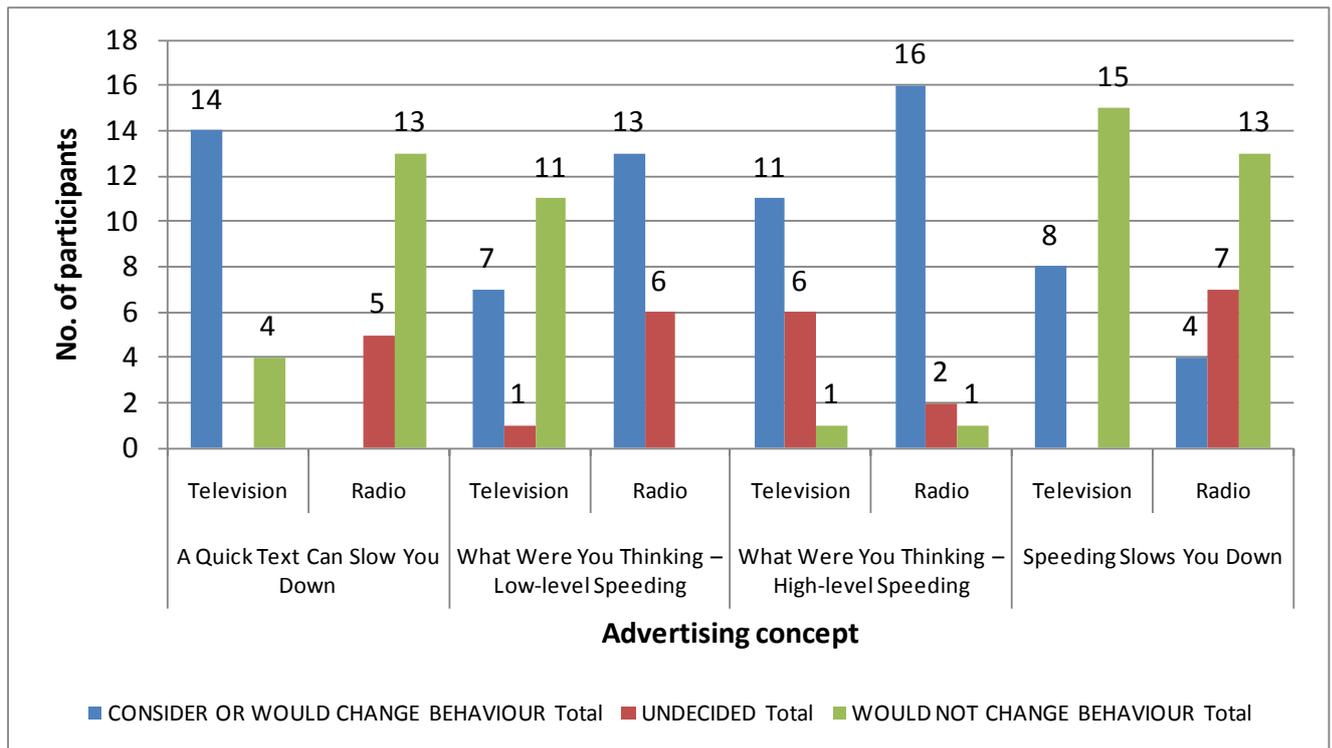


Figure 2: Interest by advertising concept and component (totals)



**Figure 3: Behaviour change intention by advertising concept and component (totals)**

- No participants were interested in the radio advertisement, 9 (47%) were undecided and 9 (53%) were disinterested.
- Thirteen out of 18 participants (72%) would not change or consider changing their behaviour in relation to the radio component and 5 (28%) were undecided.
- No participants were interested in the print advertisement.

#### What Were You Thinking – Low-level Speeding:

- Ten out of 18 participants (56%) understood the television component, 5 (28%) found it hard to understand and 3 (17%) were undecided.
- Five (28%) of 18 participants were not interested in the television component, 6 (33%) were interested 7 (39%) were undecided.
- Eleven (61%) out of 18 participants would not change or consider changing their behaviour in relation to the television component, 7 (39%) would and 1 (6%) was undecided.
- Eighteen out of 19 participants (95%) understood the radio component and 1 (5%) found it hard to understand.
- Sixteen of 19 participants (84%) were interested in the radio advertisement, 2 (11%) were undecided and 1 (5%) was not interested.
- Thirteen out of 19 participants (68%) would change or consider changing their behaviour in relation to the radio component and 6 (32%) were undecided.
- Twelve of 19 participants (63%) were interested in the print advertisement, 5 (26%) were undecided and 2 (11%) were not interested.

