Water and Sanitation Program: Toolkit

Introductory Guide to Sanitation Marketing
Developing a Communication Campaign

The Water and Sanitation Program is a multi-donor partnership administered by the World Bank to support poor people in obtaining affordable, safe, and sustainable access to water and sanitation services.
IV. Developing a Communication Campaign

### Key Points

#### 4.1 Developing a Creative Brief
- ✔ A creative brief sets out the plan for the communication campaign and serves as a reference document for both the program manager and the ad agency.
- ✔ The creative brief should summarize the campaign’s purpose and objectives, describe the problem using supporting data, and identify the target audience.

#### 4.2 Developing Communication Concepts
- ✔ Building on formative research, communication concepts provide guidance for how all other campaign elements will be executed.
- ✔ Be clear on the communication concept before moving on to execution of the concept into products such as a slogan or logo.

#### 4.3 Testing Communication Concepts and Products
- ✔ Both the communication concepts and the products should be tested with the target audience, and the campaign strategies and objectives adjusted accordingly.

#### 4.4 Production and Dissemination
- ✔ Production involves the final preparations of the materials.
- ✔ Dissemination occurs through various channels, including mass media, Direct Consumer Contact (DCC), Interpersonal Communication (IPC), and community events such as community theater.
- ✔ For the campaign to be successful, implementing partners and stakeholders must clearly understand the purpose and proper use of all communication materials.

### Key Terms
For definitions of terms, see Appendix, p. 51
- contact report
- creative brief
- entertainment-education
- communication channels
- communication concepts
- counseling cards
- acceptability
- attractiveness
- communication products
- comprehension
- identification
- persuasion
- pre-test
- advocacy activities
- broadcast-quality
- casting
- direct consumer contact (DCC)
- interpersonal communication (IPC)
- mass media
- production
- rough edits
IV. Developing a Communication Campaign

Author’s Note: Communication is such an important part of developing a sanitation marketing strategy that we have dedicated a section of this guide to providing additional details on how to develop a communication campaign with an advertising agency’s assistance.

4.1 Developing a Creative Brief
The most critical early step is to develop a creative brief (also referred to as an ad agency brief, communication brief, or brief). The brief lays the foundation for the communication campaign’s design and will serve as the main reference document for both the program manager and the advertising agency (akin to the research protocol). A good creative brief contains:

- **Agency objective**: This summarizes the overall purpose (such as to develop or broadcast a campaign).
- **Context and description of problem**: Relevant statistics/data (for instance, open defecation rates) and key insights from the formative research (when available) should be highlighted in this section as well as extracts of any government communication strategy.
- **Behavioral objectives supported by the communication campaign**: These should be consistent with goals identified in the marketing strategy (for example, improve sanitation facility).
- **Target audiences**: Who is being targeted by this campaign and what are their main characteristics. Gendered information should be included.
- **Communication objectives**: Informed by the formative research, these objectives represent how the target audiences will feel and what they will know or believe as a result of being exposed to this campaign. For example, if the formative research revealed that low awareness of toilet options is associated with unimproved sanitation, a communication objective could be to bolster awareness of particular options.

The brief should also specify considerations such as tone (dramatic, humorous, and so on), approach (such as entertainment-education), and collaboration with stakeholders.

Often the formative research study results are not available when procurement for the communication campaign is initiated. In this case, a draft brief can be included in the Terms of Reference and finalized later.

If the procurement is for the development of a campaign, bids should include draft concepts that can be used to gauge a firm’s creative capacity and their understanding of the brief. Box 8 offers some tips for managing an advertising agency. Box 9 shows a sample creative brief for a very specific assignment in Tanzania.

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**BOX 8: SUCCESSFULLY MANAGING AN ADVERTISING AGENCY**

- Invest the time needed to develop a solid creative brief.
- Once the contract is ready, do a full briefing with the ad agency to review the Terms of Reference and provide detailed comments on their proposal.
- Demand contact reports after each meeting that summarize discussion and agreements.
- Review all drafts against the creative brief.
- Request a full debriefing on the results of pretesting.
BOX 9: EXTRACT FROM CREATIVE BRIEF FOR A RADIO SOAP OPERA TO IMPROVE SANITATION

Agency Objective—Develop and produce five 15-minute episodes of a radio soap opera to encourage improved sanitation in rural areas of ten districts of Tanzania.

