

Social Marketing and Creativity: A Systems Perspective.

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for CMNS3450: MP Project

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ABSTRACT

The following paper proposes the that application of the systems model of creativity provides valuable insight into the creative process of social marketing. Such an approach elucidates the influence of and relationship between the domain, field and individual in the production of novelty. As a practitioner based enquiry, the following analysis focuses on the creative processes involved in the development of a campaign promoting recycling behaviour.

INTRODUCTION

'It's Not That Hard' is a social marketing campaign consisting of four 15 second advertisements designed for online distribution. The campaign aims to engage Young Australians in the behaviour of recycling by transforming social attitudes towards correct waste disposal, in line with the Environmental Protection Agency's recommended education strategy. 'The campaign utilises memorable branding that incorporates elements from the highly successful "Do the Right Thing" campaign of the 1980's, and comedic and relatable moments to emphasize the ease of recycling behaviour' (Hodgkins 2016, p.1).

My Role in the Project

I worked individually on this project, and took up responsibility of directing and producing the video content. Millerson and Owens (2012) define the role of the director as 'responsible for communicating the overall vision of the producer(s)' and in doing so, lead the decisions of camera operators, audio team and other production crew. (Millerson and Owens 2012, p. 20). For this project, I was also the producer, and thus accountable for the management of production including scripting, storyboards, schedules, locations, rehearsal and post-production. The producer or director is not typically directly engaged with the specific practices of production, however, as I am completing it as an individual project and have an interest in cinematography and post production, I will also take on the key roles of

the camera operation, audio, editing and colour correction and grading (Millerson & Owens 2012, p. 20).

Structure

I will first outline the theoretical foundations upon which creative analysis of the project will take place. Csikszentmihalyi's (in Sternberg 1999) Systems model will be explained to approach an understanding of the creative process in the context of a social marketing campaign. Next, the methodology of the study will be outlined with its employment explained and justified, including the incorporation of a learning journal as a key secondary source of analysis. The project and its production will then be critically analysed through these perspectives before coming to a conclusion in regards to social marketing and creativity.

THEORETICAL PERSPECTIVE

Historically, creativity has been understood as divine or human inspiration. Despite such views still holding traction in today's popular understanding, much work has gone into understanding creativity from psychological and sociological perspectives. However, each of these perspectives in their own right fall short of understanding creativity in its complexity (McIntyre 2012, p. 69). Csikszentmihalyi (in Sternberg 1988) proposes a confluence approach to creativity that incorporates three interdependent forces into an integrated theory. It is suggested that guidelines and practices are transmitted from the cultural domain to an individual, who works to produce novelty (Csikszentmihalyi in Sternberg 1988, p. 325). This work, if perceived as novel in at least one social setting is approved by a field for inclusion in the domain (Csikszentmihalyi in Sternberg, 1999, p. 315). This approach takes into consideration the social and cultural structures influencing creativity in addition the role played by the individual in making creative decisions. In the systems view, Csikszentmihalyi offers a non-linear and interactive understanding that disempowers mystical views of creativity by recognizing and synthesizing the history of existing creative

works, power structures in creative arenas and the biological factors of the agent (McIntyre 2012, p. 79). This is an understanding of creativity that is internalised in practice, influencing both the intuitive and conscious processing of creative works (Kerrigan 2011).

In the production of creativity, the domain plays the role of preserving and transmitting information, rules, and conventions to the individual. It is a symbol system of practices, tools and languages under constant transformation by validation of the field (Csikszentmihalyi in Sternberg 1988, p. 329-330). For creativity to occur, an individual must gain a knowledge of rules and conventions from a domain to then produce a novel variation in accordance within it (Csikszentmihalyi in Sternberg 1999 p. 313). Using the concept of the domain, we can explore how the structure of information in a culture affects creativity. Bailin (1988) argues that creativity occurs when a practitioner has an in-depth understanding of his or her discipline, and operates within the context established rules (Bailin 1988, pp. 89, 97). This position is further supported by Negus and Pickering, who affirm that creativity cannot occur in a vacuum, but rather, innovation requires a tradition to rebel against, in a range of creative areas (Negus & Pickering 2004, p. 91). The field is a network of gatekeepers that accept acts of novelty for inclusion in the domain (Csikszentmihalyi in Sternberg 1999 p. 316). The field also consists of those involved in a domain of creativity that supports an agent through education, collaboration, finance or other motivation (Csikszentmihalyi in Sternberg 1988, p. 333-336). The third element, the agent, incorporates personal motivation and other cognitive and biological factors into the system in relationship with the domain and field (Csikszentmihalyi in Sternberg 1988).