#### What Were You Thinking – High-level Speeding:

- All participants (n=18) understood the television component.

- Twelve out of 18 participants (67%) were interested in the television component and 6 (33%) were undecided.
- Eleven out of 18 participants (61%) would change or consider changing their behaviour in relation to the television component, 6 (33%) were undecided and 1 (6%) would not.
- All participants (n=19) understood the radio component.
- Eighteen participants (95%) were interested in the radio advertisement and 1 (5%) was undecided.
- Sixteen out of 19 participants (84%) would change or consider changing their behaviour in relation to the radio component, 2 (11%) were undecided and 1 (5%) would not.
- Nine participants (47%) were disinterested in the print advertisement, 8 (42%) were undecided and 2 (11%) were interested.

#### Speeding Slows You Down:

- Thirteen out of 21 participants (62%) understood the television component, 7 (33%) found it hard to understand and 1 (5%) was undecided.
- Nine out of 23 participants (39%) were interested in the television component, 8 (35%) were not interested and 6 (26%) were undecided.
- Eight out of 23 participants (35%) would change or consider changing their behaviour in relation to the television component and 15 (65%) would not.
- Eighteen out of 24 participants (75%) understood the radio component, 5 (21%) were undecided and 1 (4%) found it hard to understand.
- Eight out of 24 (33%) participants were interested in the radio advertisement, 14 (58%) were not interested and 2 (8%) were undecided.
- Thirteen (54%) out of 24 participants would not change or consider changing their behaviour in relation to the radio component, 7 (29%) were undecided and 4 (17%) would.
- Twelve (50%) out of 24 participants were not interested in the print advertisement, 10 (42%) were interested and 2 (8%) were undecided.

For each concept<sup>2</sup>, participants were shown a fun and a serious mood board, in the form of a hardcopy and audio-visual (with music). (For the High-level Speeding only the serious mood board was shown.) The fun mood board was bright and colourful, used upbeat music with close-up shots and iPhone fonts. It depicted a mood of having fun and that social life is important with quick shot changes. The serious mood board had duller colours with more black and white; a solemn feel; static, stable and wider shots and serious music.

The main preferences for the mood of the advertising concepts were as follows:

- A Quick Text Can Slow You Down – a combination of moods - fun followed by the serious mood (83%)
- What Were You Thinking – Low-level Speeding – a combination of moods - fun followed by the serious mood (53%)
- What Were You Thinking – High-level Speeding – a combination of moods - fun followed by the serious mood (53%)
- Speeding Slows You Down - fun mood (58%).

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<sup>2</sup> For the What Were You Thinking – High-level Speeding advertisement only the serious mood board was shown, as it was believed that this advertisement had quite serious consequences so that the fun mood board would not be appropriate.

For each advertising concept, participants were asked whether the television or radio presentation would be more likely to change their behaviour in relation to the applicable behaviour (low/high-level speeding or mobile phone use). The results indicated the following preferences:

- A Quick Text Can Slow You Down: television (77%)
- What Were You Thinking – Low-level Speeding: radio (95%)
- What Were You Thinking – High-level Speeding: television (43%), but 36% were undecided or indicated both formats would work
- Speeding Slows You Down: undecided/both formats (42%), followed by radio (38%).

Participants were asked which of the two concepts presented to them would make drivers drive more safely. The results indicated a preference for the What Were You Thinking – High-level Speeding and the A Quick Text Can Slow You Down concepts.

Participants were asked whether they felt the television advertisement components were realistic; their likes and dislikes; and suggestions for changes and improvements. Participants were asked these same questions minus the 'realism' question for the radio and print components of the advertisements. The results from these discussions were used to improve and update the advertisements, with consideration of how many comments were received on a requested change, the practicality of the change and whether the change aligned with the research principles that guided the development of the original advertisements. The most important focus group results regarding changes to the advertisements are reported below.