Behavioral Objective—Contribute to establishing continuous household improvement of the place of defecation.

Communication Objectives—Achieve the following based on the insights from formative research and workshops. The behavioral determinant targeted, based on the SaniFOAM framework, is indicated in parentheses. After the campaign, the target audience will:

- Understand that the true purpose of a toilet is to avoid contact of feces with people (Knowledge)
- Know that adding a simple inexpensive slab (Sungura) to your toilet can improve your community’s and family’s health (Knowledge)
- Believe that having a good toilet is possible (Belief)
- Know that all feces, even children’s, are harmful to others and to the environment (Knowledge and Social Support)
- Know that it is no longer acceptable to have a basic latrine (Social Norms)
- Speak to a mason for more information (Intention)
- Re-examine their priorities for expenditures (Competing Priorities)
- Remember to wash hands with soap after using a latrine

Measurements for Success

- Thorough pretesting, including comprehension, attraction, persuasion, identification, and acceptability
- Number of audience members reached by the soap opera
- Level of exposure and retention measured through periodic surveys

Mandatories

- An entertainment-education approach. The soap opera must provoke discussion and interest, striking a balance between entertainment and content. Each episode must contain messages from the list provided. Messages should not be presented didactically (“you should . . .”) but rather introduced naturally through characters, plot twists (outcome of a belief or behavior), or dialogue. The overall plot should progressively lead to the campaign’s desired outcome (a safe, modern community) with some “hiccups” along the way.
- Tone. Captivating, combining elements of drama and humor.
- Characters. Appealing to rural households and reflecting relevant cultural values. At least one main character should be included to model the desired attitudes, beliefs, and behaviors. To maximize synergy with the Handwashing Project, character names and settings from the radio spots in development should be integrated into the soap opera.
- Durability. Because it is hoped that the soap opera will continue, it should reach some level of resolution or closure after five episodes while allowing follow-on developments in plot or character development.
- Episode structure. Each episode should begin with a quick 30-second summary of previous episodes to refresh audience’s memory or bring new listeners up to speed. This summary should be easily removable if episodes are aired continuously (for example, through community-based CD players).
4.2 Developing Communication Concepts

Communication concepts represent broad directions for a given campaign and provide guidance for how each element will be executed. Concepts should build on insights from the formative research and serve as a platform or umbrella for all campaign elements. For example, the communication concept behind the sanitation marketing campaign in Tanzania, is about empowering households to change their sanitation status and propel them into taking action. Choo Bona is how this concept was executed.

A common mistake made by advertising agencies is to skip from the concept stage to a catchy visual/logo or slogan, which is an execution of the concept. Program managers should be clear on what the concept is before going to the execution step. Conversely, some agencies execute the concept directly. Once the advertising agency has been contracted, program managers should meet with the firm to go through the brief and review the draft concepts that were included in the bid so that they are clear on what changes need to be made in the next version. See Box 8 for additional tips on managing an advertising agency.

4.3 Testing Concepts and Communication Products

Testing with target audiences occurs at two stages: concept and product development. Either the advertising agency developing the campaign or an independent firm can conduct the testing. At the early stage, concepts are tested to see whether they resonate with the targets. Preliminary slogans, logos, or visuals are shared to facilitate testing and feedback is used to refine them. Later on, draft products that have been developed (for example, storyboards for a TV commercial, or a broad plot and character description for a video drama) are tested on several criteria, including the following:

- **Comprehension.** Do target audiences understand what is being shown or heard? What do they not understand? What changes would make materials more comprehensible?
- **Attractiveness.** Are materials appealing from a visual or auditory viewpoint? What would make them more attractive?
- **Acceptability.** What do audiences like or dislike about the materials and why?
- **Identification.** Do the target audiences personally feel concerned by the materials? If not, why and what changes would make them relate more to the materials?
- **Persuasion.** How convincing are the materials and why?
For example, the WSP team in East Java tested several versions of \textit{Lik Telek} with both open defecators and users of unimproved facilities. The goal was to identify the most promising execution of the underlying concept and identify concrete ways to improve the draft products. Among other findings, the testing showed that participants interpreted the messages literally. As a result, the agency changed all figurative wording to increase comprehension.