Understanding the constructive elements of the systems model allows creativity to be understood as a learnable process rather than an ability restricted to the biologically fortunate or inspired genius. This is the value of applying this theoretical model to the practise of social marketing. Such an application to my own creative practise can empower me to pursue my work in a rational and constructive way, and in doing so positively shape my practise for the better.

The following analysis will offer an exploration of social marketing creativity with the structure of the systems model. I will focus particularly on the domain of social marketing and outline its influence on my own creative process, evidenced in the development of my own project. With particular emphasis on the impact of my experience and engagement in creative domains related to the media products of social marketing, I will discuss the relevance of the integration of the systems model and apply it to my creative practise. In doing so, this theory can teach me not only about my own creative process in a general media setting, but will elucidate its particular relationship with strategized social marketing content.

METHODOLOGY

To enquire into creativity process of social marketing, I will utilise the methodology of a Practitioner Based Enquiry (PBE). PBE focuses research toward an inside-out view and review of creativity, allowing the researcher to engage with and understand the activity of creative production more directly through participation (McIntyre 2006, p. 4). It places emphasis on reflective learning, and presents a shift away from pre-determined, institutional modes of enquiry (Murray 1992, p. 191). Often incorporating the use of a learning journal and report, PBE is a systematic approach of reflection upon action in to produce forms of critical analysis on the creative process in addition to the development of creative artefacts (Murray & Lawrence 2000, p.10). In this way, it supports 'continuous professional development' (Murray and Lawrence 2000 p. 6). It is suggested that the journal should not merely be a chronological recount of events but expose the problems, challenges and steps taken to bring the project into completion and I doing so, stand as a foundation for critical analysis. A report then provides this analysis, outlining the scope of the work, methodology, findings and outcomes (Murray 1992, p. 193). Bolton (2001) reinforces the benefit of a journal for this research method, explain that it allows the researcher to stand back from their work during and after the creative process to form an objective perspective (Bolton 2001, p. 171). During the production of my social marketing campaign content, I have kept a journal and gathered a reflective account of the process,

including details on creative and strategic ideas and changes. The journal also features domain content that I actively recall and apply to the creative decisions involved for my own work. Content from this journal will be disclosed throughout the analysis to accompany and support the application of the systems model.

The weaknesses of PBE lie in its ultimate subjectivity as it relies solely on the perspective of the practitioner reflecting within a single artistic context. It may also be suggested that PBE offers a method to analysing practise that cannot be duplicated or transferred to other media contexts. However, if we understand the research as process rather than product-based, much of what is learnt in the reflective practise of PBE can and naturally will be transferred to ongoing projects. As such, the application of creativity will focus on the process of campaign development rather than the final product.

PBE is appropriate for my project as it facilitates the interdependence of practise and theory necessary to engage my project with the systems model. In this way, PBE will elucidate the process of creativity in the application of established principles of strategic engagement, rather than the video content as singular products.

ANALYSIS

Domain

The primary goal of social marketing is behaviour change, and novel ideas are key for campaign strategies to successfully engage with audiences. As a relatively new domain, social marketing significantly overlaps with the domain of commercial marketing, advertising and activism in addition to production domains in the construction of campaign content. Social marketing content often takes on the aesthetic of commercial branding to make memorable and recognisable slogans, encourage active participation and associate behaviours with the familiarity of existing brands. For example, the 'truth' campaign targeting smoking behaviour in the United States presents itself much like a major clothing

label with its branding design and media content. More recently, it has opted into the current conversation around the activism movement of reducing wage gaps, relating the two causes together. Here we see the reliance upon the domain of marketing and activism to produce novelty in the social marketing domain.

