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A LEARNING PACKAGE FOR SOCIAL AND BEHAVIOR CHANGE COMMUNICATION

PRACTITIONER'S HANDBOOK

C-Modules: A Learning Package for Social and Behavior Change Communication (SBCC)

Communication for Change (C-Change) Project
Version 3

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Overview

The *C-Modules* are designed for the use of research and implementing staff with previous experience in communication theory and programs. Module 3 covers Step 3 of C-Planning: *Creating*. Those starting to use this module should have covered the basic SBCC principles and framework presented in Module 0, the introductory module in this series. Module 3 builds on the strategy outlines developed in Step 2: *Focusing & Designing*. It could be a stand-alone module if participants are clear about their own SBCC strategies. By the end of Step 3, practitioners will have practiced key steps in creating effective communication activities and materials.

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A Note on Formatting

In the *C-Modules*, the names of theories and models are in **bolded, dark blue text**; concepts are in *dark blue italics*.

Module 3, Session 1: Getting Ready to Create

Once SBCC practitioners are confident about their strategy (developed in Step 2), including their theory of change, it's time for them to get creative with activities and materials. Careful planning of communication activities and materials is necessary for achieving goals. Step 3, *Creating*, helps practitioners to find their way through creating and testing **effective communication products**: toolkits, facilitation manuals for group interaction, training manuals for counseling, job aids for service providers, websites, an interactive web-based process, TV or radio scripts, comic book or drama scripts, posters, brochures, and much more.

Remember that most materials do not stand alone; they support certain interventions or activities. For example, posters and billboards normally work as reminders of the messages and content of more intense or interactive communication activities. Activities can also support materials. For example, peer education sessions can engage audiences around messages of a television or radio campaign. It is important to think about how activities and materials support each other during the process of creating.

Developing communication products combines **science and art**:

- There is **science** to creating concepts, visuals, and text that is based on evidence and situation analysis (Step 1)—e.g. the people, their context and culture, existing policies and programs, active organizations, and available communication channels.
- There is **art** to creating products that evoke emotion, motivate audiences, and fit within the communication strategy (Step 2).

The worksheet “What Is the New Material or Activity Based On?” on page 4 will help practitioners track gaps in earlier research, back up assumptions of their theory of change, and note what would be useful to find out before moving ahead.

Before creating anything new, practitioners should see what already exists and make an inventory of the materials. Most issues being addressed by SBCC programs have been around for a long time. For example, HIV was identified in 1983, and reproductive health problems and malaria have been addressed by programs for much longer than that!

Practitioners searching for communication products made or being created by others may want to ask the following questions: How might the product be complemented with something new? Adapt it? Build on it? Improve on it? The worksheet “Inventory of Existing Materials and Activities” on page 5 provides some guidance.

Once practitioners are confident about everything they have done so far—their analysis (completed in Step 1), the strategy and draft implementation plan listing interventions (completed in Step 2), and their inventory of existing products, they are ready to create. For Step 3, this module explains how to develop drafts **with** audience members and design with professionals. Quality pays off! It also explains the value of using a few tools, such as a creative brief, to organize creative ideas and create consensus around them.

GRAPHIC: The Third Step of a Planning Process for SBCC—Creating



SOURCE: Adapted from: Health Communication Partnership, CCP at JHU (2003) the P-Process; McKee et al (2000) the ACADA Model; Parker, Dalrymple, and Durden (1998) the Integrated Strategy Wheel; Roberts et al (1995) the Tool Box for Building Health Communication Capacity; and National Cancer Institute (1989) Health Communication Program Cycle.

WORKSHEET: What Is the New Material or Activity Based On?

Effective SBCC activities and materials are based on analysis and strategic design. Use this worksheet to ensure you are comfortable with your analysis before moving ahead, reflecting back on your theory of change and your strategy.

1. Take a moment now to reflect back on:
 - your situation analysis, including your theory of change (guidelines and tools are in Step 1)
 - your strategic design (guidelines and tools are in Step 2)

2. Consider your answers to the following questions:
 - What else do you need to know to create effective activities and materials now?
 - Are all assumptions outlined in your theory of change backed up by data?
 - Have you changed assumptions, based on formative research?

3. Check your understanding of the audience or audiences:
 - what they *already know* about the issue
 - what could *motivate* them to act
 - *skills* they needs to act
 - prevailing *norms, attitudes, and beliefs* that place them at risk
 - barriers to achieving the desired change—in their *knowledge and attitudes* as well as present practices that inhibit action
 - issues that inhibit action
 - learning styles and media preferences
 - literacy and language abilities

Reflection Question

- ✧ What else do you need to ask, based on the theory of change you are using in your strategy?

The process of **creating** is informed by qualitative research methods, such as in-depth individual interviews, informal group discussions, focus group discussions, and other methodologies to develop material with full audience participation.

WORKSHEET: Inventory of Existing Materials and Activities

Arguably, one of the greatest inefficiencies in the world of SBCC is the time and money invested in developing activities and materials that have already been developed by other programs. Starting with an inventory of existing activities and materials can save enormous amounts of time. Our own resources are put to good use by complementing and/or adapting rather than recreating what is already out there.

Directions

1. Refer to the table “Deciding on the Right Channel and Material Mix” in Step 2 (Module 2, session 6, page 36) and two worksheets: “Draft List of Activities with Matching Channels and Materials by Audience” and “Activity, Channel, and Material Mix.”
2. In the space below, write down the names or sources of materials and activities you’ve heard about or are familiar with. Also write down a brief plan for searching for other relevant materials or activities (e.g., via the phone, internet, or personal connections).
3. Consider the ways in which you might adapt or complement what you find.



One place to look for existing communication materials is C-Hub, at <http://www.c-hubonline.org/>. This is an online resource library of communication materials for development. C-Hub is a free, open, online system, where users can view, access, share, and download examples of communication materials and supporting documents. These showcase the processes that develop effective SBCC campaigns and materials.

	Activities and materials developed in the past	Ways to complement or adapt activities and materials already developed
Interpersonal		
Community-based		
Mass media or social media		

Module 3, Session 2: The Creative Brief

A **creative brief** is a short (one- or two-page) tool to guide the development of SBCC activities and materials. In general, each material or activity should have its own creative brief, though a single brief may suffice for a set of activities or materials designed for the same audience(s) and with the same communication objective(s).