#### A Quick Text Can Slow You Down

- Television:
  - ♦ Change the role of the passenger e.g. so she is injured or remove the passenger; ensure the scenario shows or indicates how the crash happened e.g. show a car emerging from a side street against a Stop sign to cause the crash.
  - ♦ Increase the level of injury to the driver.
  - ♦ Change the text message wording to be more realistic (e.g. change 'can't make dinner for a while' to 'can't go swimming' (or some other physical activity)).
  - ♦ Change the comment (peer disapproval) from the friend (e.g. use a comment that shows empathy but still indicates how bad texting and driving is).
  - ♦ Change the slogan component 'Turn phones off when driving' to 'Don't use phones when driving'.
- Radio:
  - ♦ The script should direct the actors not to overact or dramatise the dialogue (i.e. act naturally).
  - ♦ At the start of the advertisement change it to be less scripted e.g. remove dialogue from 'He's keen' to – 'see what he's got to say'.
  - ♦ Change the script on how the passenger is not involved with the phone e.g. change the dialogue to something like 'Do you want me to check that for you....no it's alright I've got it....that's not a great idea'.
  - ♦ Change words 'what do you think?' after driver asked the passenger if she was alright as they are not realistic, to 'No, I've hurt my leg' or something similar.

- ♦ Remove the dialogue about missing the date so it is more realistic.
- ♦ Change dialogue regarding peer disapproval 'I can't believe you were reading texts while driving in the first place etc.' to 'You should have got me to read the text for you' indicating a sad tone (rather than a mean tone) or similar.
- Print:
  - ♦ Show a crash scenario and change the slogan component 'Turn phones off when driving' to 'Don't use phones when driving' or similar.

#### What Were You Thinking – Low-level Speeding

- Television:
  - ♦ Change the speed camera to a policeman undertaking speed camera work using a handheld radar gun.
  - ♦ Provide information on how many demerit points the driver already has and how many to go on a P licence, and that the driver has already received points to better set the scene.
  - ♦ Rework the peer disapproval to be humiliation involving parents e.g. hand the car keys over to a parent.
  - ♦ Indicate that the driver is only travelling 5 to 10 kilometres over the speed limit.
  - ♦ Indicate the reason for speeding e.g. show the driver talking to himself indicating he is going to be late for work or similar.
- Radio:
  - ♦ Cut back the advertisement length by removing dialogue.
  - ♦ Eliminate the camera flash.
  - ♦ Ensure the siren is prominent.
- Print:
  - ♦ Use an ACT offence notice with the actual fine and demerit points incurred.
  - ♦ Indicate the driver's demerit point level, that they are a P plater and the incurred points results in loss of licence.
  - ♦ Perhaps use a larger font for the 'loss of licence'.

#### What Were You Thinking – High-level Speeding

- Television:
  - ♦ The script should indicate there are characters in the car having fun and/or talking.
  - ♦ Someone could be saying 'slow down' or similar.
  - ♦ Include a crash at the site and Canberra roads to better indicate the situation.
- Radio:
  - ♦ Consider including a hysterical mother after her child is hit by a car to increase the shock value.
  - ♦ Ensure the number of years in prison is realistic, so change the dialogue to 'five minutes for five years'.

- ♦ Shorten the advertisement.

- Print:
  - ♦ Use a crash scene so it is more realistic for the target audience (to show the serious consequence of speeding).

### Speeding Slows You Down

- Television:
  - ♦ Change the reason for speeding to picking someone up outside their house, with the driver arriving late because he woke up late, as the target audience did not find the McDonald's drive through realistic and thought it was distracting.
  - ♦ Consider including some dialogue about demerit points after the driver indicates he will speed rather than after the crash as this is more realistic.
  - ♦ Explain the loss of licence in the advertisement.
  - ♦ Tone down the dialogue e.g. 'You've got no licence and no car. Now how are we going to get around?' as it was unrealistic.
  - ♦ Remove the word 'plan' from the slogan 'Speeding slows you down. Think, plan, stick to the limit'.
- Radio:
  - ♦ Change the dialogue telling the driver to speed to the passenger pointing out they are late, the driver saying he will drive a bit faster and girl telling him not to speed.
  - ♦ Tone down the girlfriend's dialogue (criticism) and consider indicating she has been hurt.
  - ♦ The last male voice should not be slow and ensure he does not sound badly injured – as the girlfriend will not yell at him if this is the case.
  - ♦ Cut back the advertisement length.
- Print:
  - ♦ Replace the current picture as it did not appeal to the target audience and did not explain how the girl happened to be at the bus stop.
  - ♦ Remove the word 'plan' from the slogan.