I have found evidence of this process taking place in my practise. I have gained experience previously in studying past social marketing campaigns and my journal entries elucidate the influence of the existing works on my creative process.

“Considering building upon the work already done with the original ‘do the right thing’ campaign from the 80’s, and working with it’s previous success and strategy but applying it to a young audience and modern communication and marketing promotion.”

August 7, 2016 (Journal)

Previously studying this campaign, in addition to a broad understanding of marketing principles leads me to develop familiar branding and taglines that build on existing work, and structured similarly to other social and commercial campaigns (See figures 1 and 2). In this way, my existing knowledge of this campaign proved to be one of the key launch pads for developing the creative content for my project.

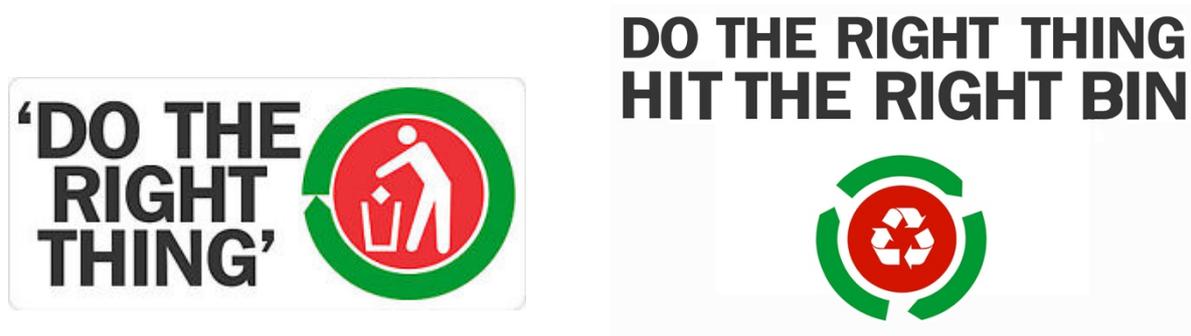


Figure 1: The Original ‘Do The Right Thing’ campaign and the new branding for my project. Original used and manipulated with permission (see appendix 5). Image accessed on November 5th, 2016 from

<http://www.ebay.com.au/itm/DO-THE-RIGHT-THING-STICKER-FOR-BINS-RECYCLING-LITTERING-PREVENTION-/271289446285>