A creative brief is based on the communication strategy agreed upon in Step 2. In fact, each creative brief repeats some key information from the communication strategy to ensure that each activity and material is in line with the strategy. Using a creative brief is a very helpful practice, especially when there is no strategy to fall back on and the information has to be created from scratch.

A creative brief is used by many advertising agencies as a prerequisite for starting to develop materials for a client. Creative (material development) people need the content to be able to design the materials. Creative briefs are also often used in experiential marketing, and they can even be used to design and brand activities, such as product-related rallies or game shows. Creative briefs give those developing materials everything they need in one place. They are also used to help create consensus among the SBCC team and stakeholders on the activity or material being developed.

There are often five broad categories to a creative brief:

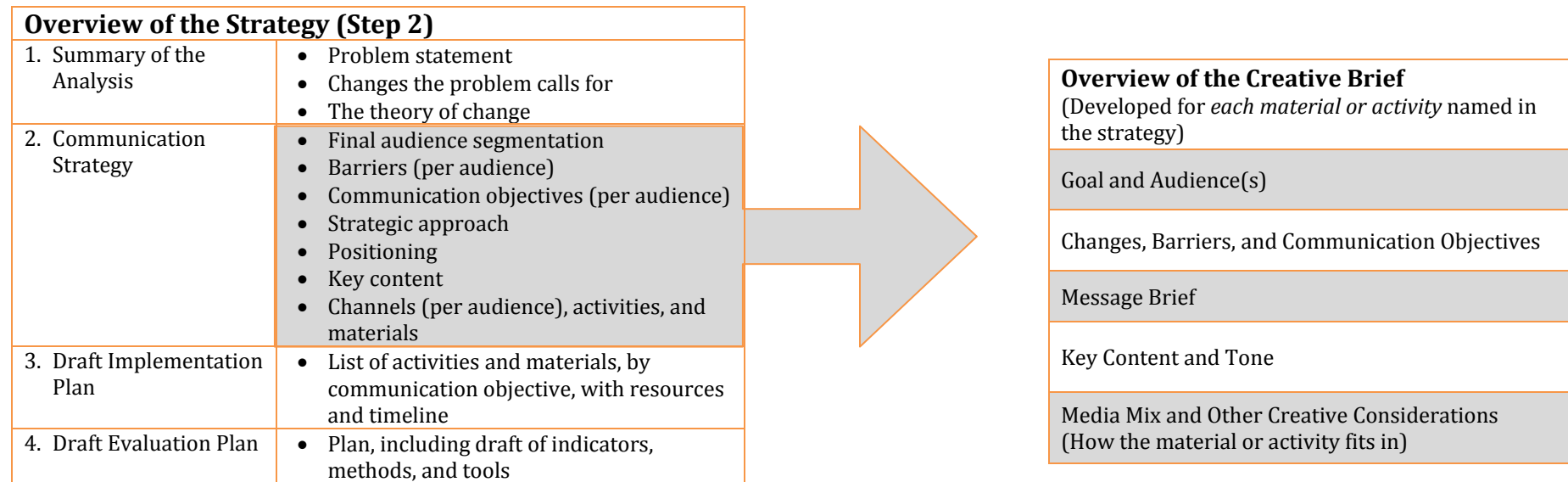
1. Goal and selected audience(s) for the activity or material(s)
2. Desired changes, barriers, and communication objectives
3. Message brief
4. Key content and tone
5. Media mix and other creative considerations

Tools that follow related to creative brief and the process of creating include:

- a graphic that shows the relationship between the strategy and the creative brief (page 7)
- a description of each of the five parts of a creative brief (page 8)
- an example of a completed creative brief using the proposed outline (pages 9-12)
- a worksheet used to review sample SBCC materials and learn from them by analyzing finalized materials (page 13)

The creative brief example that follows refers to the strategy example in Step 2 (Module 2, session 1, pages 5–9). The brief was designed to guide the development of a set of materials geared to the audience identified and with the same communication objective.

GRAPHIC: Relationship between the Strategy and Creative Brief



Overview of Creative Brief Template

This overview explains the five broad categories of the creative brief. The essence of a new material or activity is captured under these headings.

<p>1. Goal and Audience</p>	<ul style="list-style-type: none"> • Overall aim of the activity or material • Selected audience(s)
<p>2. Changes, Barriers, and Communication Objectives</p>	<ul style="list-style-type: none"> • Desired changes • Barriers • Communication objectives
<p>3. Message Brief*</p>	<ul style="list-style-type: none"> • Key promise • Support statement • Call to action • Lasting impression • Perception of someone involved in the change
<p>4. Key Content and Tone</p>	<ul style="list-style-type: none"> • Key content to communicate in this activity or material • Tone for this activity or material
<p>5. Media Mix and Other Considerations</p>	<ul style="list-style-type: none"> • How this material complements or is supported by other activities or materials in the mix • Other creative considerations • Timing and cost

*Within the broad category “Message Brief,” the *key promise* selects one single, subjective promise or benefit that the audience will experience by hearing, seeing, or reading the objectives the program has set. The *support statement* includes the reasons the key promise outweighs the key barriers and why what is promised or being promoted is beneficial. These often become the key messages. The *lasting impression* is what an audience should have, after hearing or seeing the message. And the *perception of someone involved in the change* describes how the audience perceives someone who is part of the change or who uses the product or service being promoted.

ETHIOPIA Example: Creative Brief for Client Self-Management Materials

This example of a creative brief builds on the example of the communication strategy of the Beye Kenu Le Hiwot (Everyday for Life) project to support communication on ART self-management in Step 2 (Module 2, session 1, pages 5–9).