### Discussion and Conclusions

The development of suitable advertisements to address young driver risk taking has been an involved process, beginning with an in-depth literature review to develop the set of *Message content and development principles*. The prototype messages developed by ARRB in Stage One of the project were ranked by ARRB to select the most important messages. Messages were ranked high if they met many of the important areas of the set of *Message content and development principles*, were not difficult to depict and appeared convincing and entertaining.

The advertising agency chose parts of the most important messages and used them to develop new advertising concepts. The advertising agency considered the characteristics of Generation Y (the target group of young drivers) in relation to developing their advertisement concepts. Some of these characteristics were in contradiction to the set of *Message content and development principles*. For example Generation Y do not like being told what to do or told the obvious and they prefer to make their own choices and decisions, which are in

contradiction to important principles such as providing strategies to assist the audience to perform safer alternative behaviours.

This added a layer of complexity during the creative development of the advertisements and ARRB had to ensure that the advertising agency followed the important components from the *Message content and development principles* during their creative process. Despite this, not all of the important components could be addressed due to the media used to portray the final chosen messages and due to issues such as time constraints in presenting a television or radio advertisement. Further, some of the important components from the set of *Message content and development principles* could not be addressed or needed to be approached in a different way due to the results of the focus group testing. For example, the focus group testing indicated that the peer disapproval principle was not realistic especially after a crash situation, as friends would not be disapproving of the driver's actions in such circumstances.

Focus group testing also indicated it is important to keep advertisement elements realistic, depict the situation correctly (realistic scene-setting) and that over-acting and 'corny' storylines would not work with the young driver target group. Length, use of age-appropriate actors and ensuring advertisements are not over-complicated were also important considerations.

The focus group testing of the original four advertising concepts, each consisting of television, radio and print components, indicated:

- A Quick Text Can Slow You Down television component showed promise for further development.
- What Were You Thinking – Low-level Speeding radio and print components showed promise for further development.
- What Were You Thinking – High-level Speeding television and radio components showed promise for further development.
- Speeding Slows You Down advertising components should not be considered for further development.

The results of the focus group testing were used to further refine the advertisements. Scripts were produced that can be used by the ACT TAMS and/or the Trust as the basis for a multimedia public education campaign to reduce risk taking by young ACT drivers, with a recommendation that either What Were You Thinking – High-level Speeding (radio) or A Quick Text Can Slow You Down (television) be taken to a final stage of development and then release. These concepts have the highest priority for final development as young drivers believed these would make drivers drive more safely compared to the other advertisements. Further, the What Were You Thinking – Low-level Speeding concept has lower priority than the High-level Speeding concept, as focus group participants did not believe low-level speeding was problematic (risky). In addition, high-level speeding has a much higher cost for the community than low-level speeding.

The advertising concepts developed in the project follow message development and behaviour change principles, but could not include all of the important components of these principles. Therefore a multi-faceted road safety program to address young driver risk taking, including other countermeasures in other areas of education, enforcement and engineering, will always be required.

## **Recommendations**

If cost is an issue in the final production and release of an advertisement, it is recommended that the What Were You Thinking – High-level Speeding radio advertisement be developed and released. Advice from the ACT TAMS indicated that producing radio advertisements as well as associated air time is less costly than producing and showing television advertisements on free-to-air television stations. However, showing a television advertisement on a high definition television channel can cost the same as radio air time. Production costs will be higher for television than for radio, but a television advertisement could also be screened in cinemas.

There is the possibility that radio and print advertisements will be more effective if used in conjunction with a television advertisement, as the television advertisement can provide more detail about the narrative (e.g. show the driver in the advertisement is similar to the audience and show why the risky behaviour was committed) and then the radio and print versions can remind the driver of the content of the television advertisement. This argument provides a strong reason to pursue the What Were You Thinking – High-level Speeding television, radio and print advertisements (for which both television and radio had good support), rather than splitting the available budget across television for one concept (e.g., A Quick Text Can Slow You Down) and radio for another (e.g., What Were You Thinking – High-level Speeding).

Therefore the ACT TAMS and/or the Trust would need to decide which road safety issue (speeding or mobile phone use) is the most relevant for young drivers in their current road safety strategy and business plan, and assess their available advertising budget. These considerations may mean it will be best to develop and release the What Were You Thinking – High-level Speeding radio advertisement only or the A Quick Text Can Slow You Down television advertisement only. However, if a greater budget is available it could be best to develop the television, radio and print advertisements for What Were You Thinking – High-level Speeding.