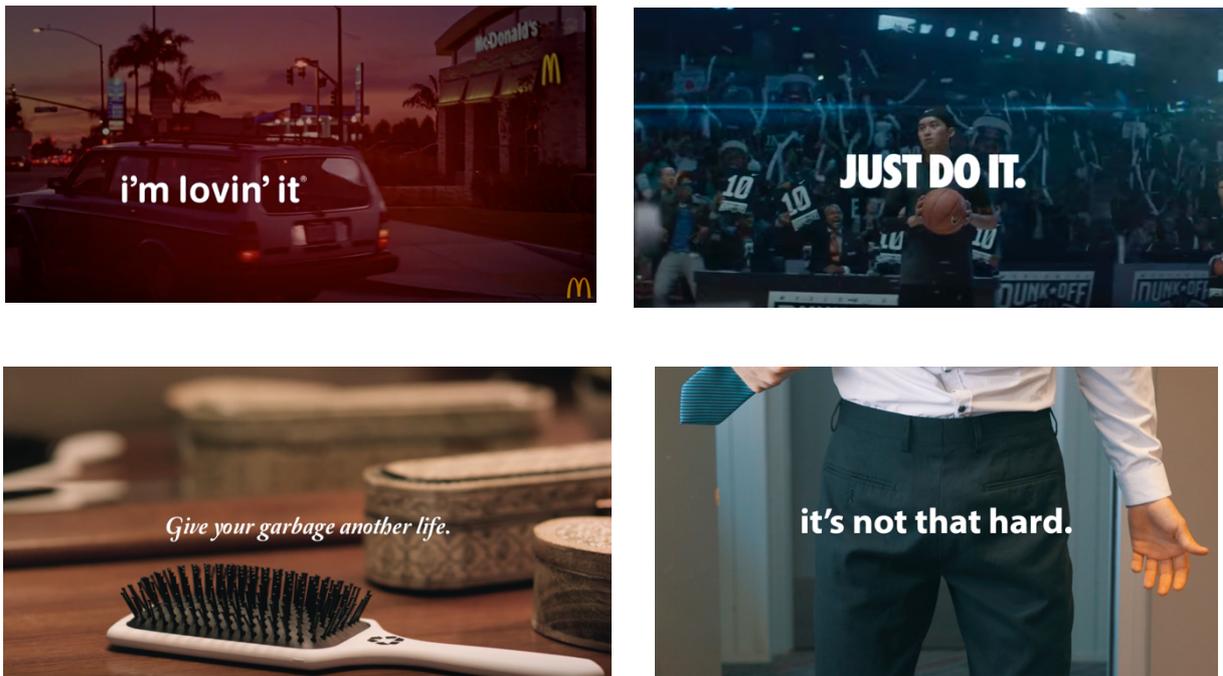


Figure 2: Taglines from commercial and social marketing campaigns inform and guide structure and design of my recycling campaign. McDonalds, Nike, Keep America Beautiful, my project (Images left to right, top to bottom). Images accessed on November 5th from:

<https://www.youtube.com/watch?v=KoknqliXxGQ>

<https://www.youtube.com/watch?v=ewzEvdAeffM>

<https://www.youtube.com/watch?v=3LjvV4dHtHA>

Knowledge and experience acquired from my professional placement with social marketing company *Tulodo*, also played a powerful role in advising my strategy and design content. One of the roles I took on with the company was to compile a research report of existing and past reproductive health and other campaigns. With this research, I was able to recommend design, strategy and community development ideas to a new campaign with the company (see appendix 1). The key strategic elements I uncovered in this research: “making the conversation accessible, even casual... Connect behaviour to reality: people, situations, stories... link to testing/help” (Study of Communities: Approach and Design 2016) are applied in my project. The four short videos for ‘Its Not That Hard’ introduce relatable, informal stories to the desired behaviour of the campaign.

The original idea for my project was to reproduce not only some of the existing branding, but the overall approach; the appeal to the audience conscience. When my idea moved away

from that due to logistical reasons in production, and transformed into 'it's not that hard', the creative process was heavily influenced by another campaign, this time a television commercial for Extra Gum.

"Thinking of the gum ad where the couple falls in love with messages written on gum wrapping. The ad is not about convincing people they need to buy the gum to write messages on the paper, its simply linking the emotion of the story to the product. It's funny and memorable."

1st September, 2016 (Journal)

Another important element of the domain of social marketing is the current context of the social issue itself. This guides decisions on behaviour strategy as it outlines barriers and benefits and advises what audiences are most ready for change. For example, I converted the original littering campaign into a recycling campaign to fit in line with current standards, expectations and established goals for waste disposal in NSW. I acquired this knowledge early on in the creative process (see appendix 2).

There is evidence here through the practitioner based enquiry of my project to suggest that the acquirement of the domain plays an influential role in the creative development of social marketing strategy and production.

Field

Applying the concept of the field to the creative process of my social marketing project is perhaps a little more difficult due to its limited distribution and exposure. It is worth noting that someone who is more established in the domain of social marketing would have their work exposed to more members in the field for critique, support and approval. In the case of my project, the input of a single social marketing professional, my academic supervisors and the audience of friends and class can be approached as filling the role of the field in accordance with the systems model.

Social Marketing professional Nicholas Goodwin advised the formation of some of my initial ideas in a brief discussion on the topic of recycling over email earlier in the year (See

appendix 3). According to the systems model, he provided advice as to the direction of creative approach that would be considered novel in the domain of Social Marketing.

Similarly, it was input from my university supervisor, Michael Meany, that sparked the major change toward the 'it's not that hard' concept. His experience and understanding of course expectations guided the shift in strategy and production elements.

"Have to change my idea, after feedback from Michael in class today. I didn't realise the expectations on the production aspects of the project. My current idea is too ambitious, production-wise, but it also relies on those ambitious ideas to apply the strategy, so I think I need a new idea!"