Creative Brief for Client Self-Management Materials	
Overall Aim of the Communication: To support adherence and rollout of antiretroviral treatment (ART) in Ethiopia through improved client–provider communication and community support	
Selected Audiences	Men and women who are directly affected: those ages 30–50 already on ART in urban and rural areas
2. Communication Objectives	
Desired Changes	<ul style="list-style-type: none"> • Know how to manage ART—i.e., adherence; side-effect management; regular clinic visits; positive living, including positive prevention and disclosure to sexual partners, friends, and family • Feel confident and come prepared to ask providers for needed services and information • Practice positive living, adherence to ART, and seek treatment for opportunistic infections, understanding that this will improve their health
Obstacles/Barriers	<ul style="list-style-type: none"> • Lack of relevant and trusted information • Stigma directed at people who are openly HIV-positive • Poverty-related hurdles such as food insecurity • Service providers who do not have enough time for intense counseling and are not used to assertive clients • Lack of social support services
Communication Objective	By the end of the project, there will be an increase in the proportion of men and women ages 30–50 on ART who become self-managed clients and see the benefit of managing their life and their ART actively
3. Message Brief	
<p>The Key Promise</p> <p>One single, subjective promise or benefit that the audience will experience upon hearing, seeing, or reading the objectives</p>	If you become an engaged client (informed, proactive, assertive, and self-managed), you will have more control over your life with ART and AIDS.
<p>The Support Statement</p> <p>Includes the reasons the key promise outweighs the key</p>	Because engaged clients get better services.

Creative Brief for Client Self-Management Materials	
barriers and the reasons why what is promised or promoted is beneficial. These often become the key messages.	
Call to Action	For more information, call the AIDS Hotline at 759-38475.
<p>Lasting Impression</p> <p>Formulates the lasting impression that the audience should have after hearing or seeing the message.</p>	A self-sufficient and informed client lives with dignity.
<p>Perception of Someone Involved in the Change</p> <p>Describe how the audience perceives someone who is part of the change or uses the product or service being promoted.</p>	An engaged client is someone who takes charge of his or her own life.
4. Key Content and Tone	
Key Content	<ul style="list-style-type: none"> • Show up for your appointments (with your partner, if you have one). <ul style="list-style-type: none"> ○ Be punctual and come prepared. ○ Schedule and keep follow-up visits. • Monitor your own health. <ul style="list-style-type: none"> ○ Keep a diary to document how you take your medication, side effects, or (if you're female) your menstrual periods. ○ Monitor your weight and write down everything you eat for two days a month. • Ask questions if you don't understand something. <ul style="list-style-type: none"> ○ Ask the doctor what she or he finds when examining you and to explain all results from special tests. ○ Ask why you are being referred, how quickly you need to go, and how much it will cost. • Request quality care. <ul style="list-style-type: none"> ○ Request that confidentiality and informed consent guidelines be explained to you. ○ Insist on privacy if you feel that other people are listening. • Treat your doctor well. <ul style="list-style-type: none"> ○ Give him or her honesty and respect, and expect the same in return.

Creative Brief for Client Self-Management Materials	
	<ul style="list-style-type: none"> ○ Be open and tell your doctor exactly what you feel. ● Expect to discuss adherence. <ul style="list-style-type: none"> ○ Know what medicines you are taking, when and how to take them, and what not to take. ○ Come with your diary. Your doctor will notice you care for your health, which will encourage her or him to explain more. ● Respect yourself. <ul style="list-style-type: none"> ○ People will treat you with more respect if you do, and it will show. ○ Learn to see yourself as a person living with HIV, not as a victim or sufferer. You are a person, not a condition. ○ Trust your own instincts. Other people cannot know what is best for you without your input.
Tone or Appeal	Supportive, reassuring, realistic
5. Creative Considerations:	
Media Mix/Activities	<ul style="list-style-type: none"> ● Waiting room poster (for 300 clinics in and around Amhara region) ● Content integrated into existing adherence diary (about 20,000 prints) ● Addendum for hotline counseling curriculum and binder (one-off, counselors’ briefing needed) ● Center of PLHIV client diary radio show on engaged clients (collaboration with existing diary radio show) ● Slide video on client-provider interaction, applying all points (needs extra script and creative brief)
Openings and Creative Consideration, Cost and Timing	<ul style="list-style-type: none"> ● Opening: Targeted print-support materials distributed in provider settings and throughout PLHIV network for clients already enrolled in ART. ● Creative Considerations: Materials and activities developed from Amharic; English translation needed for donors, and text needs to comply with low-literacy guidelines. Images used will be realistic drawings instead of photos. This is preferred by PLHIV network because previous HIV-positive photography models were exposed to increased stigma.

WORKSHEET: Analyzing Examples of SBCC Materials

Directions: Review a sample communication material and consider the following questions:

- What do you see in the sample material?
- What would you guess is in the creative brief for this material?

Section of Creative Brief	Guiding Questions	Responses
1. Audience:	<ul style="list-style-type: none"> • Who is this material intended for? 	
2. Changes, Barriers, and Communication Objective(s)	<ul style="list-style-type: none"> • Desired Change: What change is this material asking for? • Barriers: Why is the change not happening? Can you see the barriers that this material addresses? • Communication Objective(s): What is the objective/aim of this material? 	
3. Message Brief	<ul style="list-style-type: none"> • Key Promise/Benefit: If the viewer does what, what will happen? What is the benefit? • Call to Action: What is the material asking a person to do? 	
4. Key Content and Tone	<ul style="list-style-type: none"> • What is the tone? • What key information is in this material? 	
5. Other Creative Considerations	<ul style="list-style-type: none"> • Are there any other creative considerations—such as literacy levels, graphics, and languages? 	

WORKSHEET: Creative Brief for Your Activity or Material

This template is for training purposes. You may amend or simplify it as needed, as long as main categories stay intact.

Category	Guidance on Completing the Categories	Your Creative Brief
Overall Aim of the Communication: What are you trying to achieve with this activity or material? <hr/>		
Selected Audiences	<ul style="list-style-type: none"> • <i>Primary:</i> People most affected by the problem • <i>Secondary:</i> People who directly influence the primary audience, either positively or negatively • <i>Tertiary:</i> People who indirectly influence the primary and secondary audience—e.g., by shaping social norms, influencing policy, or offering financial and logistical support (access) 	
2. Communication Objectives: Directly address barriers to change		
Desired Changes	What changes do you want the audience to make (e.g., what do you want them to know, feel confident about, discuss, learn skills for, or do after experiencing your communication product)?	
Obstacles/Barriers	Why are people not doing what they should be doing? Would knowledge alone lead to their change in behavior or is something else missing? Select a key barrier to adopting the desired change.	