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- the ACT Department of Territory and Municipal Services who provided advice on priority topics for message development and likely media for message dissemination
- BrandStrategyTV who worked with ARRB in Stage Two of the project to produce draft road safety advertisements for focus group testing and updated the drafts based on the results.

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## Appendix A - A Quick Text Can Slow You Down (television, radio and print concepts)



**VISION:** Young females driving in car. It's every day.  
**SFX:** Music on radio, road noises



**VISION:** Light every day driving conditions. Nothing extraordinary  
**SFX:** Music on radio, road noises, mobile phone beeps



**VISION:** Reaches down and picks mobile phone off centre console, starts to read message received "How about dinner this week?"  
**SFX:** hears noise and look up suddenly  
Sound of message being received on mobile, road noises



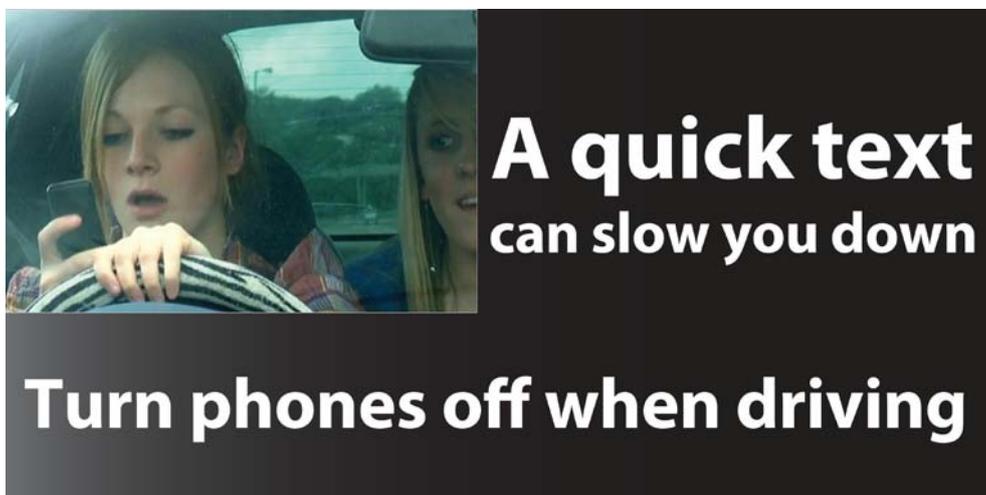
**VISION:** Screen cuts to black  
**SFX:** Sound of screeching of tyres, smashing of glass and metal walling of sirens



**Figure 4: A Quick Text Can Slow You Down storyboard**

**Table 2: Radio script for A Quick Text Can Slow You Down**

Audio effects	Dialogue
<p>Ambient driving sounds, upbeat pop music</p> <p>Beep beep - incoming text message</p> <p>Extended tyres screech Crash sounds Silence (1 second) Ambient hospital noises (e.g. monitor, slow beeps)</p> <p>Clicking sounds of text message being typed into phone. It is clear some days have passed.</p>	<p>Two women chatting nonchalantly, talking about a man that one is romantically interested in, the other commenting on playing it cool, but the first says it's all happening so fast</p> <p>Woman 1 voice: Oooh... that's HIM...</p> <p>Woman 2 voice: He's keen!</p> <p>Woman 1 voice: Yeah, it's all been happening so fast. I can't wait to see what he's got to say.</p> <p>Woman 2 voice: Eyes on the road madam. Just check it later Woman 1 voice: Ah, there's no traffic. It'll be alright to have a quick look</p> <p>Screaming</p> <p>Automated voicemail: You have no messages</p> <p>Woman 2 voice: Are you all right? Woman 1 voice: What do you think...?</p> <p>Slow, delirious mumbling about missing date</p> <p>Woman 2 voice: I can't believe you were reading texts while driving in the first place, your eyes should've been on the road, Sarah. Now look at you.</p> <p>Woman's slow, staggered voice: it was all happening so fast... till the crash... it was just a quick text... it can slow you down.</p>



**Figure 5: A Quick Text Can Slow You Down print advertisement**

Appendix B - What Were You Thinking – Low-level Speeding (television, radio and print concepts)