30th August, 2016 (Journal)

Despite their lack of direct engagement in the domain of Social marketing, it is also the academic staff that offer authoritative opinion on whether the project is or isn't creative, in terms of the related media domains they are involved in. Additionally, the friends and classmates that have provided feedback on the project in each of its progressive stages and after its screening also guide the creative process with their knowledge of advertising, video production and understanding of social issues and behaviours. In this way, they perform the function of the field in the creative process of my social marketing project, and their feedback guides my future creative decisions. More specifically, the response of the group during the class screening informed me of the movement of the visual and audibly driven joke in each video. Being a series of four videos, the first video seemed to teach the audience the structure of the joke, so when the net three came on, they were expecting a punchline and were thus prepared to laugh. I think this response affirms the structural concept, as it increases engagement and memorability. In this way, the active participation of the audience performs the role of the field in the systems model, advising and supporting creative production.

Agent

Taking on the responsibility of an individual project with a variety of production tasks to complete in addition to strategy development required particular skills in which I have varying degrees of competency. My experience in video production and photography over the last few years gave me confidence to direct ideas into storyboards, and then into production. It was this experience that led me to invest time preparation for the shoot, exploring framing options to convert my storyboard into camera frames before production day (See appendix 4).

“Went to locations and explored framing, using similar gear, same focal lengths. Will give me confidence on Monday that I’m utilising the space as best as possible.”

23rd September, 2016 (Journal)

It could be suggested that my own ability to work as an individual acted as a structure that both constrained and enabled the creative direction of the work. The four videos were directed in a simple setting with few shots, one actor, only as much production gear as I could handle on my own and limited to fifteen seconds each. These constraints guided the simplicity of the project’s theme and design, which turned out to be a primary element of its engagement strategy, constructing humorous and relatable moments that could engage the young, online audience. As such, in my role as agent in the systems model, I was able to apply information from the domain and support from the field to attempt a work of novelty in the social marketing domain.

CONCLUSION

The elements of the domain and field in the systems model provides a concept to understand where creative ideas for social marketing strategies come from, rather than a mystical place from internal or divine inspiration. In doing so, it also provides an understanding of the control that an individual has to create new works. Through my

practise, it is clear the social marketer must become as engaged as possible with the existing domain of social marketing information to increase their chances of producing novelty, which is a key element to engaging with audiences and thus, a successful campaign. Integration of this knowledge with support from the field and the agency of the individual leads to creative production. This was evident in the creative production of my marketing project 'Its Not That Hard', elucidated by the reflective process of a practitioner based enquiry.

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APPENDIX

APPENDIX 1

Study of Communities (Approach and Design)

	Branding	Humour	Online Community	S N S	Links to services/products	Website/Interactivity
Play Safe	Y	Y				Y
Ending HIV					Y	
It's Your Sex Life				Y		
Sex, Worth Talking About	Y					
SOAIDS		Y	Y			
HSM			Y			Y
HelpNon a	Y					Y

PLAY SAFE – HEALTH NSW – June 2016 **

<https://playsafe.health.nsw.gov.au/>

Bright and bold colours and text:

Clear approach to young people – no ‘hidden’ text – ultra simple and minimal design and layout. Minimal body text information, with clear links and recognition of FAQ’s. Simple and colloquial language.

- approachable
- breaks stigma of unaccessible topic or information

A hiding button for the site

‘Nurse Nettie’ – anonymous info line, answers questions within 24hrs

Competitions

Community – initially filled with moderator having casual open conversation, including topics that could be considered taboo

Clear association with free and accessible health service/testing. Also makes response easier to measure.

Icon like characters – anonymous and less cheezy.