Category	Guidance on Completing the Categories	Your Creative Brief
Communication Objective	<p>Addresses the key barrier to the desired change</p> <p>Example: After the next VCT day, there will be an increase in the number of _____ (audience) who _____ (know, feel, do, etc.).</p>	
<p>3. Message Brief: Formulated from an audience’s point of view to guide writers, designers, and producers in designing and developing messages</p>		
The Key Promise	<p>Provides a compelling, truthful, and relevant benefit that the audience anticipates receiving by taking the desired action</p> <p><i>Examples</i></p> <p>If you feel confident using condoms, you will be considered a good lover.</p> <p>If you brush your teeth, you will have fresh breath and a great smile. (Preventing cavities is usually a concern for public health people).</p>	
The Support Statement	<p>Convinces the audience they will actually experience the benefit; provides reasons why the key promise outweighs key barriers or alternative behaviors; often becomes the message</p> <p><i>Examples</i></p> <p>Because a good lover knows his equipment.</p> <p>Because fresh breath is attractive.</p>	
Call to Action	<p>Tells your audience what you want people to do or where to go to use the new product</p> <p><i>Example</i></p> <p>For more information, call the hotline at...</p>	

Category	Guidance on Completing the Categories	Your Creative Brief
Lasting Impression	<p>Focuses on what the audience will remember most after hearing or seeing the message and usually helps keep the message ideas on track</p> <p><i>Examples</i> Condoms make for a good lover. Brushing your teeth makes you feel pretty and fresh.</p>	
Perception of Someone Involved in the Change	<p>Describes what the audience thinks or believes about someone who is part of the change or who uses the product or service promoted.</p> <p><i>Examples</i> A good lover is smart and trustworthy because he cares about his partner and himself! A person with clean teeth is someone who takes care of him or herself.</p>	
<p>4. Key Content and Tone: Should come from the national communication strategy. If the strategy does not provide this detail, it is important to develop it here.</p>		
Key Content	<p>May be bullet points, grouped in the order they should appear in the material.</p> <p>Ask yourself: What is relevant to your audience in order to achieve the communication objective you formulated to bring about change?</p>	
Tone or Appeal	<p>Helps convey the key promise. Content can be presented in different ways. What feeling or personality should your communication have, based on your key promise (e.g., humorous, logical, emotional, twisting, contrasting, ridiculous, visual, surprising, positive, or comic, or a combination thereof)?</p>	

Category	Guidance on Completing the Categories	Your Creative Brief
<p>5. Creative Considerations: Describes how this activity or material relates to others you are creating and anything else you feel is important to keep in mind when creating, producing, or distributing this communication product</p>		
<p>Media Mix/Activities</p>	<ul style="list-style-type: none"> • Details on the campaign or series of activities to which this activity or material contributes 	
<p>Openings, Creative Consideration, Cost and Timing</p>	<ul style="list-style-type: none"> • <i>Openings:</i> What opportunities (times and places) exist for reaching the audiences (e.g., market day, World AIDS Day)? • <i>Creative considerations:</i> Is there anything else the creative people need to know? Will the material or activity be in more than one language? What style and illustration type is preferred? How many local languages are needed? What are the reading levels of your audiences? Is there anything particular regarding style, layout, or visuals? What logos need to be used? How is this material branded? (See tips in Session 5.) • <i>Cost and timing:</i> How much will the activities or materials cost, and when do they need to be ready? Do you have adequate funds to create everything? What could you cut, if necessary? 	

Module 3, Session 3: Effective Messages

So far, the creative brief contains raw material for messages and a draft of the key content. It identifies the key promise and support points, the call to action, the lasting impression, and perceptions of someone taking part in the change process. This is sometimes referred to as the message brief because it provides creative direction on specific messages for activities and materials. If programs do not have access to creative people who develop this content into compelling messages and slogans, this session offers guidelines and worksheets that can help practitioners to develop messages or judge the quality of those they review.

A message is a brief, value-based statement that captures a positive concept and is aimed at an audience. Effective message development need not be complicated, but it does require strategic thinking and nuanced insights about key populations. It's a matter of matching the intended audience's needs and motivations with the most compelling solution, which can outweigh (or at least address) the barriers the audience faces. Messages must be personally **appealing and discuss only one or two key points**. The information should be new, clear, accurate, complete, and culturally appropriate. Messages should include specific suggestions on actions people can take, and they should communicate key parts of an intervention. The messages that are most effective are not treated as “stand-alones.” Instead, they are incorporated into stories or multi-component SBCC programs whose materials address different audiences. Messages can be threads woven throughout materials and activities. As messages are drafted, it is important to keep tone or appeal in mind. The tips on message appeal below will not apply to every situation (National Cancer Institute 2008). Instead, practitioners need to use their judgment, know their audiences, and reflect on their communication objectives.

1. *Positive emotional appeals* tend to work well when presenting positive benefits of an action and when audience members are already in favor of an idea or practice. For people who are more indifferent toward a topic, messages should combine a benefit with major drawbacks of the action.
2. *Humorous appeals* work better for simple messages and have the ability to stand out. If humor is not appropriate for conveying the main message, the joke tends to be remembered, rather than the message. Humorous messages may become irritating if repeated too often.
3. *Threat or fear appeals* tend to be most effective with people who seek out risks or are coping with a situation, rather than those anxious about it. Exposure should be voluntary, such as by picking up a brochure. In general, however, the effectiveness of threat appeals is widely debated. (More information is in the theory corner below.)



Theory Corner on Messaging

Communicators often seek to develop messages to influence people's *behaviors or social norms*. Theory-based message design links theory and practice by explaining how psycho-social theories of change can be used to design effective messages. For example, **Social Cognitive** or **Social Learning Theory** suggests that audience members who can identify with a character— e.g., one in a TV or radio soap opera— are more likely to adopt behaviors that the character has *modeled* for them. Effective messaging that is audience-centered could be based on the **culture-centered approach**, which helps to clarify how the cultures, beliefs, barriers, assets, and needs of diverse audiences can be addressed. The table in the worksheet on page 18 shows how other messaging principles are based on SBCC theory.

Worksheet: Effective Messages and Guidelines for Effective Communication

This list, referred to as the Seven Cs of Communication, is a valuable reminder of what to keep in mind when developing effective materials (Piotrow, et al 1997). The *Additional Resources* packet of the *C-Modules* contains definitions of theoretical concepts, presented in *blue italics*.