**CONCEPT: 'WHAT WERE YOU THINKING?'**

**Low level risk**



**VISION:** Speedometer revs above speed limit. Slow zoom  
**SFX:** Slow music, slightly nervous



**VISION:** Regular roundabout slow zoom onto sign which reads the slogan.  
**SFX:** Slow music, slightly nervous



**VISION:** Speed or red light camera flashes  
**SFX:** Slow music, slightly nervous



**VISION:** Slow zoom into offence notification. Paper has the slogan on. Includes fines and loss of licence  
**SFX:** Slow music, slightly nervous



**VISION:** Slow zoom onto your mate who disapproves and doesn't want to hear your excuses  
**SFX:** Slow music, slightly nervous



**VISION:** Driver and his friend wait ages for a bus. Slow zoom into pair  
**SFX:** Slow music, slightly nervous



**VISION:** Speeding, what were you thinking?  
**SFX:** Stick to the speed limit

Figure 6: What Were You Thinking – Low-level Speeding storyboard

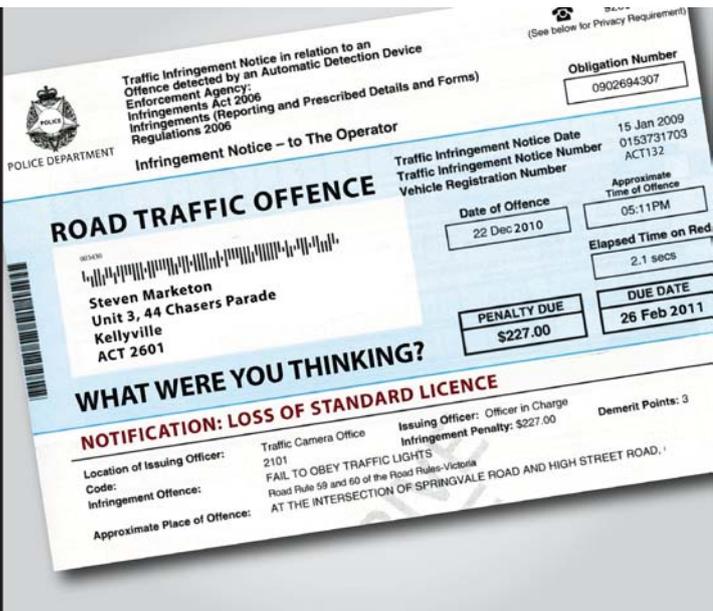
**Table 3: Radio script for *What Were You Thinking – Low-level Speeding***

Audio effects	Dialogue (man's voiceover throughout)
Exaggerated sound of a camera flash	So you're driving along in your car, king of the road, not much traffic around and you start to speed. Just a little bit over. No big deal really, you know you're a good driver....  You weren't thinking of that speed camera sitting just over the hill
Cop's (authoritative) voice: 'Do you know how fast you were going?'	You weren't thinking about the cops on patrol this afternoon
Cash register 'ca-ching' sound. Ambient pub sounds, man's voice: 'Yeah, I'm going to have to sit this one out'	You weren't thinking you'd be up for a fine of \$100 or more
Sound of opening an envelope and man cursing	You weren't thinking about those last 3 demerit points that will cost you your licence
Girl's voice sternly talking at the driver to slow down, calling him an idiot and saying she feels unsafe when he speeds	You weren't thinking about losing your friend's trust
Voicemail message: 'Mate, I'm running late, so no rush. I'll see you in 20.'	You weren't thinking about how being late by 10 minutes isn't that important in the scheme of things
Man's voice: Planned to perfection, with five minutes to spare.	Thinking ahead and getting in the car just five minutes earlier would avoid all this....  Speeding: What were you thinking?