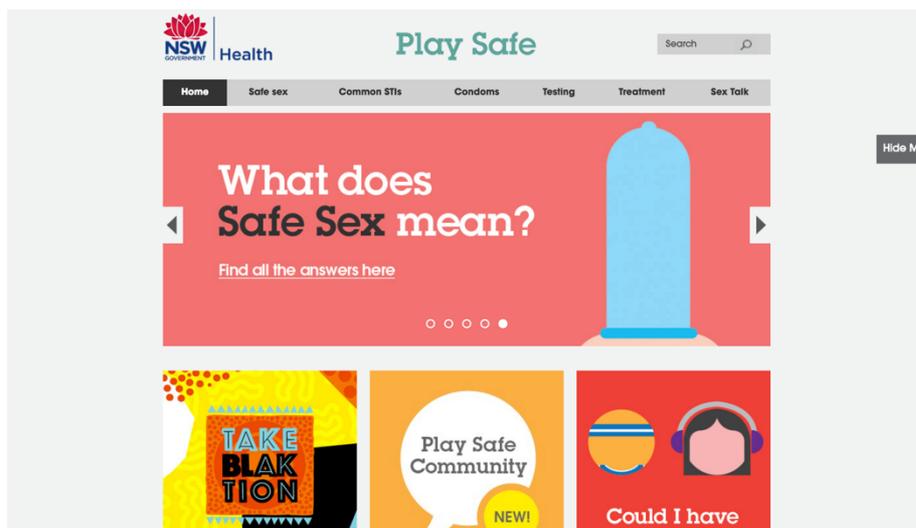
No direct link to social media.

The simplicity of this site, makes it feel like a solid base to extend a media campaign on, compared to others. Which appeared to use a website just as a feature or information source.

Includes 'Take Blaktion' – <https://www.facebook.com/TakeBlaktion/?fref=ts> segment of campaign focusing on indigenous health, Aboriginal young people.

Ambassadors - Comedians. Strong Facebook presence, running campaigns and hashtags.

Independent branding: Strong text and colours associated with Indigenous flag. SNS video with high production value. Incorporating Aboriginal slang and elements of unique social culture. School workshops. Collaboration with Ending HIV campaign.



ENDING HIV – 2012 – Current. Targets for 2020. **

<http://endinghiv.org.au/>

Simple, memorable branding. Bold colours with openly sexual images, attacks the stigma.

Video interviews with real people, separated into geographical districts. Offers Toolkits.

Direct links to booking STI test.



Red Aware – by YEAH (Youth empowerment against HIV/AIDS) – 2005 – Current

<http://www.redaware.org.au/>

Youth-led sexual health organisation.

Appears to focus on live presence, events. Call to action is more about supporting the campaign itself rather than direct behaviour.

Don't risk an STI. Always wear a condom. Aus Gov

<http://www.sti.health.gov.au/internet/sti/publishing.nsf>

Focuses on fear – danger of STI's. Clear, threatening message, harsh/honest imagery.

Hero Condoms

<http://www.abc.net.au/news/2016-04-06/hero-condoms-uses-fake-tinder-profiles-featuring-stis/7303880>

Used fake tinder profiles to spread safe sex awareness

*criticised for making a joke out of the issue

Its Your (Sex) Life – MTV - Current

<http://www.itsyoursexlife.com/>

'GYT – Get Yourself Tested' Campaign

Bright colours and easy to navigate site, with much information.

Snapchat show with young entertaining sex educator Laci Green

(https://www.youtube.com/channel/UCJm5yR1KFcysl_0I3x-iReg)

, Youtube Blog style, sponsored by Condom Company, comedy based.

Aids Healthcare Foundation – USA

<https://www.useacondom.com/advertisements/>

Focuses on Condom use, but directs people to website with more info. Invest in memorable billboards – popular media references, and simple, large picture of a condom with tagline to attract attention.

Sex, Worth Talking About – NHS UK , Nov 2009 – March 2010 **

<http://www.nhs.uk/sexualhealthprofessional/Pages/index.aspx>

http://www.nhs.uk/sexualhealthprofessional/Documents/Sex_Worth_Talking_About_brand_guidelines.pdf

Focus on consistent branding and image:

- 2 sub brands (Contraception and chlamydia) – variation on branding
 - o specific demographic outlined for each
- Tagline supported by voice bubble shape in images
- Recognises primary, secondary and 'overheard by' audiences
- Authenticity – real life
- Tone:
 - o Matter of fact, honest, friendly, conversational, understanding and empathetic, authentic, light humour.
- Inclusion of a a prompting condom line
- Consistent, easy to read, sans serif font.
- Distinct colour and shape palette
- Speech bubbles representing people, theme of anonymity
- Consistent call to action (website info)

(Sadly the website doesn't remain consistent with the branding approach, perhaps because its funding has ended, and it sits as more of a placeholder.