The Seven Cs of Communication	Questions to Ask and Things to Remember	A Sample of Contributing SBCC Theories, Models, and Approaches
1. Command attention	<ul style="list-style-type: none"> Does the message stand out? Does your audience think it does? Remember to give thought to the following details: colors and fonts; images and graphics; sound effects; music; slogans; choosing innovative channel. 	<ul style="list-style-type: none"> Media theories (<i>framing</i>)
2. Clarify the message	<ul style="list-style-type: none"> Is the message simple and direct? Remember, less is more! Stay focused only on what the audience needs to know. 	<ul style="list-style-type: none"> Diffusion of Innovations (easy to implement)
3. Communicate a benefit	<ul style="list-style-type: none"> What will the audience get in return for taking action? A key benefit may not necessarily be a health benefit. Choosing an immediate benefit (instead of a long-term benefit) is typically more effective in bringing about immediate change. 	<ul style="list-style-type: none"> Health Belief Model (<i>perceived benefits</i>) Diffusion of Innovations (<i>observable benefits</i>)
4. Consistency counts	<ul style="list-style-type: none"> Activities and materials convey the same message and become mutually supportive in creating recall and change. “One sight, one sound” is a good motto. Pay attention to your use of logos, colors, words, sounds, themes, images, and models. 	<ul style="list-style-type: none"> Diffusion of Innovations (<i>repetition</i>)
5. Cater to the heart and the head	<ul style="list-style-type: none"> Is it better to appeal to the audience’s emotions, intellect, or both? Emotional appeals are often more convincing than facts. 	<ul style="list-style-type: none"> Social Cognitive/Social Learning (<i>modeling</i> and vicariously living through; <i>identification</i>)
6. Create trust	<ul style="list-style-type: none"> Does your information come from a credible source? Who does the target audience consider to be credible? Ask them. Is it still the male medical doctor, or has that changed? Is the source considered to be credible the same for men and women and for different age groups? Is there a celebrity who would impress your audience? 	<ul style="list-style-type: none"> Culture-centered approach (<i>relevance</i>); Social Learning (<i>modeling, identification</i>)
7. Call to action	<ul style="list-style-type: none"> What do you want the audience to do after seeing the communication? What action is realistic as a result of the communication? The call to action should focus on a concrete and realistic action and help achieve your objectives. 	<ul style="list-style-type: none"> Health Belief Model (<i>call to action, self-efficacy—recommended action must be perceived as possible</i>)

Consider and discuss this example of a radio spot that has the “bare bones” a message needs:

Element	Message Content
Message Key Promises	Using condoms takes the fear out of sex.
Message Support Statement	Because only condoms protect you from pregnancy and HIV and other STDs.
Call to Action	Make your love life easier—use a condom every time.
Link to Services	For more information call the AIDS Helpline at 0-800-0120322.
Umbrella Message	This is Pirate Radio; we care about you.



Theory Corner: Using Fear in Messaging

The question of using fear in messaging to change behaviors has prompted heated discussions. Based on the newest theory research on how fear works, the **Extended Parallel Process Model** states that people make decisions based on two considerations: 1) analyzing a threat or fear, then 2) deciding whether they have the ability to deal with the threat. (For example, people first analyze whether malaria is serious threat that can happen to them. They then ask themselves if malaria nets work as a response to the threat, whether they can use them every night (*self-efficacy*), and what barriers keep them from responding to the threat.

Once people have analyzed the situation, they act defensively by doing one of two things: 1) controlling the fear, e.g., by being in denial about it and not acting on it; or 2) controlling the danger and using preventive behaviors to reduce the fear. For the preventive action to take place, individuals must consider the preventive action to be effective and believe they are capable of performing the action (e.g., they consider bed nets to be effective in preventing malaria and believe they can use them effectively).

SBCC practitioners have a number of options that encourage audiences to control the danger (and not their fear of the changes) by taking preventive action (Witte and Allen 2000). For the malaria example, practitioners can increase the *perceived seriousness* of malaria; increase the audience’s *risk perception* of getting malaria (threat); increase their *knowledge* of effective solutions, such as malaria nets; *model response behaviors* (show them how to use a bed net); and/or show them how others have overcome barriers to using nets (response). Which option is chosen depends on the results of formative research and audience consultations.

CHECKLIST: Basic Principles of Message Development

As you draft messages, review this checklist developed by the Advocacy and Leadership Center (2010).

1. Keep it simple.

- Make it easy to grasp.
- Make it short and uncluttered.
- Define key terms that may sound like jargon (e.g., sustainable development).

Avoid message fatigue! Don't bombard an audience with too much message. More information can be found in the downloadable publication, *Why bad ads happen to good causes: and how to ensure they won't happen to yours* (Goodwin 2002).

2. Know your audience and involve them early on.

- Addresses audience's level of *knowledge*—Is there a startling fact that might cause the audience to rethink their position or move to action?
- Addresses their *values, norms, and beliefs*—Does the message address the values that are most important to the audience?
- Addresses their needs and priorities—What does your audience care deeply about or fear?

3. Invite the audience to “fill in the blanks” and reach conclusions on their own.

- Hold back from including every detail.
- Allow the audience to use their own thought processes to take ownership of the message.

4. Present a doable solution.

- Focus on local solutions, rather than the cause or causes of the problem.



Theory Corner: Human behaviors are complex and usually very hard to predict. Some behavioral theories and models are refined to predict certain behaviors (e.g., the **Health Belief Model**). Most theories and models have been tested on individuals in western countries, notably in the United States (Burke, Joseph, Pasick, and Barker 2009). Reactions in Africa to HIV-prevention messaging based on these theories and models are not always the same (King 1999). Although these theories have helped identify key beliefs and underlying intentions to change at the individual level, more research on how messaging works (**communication theory**) is needed to increase the ability to change underlying beliefs, rather than just identifying them (Fishbein and Capella 2006). Many tips in this module are derived from communication theory and practice.

Module 3, Session 4: Drafting Stories for Materials

One way people communicate with each other is through storytelling and narratives. Stories are used to explain the world—in literature, theatre, movies, radio serials, and the media. Social and political institutions and commercial advertisements use stories to inform or persuade people about things they need to know or do. Narratives can include good stories, gripping drama, oral history, personal experience, the experience of others, and fables or fairy tales. Narratives can be factual or fictional, told in the first, second, or third person. They can take different forms (e.g., conversations and dramas); they can be more or less interactive; and they can provide greater or lesser amounts of text versus pictures. Stories usually have a meaning. They offer learnings from the experience of the narrator or others, and these learnings are the message they promote.