Once pretest results are available, we recommend the following:

**Review findings within the team and decide what needs to be addressed.** Keep in mind that pretesting is not a democratic voting process. Too often materials are proclaimed to have “tested poorly” and are discarded or substantially modified without first identifying the issues. Suppose a campaign includes a video drama that aims to support the new social norms to be triggered through CLTS. One of the video drama protagonists is a “positive deviant” who will model the new behaviors and norms. One of the main findings of the pretest is that this character is not viewed as realistic. The ad agency might recommend removing the character; however, the program manager might argue that the whole point of the production is to portray new norms and hence the protagonist should be kept.

**Meet with the ad agency to discuss ways to address these changes and remain involved in identifying possible solutions.** Ad agencies can be defensive and resist revisions so continued dialogue is important. In the case of the hypothetical video drama mentioned above, the program manager and the ad agency can discuss how to make the protagonist more acceptable while retaining its function of positive role model. Review all changes made by the ad agency against the brief.

**Consider a new round of pretesting if significant changes are made.** However, the scope of research questions can be diminished (for example, perhaps attractiveness has been sufficiently covered).

**4.4 Production and Dissemination**

Production represents the final stages of getting the materials ready to use. For example, for a TV commercial this involves final copy writing, casting, shooting, editing, rendering, and duplicating onto broadcast-quality tapes. At this point, program managers might choose to stay involved for quality-control purposes. For audio-visual productions, this can be done by reviewing and signing off final copy and casting, attending shoots, and viewing rough edits. For printed materials, quality control can include proofreading as well as verifying that visual guidelines (such as brand or logo colors) are being followed.
After communication materials have been produced, they are ready to disseminate through various channels, including mass media and interpersonal communication (IPC). Program managers should orient implementing partners and stakeholders on all the campaign materials so that they are clear on their purpose and how they should be used. For example, in Indonesia, WSP oriented 29 districts from East Java on how to use the *Lik Telak* and other campaign materials to support the rural sanitation program. Similarly, in India, WSP oriented stakeholders from Himachal Pradesh on the purpose of the BCC materials to support TSC.

Dissemination should be monitored to track reach and impact. See Section 5.4, Monitoring, for additional information.

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**See Online**

**Developing a Communication Campaign**

[www.wsp.org/sanmarketingtoolkit/campaign](http://www.wsp.org/sanmarketingtoolkit/campaign)

Below is a sample of available resources. Additional resources will be added on an ongoing basis.

- Creative Brief for Advertising Agency (WSP)
- Pre-testing Communication Materials (WSP)
- Sample Communication Campaign Materials (WSP)
- Sample Communication Campaign Materials (WSP)
- Sample Communication Campaign Materials (WSP)
Today, 2.6 billion people live without access to improved sanitation. Of these, 75 percent live in rural communities. To address this challenge, WSP is working with governments and local private sectors to build capacity and strengthen performance monitoring, policy, financing, and other components needed to develop and institutionalize large-scale, sustainable rural sanitation programs. With a focus on building a rigorous evidence base to support replication, WSP combines Community-Led Total Sanitation, behavior change communication, and sanitation marketing to generate sanitation demand and strengthen the supply of sanitation products and services, leading to improved health for people in rural areas. For more information, please visit http://www.wsp.org/scalingupsanitation.

This Toolkit is one in a series of knowledge products designed to showcase findings, assessments, and lessons learned through WSP’s Scaling Up Rural Sanitation program. It is conceived as a work in progress to encourage the exchange of ideas about development issues. For more information please email Jacqueline Devine at wsp@worldbank.org or visit www.wsp.org.

The Water and Sanitation Program is a multi-donor partnership created in 1978 and administered by the World Bank to support poor people in obtaining affordable, safe, and sustainable access to water and sanitation services. WSP’s donors include Australia, Austria, Canada, Denmark, Finland, France, the Bill & Melinda Gates Foundation, Ireland, Luxembourg, Netherlands, Norway, Sweden, Switzerland, United Kingdom, United States, and the World Bank.

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