- Fun condom ideas: mints, lolly, eraser packaging
- Tv, Cinema, Radio, digital signage, print, Facebook (specific campaign for chlamydia testing: 'Say Yes to the Test' – also neglected now (2011))



SOAIDS: Netherlands – 2011 (98% transfer rate!)

<https://www.youtube.com/watch?v=v8r8ij-UrNE>

To promote condom conversation before pants were off.

Goal – to make 3 commercials

- Weekly unique videos on 7 existing online communities, with a question and poll, various parts of sexual health conversation (mainly condoms), even questions about actors and locations.
- Utilise 12 Youtube Vloggers to drive people towards new community.
- Used responses to co create 6 scenarios.

Suck, Fk, Test, Repeat – Thailand 2014**

<http://www.testbkk.org/>

Focus on AIDS in the gay community

Focuses on undermining the awkward factor of testing through comedic video and awareness campaign. Memorable and controversial Tagline, simple and bold branding and design.

PDA Thailand: Ongoing?

http://www.pda.or.th/e_aids.asp

In cooperation with educational programs, anonymous mobile clinics for testing, 'Condom Nights' and Miss Anti-Aids Pageants held in popular sex districts of BKK. Loans for those affected by HIV/AIDS.

RFSU – Norway

<https://www.theguardian.com/society/video/2015/jul/01/giant-glitter-penis-sexual-health-campaign-video>

<http://www.rfsu.se/en/Engelska/>

'Penis can surprise you' – Comedic video campaign, Skit of a man dressed as a penis spraying glitter on people. Condom reminder.

Appears to be an ongoing organisation, using SNS and website to provide information and spread awareness.

Hello Sunday Morning

Interactive web components.

Expansive online communities of support via internal platform and Facebook groups.

(Though I'm not sure how applicable these structures would be to sexual health, as alcohol rehabilitation may be more related to community commitments, and sharing progress/journey.)

NUS Whisper - Singapore

<https://nuswhispers.com/home/>

By the name we know the community members are NUS (National University of Singapore) students. The totally unknown feature is really good to encourage people share their darkest secret.

Teen relationship abuse - Indonesia

<http://www.helpnona.com/>

Nona in Indonesia means 'miss' and this website providing information about how to love oneself, healthy relationship, and everything that is related with relationship abuse.

This website is good because

- It has quiz section to make the visitor know how healthy their relationship is, or how helpful the visitor towards their relatives who are in relationship abuse (Helpnona-o-meter), etc.
- It offers volunteer and partnership opportunity

Unfortunately this site is only providing information and not link the needs of the site visitor to the expert if they need further help.

Sexual health - Indonesia

<http://youth.angsamerah.com/>

Angsa Merah (Red Swan in English) itself is a clinic which focus on sexual health.

This website is good because

- Has good visual images, even though the image is taken from other sources
- Provides good information on the FAQ page

The drawbacks

- Complicated user interface (Nick got confused with the button and scrolling function)
- They are trying to promote “let’s talk about sex” but there is no space for that on the site (they only provide private message/email feature)

MAIN POINTS

- Focus on making the conversation accessible, even casual
- Memorable, consistent branding helps spread awareness.
- Connect STI’s to reality: people, situations, stories
- Direct links to testing/help.
- FOR SNS content, I don’t think people will want to engage unless it’s funny and engaging in some way, on tangent, and doesn’t demand vulnerability online. Branding like a movement, and providing entertaining (and not embarrassing) content to engage. Even name of campaign might not want to speak directly of sexual health.
- Partnering with condom companies? Or partnering with famous local vloggers (inspiration from **SOAIDS: Netherlands** campaign)?
-

APPENDIX 2

Research: Current State of Waste disposal goals in NSW

In 2015, The Australian Packaging Covenant (APC) failed to meet its target of 70% post-consumer waste recycling (Hannam 2015). In August of the same year, The Environmental Protection Authority (EPA) conducted a study to establish what needed to be done to improve waste behaviour in NSW. The published report offers recommendations for the further implementation of the initiative started in 2013 called ‘Waste Less Recycle More’, which has recently had its funding extended until 2021. This social study found that a common attitude acting as a barrier to recycling behaviour is that it is perceived to be too difficult (labour and time intensive). It was also found that young people (16-29yrs) were most reluctant to recycle. The study concludes with a recommendation for a persuasion based social marketing campaign to influence attitudes and reinforce positive behaviours (NSW Environmental Protection Agency 2015a). The education strategy for the initiative

specifically advises a focus on applying strategy to ‘build acceptable practices into normative behaviour’ (NSW Environmental Protection Agency 2015b, p. 27), and reference to television content for mass media distribution (ibid., p. 23).