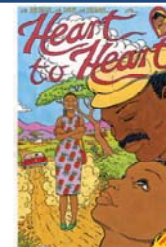
The following steps are needed to get to the first draft of a material or activity that incorporates a story:

1. Write the script or text, keeping literacy levels in mind.
2. Select images for a storyboard—a series of photos or illustrations that represent, scene-by-scene, what will appear on the screen or page. The words for each scene are written under each picture, as in the storyboard worksheet and example on page 22.

The following tips came from guidance on clear and simple print publications by the National Cancer Institute (2003).

- Limit the number of ideas per illustration. Each should communicate a single distinct situation or support a key event in the storyline.
- Limit the number of concepts per material. Too many messages may not be remembered.
- Make materials interactive whenever possible so that they stimulate dialogue within and with the audience.
- Leave plenty of empty space. This makes the material more pleasing to the eye, text easier to read, and illustrations easier to follow and understand.
- Arrange the story in the sequence that is most logical to the audience.
- Use appropriate colors and familiar images and symbols in illustrations that supplement text. The audience may be confused by images and drawings of things that do not resemble what they normally see, including enlargements and views of parts of things or people.
- Choose lettering that is clear and easy to read. Use a combination of uppercase and lowercase letters. Text entirely in uppercase is more difficult to read.

The Storyteller Group in South Africa developed *Heart to Heart*, a comic story with two endings. It presents the woman's perspective for readers who begin on page 1 and the male's perspective for readers who start at the back. Both stories meet in the middle and motivate readers to find a solution. The graphic story resulted from a collaboration with rural secondary school students, who used workshop performances to reenact and revise a story about lives similar to their own (Kruger and Shariff 2011).



WORKSHEET: Storyboard Outline

Directions: This worksheet will help you think through and sketch out the flow of a story for one of your communication products— perhaps your ideas for a television show or a print material. You can use photos or simple sketches to show what happens each step of the way. This storyboard can be reviewed or pretested so that you get input on your ideas before investing any more time or money. Begin by capturing the essence of the story in three pictures. When developing a storyboard for program materials, it is likely more than three boards will be needed.

Beginning

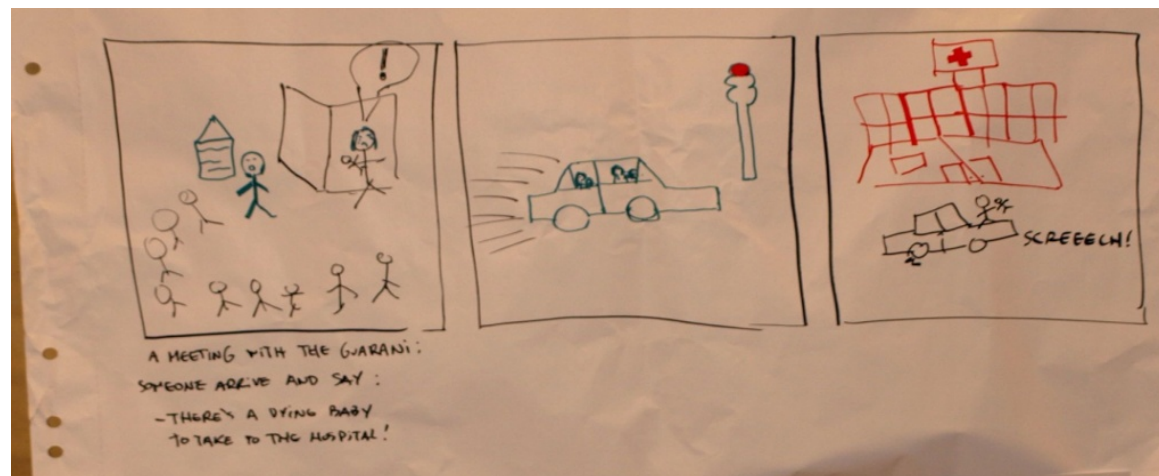
Climax

Resolution



Describe in a few words what happens under each picture.

Sample storyboard



CHECKLIST: Drafting Print Materials

Directions: As materials are drafted, review this checklist for clear and simple print materials developed by the National Cancer Institute (2003):

Organize copy

- Organize important points first to last.
- Organize information into chunks in a clear format.
- Sequence material chronologically or by topic.
- Conclude with a summary or action steps.

Cut back on copy

- Focus on communication objective(s) when in doubt.
- Minimize the number of words. Ask whether the reader need this statement or fact to understand, accept, and take the desired action.
- Pretest to make final decisions on words used.

Check reading levels

- Count the syllables. The longer the word, the more difficult it is to understand (For example, use “distinguish” instead of “differentiate.”)
- Cut back on longer sentences. They are harder to understand.
- Use active voice. Passive voice may be difficult to understand.
- Review the literacy level. Some people may try to impress their audience with their command of the language. Ask if this is necessary?
- Pretest. (More on this topic is coming up!)

Module 3, Session 5: Concept Testing, Stakeholder Reviews, and Pretesting

Ideally, and as much as possible, practitioners should *develop materials together with their audiences to understand how they make use of certain information and what motivates them to change.*

Three kinds of testing happen during the process of creating SBCC products:

1. Concept testing happens *before* time is invested in fully drafting materials.
2. A review by partners and gatekeepers occurs *after* materials have been drafted.
3. Pretests and field tests with audience members happen *after* drafts of materials are in hand.

Concept Testing versus Pretesting

- Timing: concept testing is done earlier in the process.
- Questions: concept-testing questions are different and more open on concepts and formats before finalizing them for pre-testing.

Concept testing concerns "big ideas" or creative concepts that capture the essence of what is to be communicated.¹ During concept testing, the main issues to be communicated are explored with members of intended audiences. Practitioners learn from them how they understand and speak about problems; the words and phrases they use and what is behind them; what moves, *motivates*, and interests them; and which creative ideas work for them. Before a material or activity is drafted, concept testing asks audience members what formats they prefer or what *information* they would like to see. After a material is drafted, concept testing explores which concept has the strongest appeal and potential for effect. At this point, concept testing also identifies confusing terms or concepts, language used by the intended audience, weaker concepts to be eliminated, and new concepts that should be developed. Draft concepts can be presented in drawings, mock-ups, skits that are acted out, and in other ways.