**Speeding**

**What were you thinking?**

**Stick to the speed limit**



**Figure 7: What Were You Thinking – Low-level Speeding print advertisement**

### Appendix C - What Were You Thinking – High-level Speeding (television, radio and print concepts)

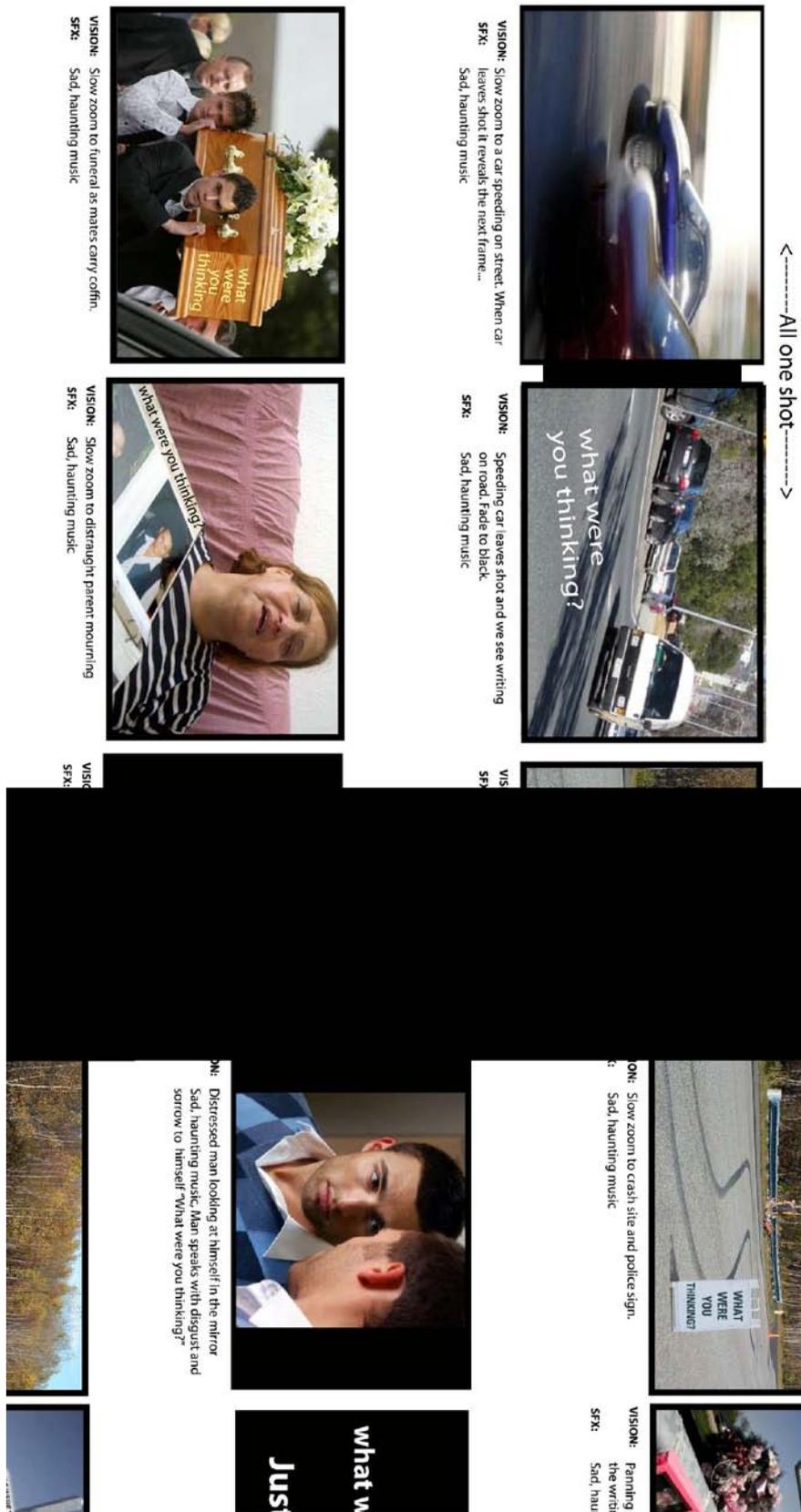


Figure 8: What Were You Thinking – High-level Speeding storyboard

**Table 4: Radio script for *What Were You Thinking – High-level Speeding***

Audio effects	Dialogue (man's voiceover throughout)
Police car siren	So you're driving along in your car, king of the road, not much traffic around and you start to speed. Just a little bit over at first, then you go that little bit faster for a rush. No big deal really, you know you're a good driver....
Voice of young child talking to his mum, who is telling him to look each way and to hold her hand while crossing the road	You weren't thinking about the cops on patrol this afternoon
Tyres screeching, driver's muffled swearing	You weren't thinking about the kids crossing the street as you took that corner
Priest reading funeral rights and group crying, comments on short life cut short	You weren't thinking about how long it takes to brake when you're going 20 km over the speed limit
Ambient hospital noises (e.g. monitor, slow beeps)	You weren't thinking about the birthdays that will never come
Multiple, distressed voices repeating, 'What were you thinking?!'	You weren't thinking about the damage you could do to yourself
Sound of prison cell slamming shut	You weren't thinking how people will look at you from now on
	You weren't thinking that by trying to make up those 10 minutes you could be serving time for around 10 years
	Speeding... What were you thinking?