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APPENDIX 3

Nicholas Goodwin
To: Samuel Hodgkins
Re: Major Project

24 August 2016 at 6:28 PM
Inbox - Gmail NG

Hi Sam,

Sounds like a good choice. For waste management, I'd look at some of the bigger local councils. Of course the long running Keep Australia Beautiful campaign would be worth a look because there should be more analysis. Littering is all about social norms, shame and then making people heroes in their own street/community/nation by giving them something easy to do. I would look at the work done by Doug Mackenzie-Mohr in Canada and can introduce you if you want.

Cheers,

Nick

[See More from Samuel Hodgkins](#)

--

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tulodo
creating social and behavior change

Samuel Hodgkins
To: Nicholas Goodwin
Major Project

11 August 2016 at 11:47 AM
All Mail - Gmail SH

Hi Nick!

I've decided to go ahead with a waste management campaign for my major project this semester. It's an issue I did some research on last year, as well as something I think is important. The uni/course is more interested in the production side of things, whereas I'm keen to develop the social marketing strategy, so I will be trying to do both over the next 12 weeks or so. In terms of production, I'm proposing to produce just a few elements of the campaign, like some video content for web/SNS as well as mock-up digital/print banners that would utilise the developed brand. I'd be keen to chat with you about your ideas in terms of motivating behaviour change in this area, and also if you knew anyone involved in previous or current waste management/littering campaigns or in relevant organisation or departments in Australia that I might be able to chat ideas with.

Thanks! talk soon.

Sam

APPENDIX 4

Progress images

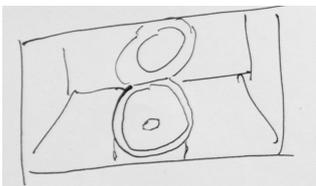
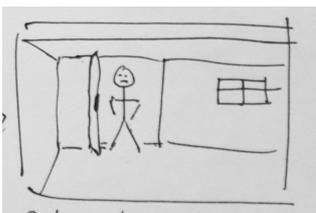
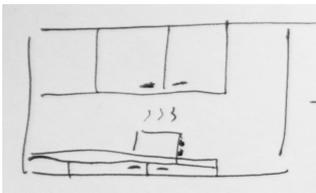
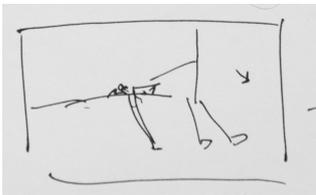
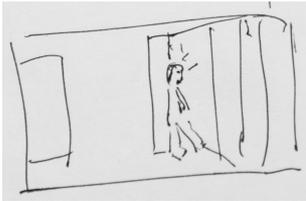
Storyboard



Trial Shoot



Final Project



APPENDIX 5

Cassie Tongue
To: Samuel Hodgkins
Re: Campaign Material Permission

Yesterday at 9:18 AM

CT

Hi Sam,

Thanks for your email! I'm pretty sure what you're after falls under fair use of materials so all should be fine.

Kind regards,
Cassie

[See More from Samuel Hodgkins](#)

Samuel Hodgkins
To: media@knswb.org.au
Campaign Material Permission

31 August 2016 at 10:06 AM

All Mail - Gmail

SH

Hi,

I am currently studying Communication and Media Production at the University of Newcastle. This semester for my major work, I am producing a set of commercials for a recycling campaign. My idea incorporates elements of the original 'Do the Right thing' campaign from 1979/80's and I would like to enquire about permission to use and reproduce some of the original brand elements and video content from the television advertisements, for my production.

Thanks,

Sam