Pretesting and field testing helps to confirm whether the intended audience understood or liked the materials. In *pretesting*, a facilitator shows the draft materials to the intended audience and asks open-ended questions to learn if the story, message, or concept is well understood and acceptable. This process is important to the success of SBCC because elements such as illustrations, text, photographs, dialogue, sounds, music, graphics, and moving images can be misinterpreted. If audience members cannot understand the materials or do not like them, the message is lost. It is easier to revise materials then, before they are produced, rather than finding out that the materials are inappropriate after investing a large amount of time and resources. **Field testing** goes one step further than pretesting: it tests how a material works in the context in which it will be used. For example, a pretest for a job aid for reproductive health counselors gets their reactions to the new tool, while a field test would record how the tool works in their hands with real clients.

¹ For more on concept testing, see <http://www.orau.gov/cdcynergy/web/ba/Content/activeinformation/about.htm>

A review by stakeholders (partners and gatekeepers such as the Ministry of Health or the funder) is very important, as it can prevent costly mistakes in the content of materials and messages. Such a review can take place before pretesting to ensure statements coincide with existing policies. It can also take place after pretesting. What audience members said is shared, especially if gatekeepers do not agree with the contents of a material or activity. Stakeholders can also be informally involved in individual meetings prior to a review. This way, they are kept up to date on materials and not surprised when they come to the review.

Testing Guidelines

Ideally, materials are developed by collaborating with audiences as much as possible. This allows SBCC practitioners to understand how their audiences make meaning of the information that is to be communicated (Parker 2009). At a minimum, and depending on the budget, this calls for the following tests and reviews:

- a concept test to decide on the big ideas
- a stakeholder review to assure accuracy and acceptance by decision-makers
- repeated pretesting to assess the effectiveness of the material, which is further revised or refined until the audience understands, accepts, and is very interested in or motivated by it

Testing allows planners to avoid costly mistakes while building social support for the communication intervention. This applies not only among the intended audience, but to authorities responsible for approving use of resources. This is not a step to be overlooked or taken lightly.

Testing focuses on five areas of assessment:

- ***Comprehension:*** Is the content of the material clearly understood by the audience? Is the visual presentation clear?
- ***Attractiveness:*** Does the material capture the audience's attention in a positive way?
- ***Acceptance:*** Is the content and presentation accepted as relevant to the audience?
- ***Involvement:*** Does the audience identify with the material? Do they feel it speaks to them and their experiences?
- ***Relevance:*** Does the material make the audience think and talk to others about change? Does it induce them to find more information or services and seek solutions?
- ***Improvement:*** Is there anything that can be done to improve the materials?

Testing Tips

The following tips are taken from the publication on clear and simple print materials by the National Cancer Institute (2003).

How to Conduct Tests

- Before beginning, develop a testing design, including how many audience members are to be interviewed and in which geographic areas, or how many focus group discussions are to be held. Develop an outline of questions to ask and how information will be captured. Ensure a skilled moderator and a note-taker are used for each group.
- Individual interviews are recommended for low-literacy audiences. Focus group discussions are only recommended for people who are not likely to be influenced by other members of the group (e.g., women are often influenced by men, therefore keep groups homogeneous by gender). Very personal issues may not be openly discussed in a focus group.
- Assure participants their honest assessments are wanted. Make sure participants understand that they are not being tested; this is especially important for low-literacy audiences.
- Choose people who are culturally sensitive and have good social skills to recruit and interview pretest participants. Unless potential participants feel at ease with the interviewing staff, they may not give their real opinions.

How to Interpret Testing Results

- Testing participants are experts in what they understand and accept in a material, but not in material design. Not all suggestions should be followed; this requires professional judgment.
- Most of the time, simple revisions can fix problems uncovered. Consider starting over when the majority of responses reveal fundamental problems with the design or format.
- Gauge the importance of making changes by the number of times participants point out problems with materials. However, counting the number of people for or against a change is not recommended, since focus group discussions are not a quantitative method.
- Rather than rely on the testing reports only, it often helps to get involved in the testing design or in the test exercise itself to better understand what needs to change.

TIPS: Concept Testing

Concept testing will help save an SBCC program time and money because it identifies the material ideas, images, and messages that work best for intended audiences.

Concept testing is used to identify:

- which concept has the strongest appeal and potential for effect
- confusing terms or concepts
- language used by the intended audience
- weaker concepts that should be eliminated
- new concepts

In many countries, health materials require the approval of Ministry of Health (MOH) representatives and funders. This is the time to clarify where the MOH logo and funders' logos need to appear and where to get a high-resolution file of these logos to share (e.g., with the printer). For radio program or spots, there is a need to find out how to credit to these agencies and in which order.

Concepts can be presented in a number of ways. The key is to convey the major characteristics of the appeal, along with the action the SBCC program wants members of the intended audience to take and the benefit they will receive as a result. Focus groups or in-depth interviews are most appropriate for concept testing because they permit SBCC practitioners to discover how audience members think about an issue, how they react to different appeals or aspects of a message concept, and why they react that way.

During concept testing, a sentence or brief paragraph is often used to describe a concept to participants. They are often asked to rank a group of concepts from most to least compelling, explain their rankings, and discuss benefits and problems associated with each concept.

TIPS: Audience Pretests

- Make sure pretest respondents are representative of the audience to be reached and that these respondents have not been involved in the development of the message or material being tested. This means that pretests and concept tests should not be conducted in the same community.
- Decide whether group discussions or individual interviews are best.
- Take special care to “distance” the SBCC program and staff from what is being tested to avoid respondents being concerned about negative reactions giving offense.
- Show only one message or portion of the material at a time, so respondents can focus their attention. However, several drafts can be tested in several sessions on the same day.
- Try to set aside all expectations when listening to audience members or reviewing pretest findings. Hear what they are really saying and decide what it means for the final materials.
- Remember that pretest results are not an exact blueprint for revisions, especially if changes are requested by only a few audience members. The solutions are up to practitioners and the SBCC program.

TIPS: Stakeholder Reviews

- Involve reviewers at the concept development stage to avoid surprises. They can be given the creative brief and told when they can see drafts.
- Educate reviewers about the purpose of the material or activity, using the creative brief.
- Make sure that all simplified explanations are accurate.
- If the review occurs before the pretest, be careful not to make too many changes before intended audience can give their input.
- If the review occurs after the pretest, share its results and the audience's perspective before making any changes.
- Ask stakeholders to check the technical content of materials and alignment with national priorities.
- If reviewers suggest a change that is inappropriate, work with them, discussing all their concerns and working toward a solution.