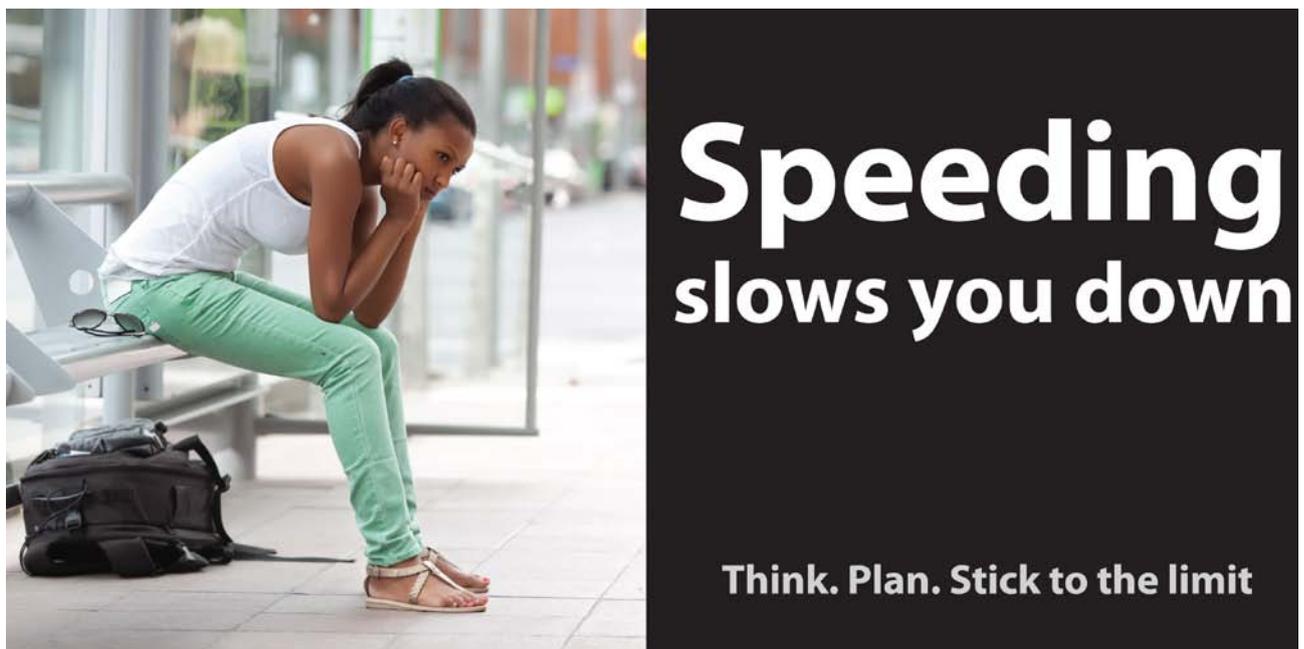
**Figure 9: What Were You Thinking – High-level Speeding print advertisement**





**Table 5: Radio script for *Speeding Slows You Down***

Audio effects	Dialogue
<p>Ambient driving sounds (motor revving) and fast paced music Slurping sound</p>	<p>Fast paced, excited talking over music, slurping of a fizzy drink, laughter</p> <p>Passengers engaging in banter about an event they are on their way to</p>
<p>Increased engine revving</p>	<p>Man's voice: Mate, put your foot on it. We'll miss the best of the line up, thanks to greedy guts Dave here</p>
<p>Tyres screech, followed by crash sounds, shattering of glass, crunching of metal</p>	<p>Woman's voice: Relax Mick, don't do it. We should've left earlier, but we've still got plenty of time</p>
<p>Silence (1 second)</p>	<p>Man's voice: Come on, Mick, just put your foot on it. There's no one else on the road, pretty sure there's no cameras. Just take that corner</p>
<p>Metallic sound of a smashed vehicle being winched onto truck, passengers muttering disbelief, scuffing feet</p>	<p>Passengers in car screaming</p>
	<p>Woman's voice: I hope you're happy you idiot. Not only did we miss the festival, but now you've got no car. Bet you wish you left early now....</p>
	<p>Man's slow voice: You think you're making up lost time. But the fact is, speeding slows you down</p>



**Figure 11: Speeding Slows You Down print advertisement**