EXAMPLE: Concept Testing Questions for Billboards for Youth in Ethiopia

This example and the next two were adapted from work by the AIDS Resource Center in Ethiopia under guidance of CCP. Billboard concepts promoted HIV testing for youth on VCT Day. They were laid out in the room face down for the first step, then face up for the rest of the concept test.

Step 1: Youth perceptions of their lives and key motivators—15 minutes

1. What do you like in your life?
2. What do you and people like you want for your lives?
3. How do you see the future?
4. What draws people like you to action?
5. What would make you want to go for HIV testing?
6. What did you always want to know about HIV testing?
7. What do you think is the greatest contribution that youth can make to the community?

Step 2: Reactions to pictures, words, and messages —20 minutes

1. What do you see in the picture? Can you describe it?
2. What is the main message(s) on the billboard?
3. Who do you think this billboard is meant for? Please describe the kind of people who would be most interested in this material.
4. What's your general reaction to this draft?
5. Is there anything you especially like about it?
6. Is there anything you especially dislike?
7. Is anything confusing? Are there any words, sentences, or ideas that you did not understand or would not use? Which ones? (If so, explain the meaning and then ask respondents to suggest other words that would convey the meaning.)
8. Is anything missing that you would like to see included?
9. What can be done to improve this material?

Step 3: Rating of the best concept: format, design, and layout—10 minutes

1. Which of the concepts do you find most attractive and/or appealing?
2. Which one do you think shows a situation closest to your life?
3. Which one is the easiest to understand?
4. Which one gets your attention the best?
5. Which one presents the **most believable message**? (Very important!!)
6. Which ones are appropriate for the culture?

EXAMPLE: Concept Test Guide for a First Draft of a Brochure for an ART Adherence Diary in Ethiopia**Preparation and Introduction**

- Make a flip chart page with the learning objectives of the material.
- Make a flip chart with the outline of the brochure (table of contents).
- Print enough copies of the material for participants to look at.

Welcome. My name is _____, and my colleague's name is _____. We are coming from [organization].

We are here today to ask for your help in developing an adherence diary for people to monitor on their own how they take antiretroviral medicine.

This brochure is our first draft. We need your help in telling us what type of information should be included in this diary and what format would make it easier to use. We would like you to be as honest and frank as possible so that the materials will be best for your community. We thank you in advance for your willingness to participate in the production of this material.

Questions for Participants (30 minutes) and Concluding Remarks

Please tell us what should go into an adherence diary on ART. What kind of information would you like to see? (List the suggested information on a flipchart.) *Probe: Is there anything else that should be covered in the diary? What are some ways to note adherence to ART and other issues around it?*

Now I'd like to show you a draft of our adherence diary and get your reactions. *(Pass out draft of the diary.)*

- What's your general reaction to this draft?
- Is there anything you especially like about it?
- Is there anything you especially dislike?
- Is anything confusing?
- Was anything missing that you would have liked to see included?
- Which parts would be most useful to you?
- What would you do with a diary like this?

We've come to the end of our discussion. Do you have any additional comments you would like to make on today's topics? On behalf of [organization], I want to thank you for your participation. Your opinions today will very valuable for the development of the adherence diary. We will now come back to the group and summarize what we came up with and explain how we will finalize this material with you.

EXAMPLE: Pretest Brief and Question Guide for a Series of Materials on ART Adherence in Ethiopia

Background

A number of ART materials are being developed in the Oromia region, some under great time pressure. A pretest exercise is planned with the intended audiences to gather their views on and suggestions for improvement for each of the materials.

Pretest Objective

To find out from male and female PLHIV on ART who represent the intended audiences:

- whether the language used in brochures is understandable and appropriate
- whether the contents are relevant, believable, convincing, and appealing
- whether they think the brochures will influence positive health changes in their communities
- what format and content for the planned ART adherence diary are considered to be appropriate and relevant

Materials for Pretest

- four mini-brochures
- ART adherence diary
- flipcharts
- markers

Issues to Probe

- **Comprehension:** Establish the extent to which the respondents understand the materials and find out whether anything is unclear, confusing, or hard to believe.
- **Attractiveness:** Find out whether the audience finds the materials attractive and relevant.
- **Acceptance:** Establish whether the materials are compatible with local culture or if they include offensive or unfamiliar language.
- **Involvement:** Find out whether the audience can identify with the materials.
- **Relevance:** Find out if the materials are considered relevant to the issues faced by the audiences and barriers to the desired behavior change.
- **Improvement:** Gather suggestions, if any, on how to improve the materials.

Proposed Pretest Methodology

Three focus group discussions will be conducted in Amharic (the local language) with audiences in urban and peri-urban areas of Addis Ababa. Separate male and female discussion groups will be conducted by research assistants of that gender.

Pre-test Audience and Mobilization

The target audience will be mobilized with the help of a hospital, a women's PLHIV association, and volunteers working with PLHIV. All members of the groups are literate. Although members of the women's PLHIV association are all women, the remaining audiences will be mixed in terms of

gender and age. The most relevant selection criterion is that all participants are on ART. Gender-specific perspectives will be collected from the all-female group.

Materials	Language	Audience	Date	Location
ART mini-books PLHIV note-book	Oromia	10 literate women on ART	xxx	PLHIV women’s association
		10 randomly selected men and women on ART	xxx	ART clinic
		10 randomly selected men and women on ART	xxx	A volunteer’s residence

Note: For the all women’s groups, the facilitator will be Ms. [name]. All other groups will be facilitated by [name].

Introduction

Welcome. My name is _____, and my colleague’s name is _____. We have come from [organization]. We are here today to ask your help in developing materials that are intended for your use and your community’s. These materials are not finished because we want to incorporate your opinion and thoughts into them first. We would like to ask you to be as honest and frank as possible so that the materials will be best for the community. We thank you in advance for your willingness to review these materials together with us.

Proposed Questions for Each Mini-Brochure—30 minutes

1. What do you see on the cover? Can you describe it to us?
2. What is the main message(s) in the brochure?
3. Is the brochure telling you to do something? If so, what is it?
4. Does the picture on the front match the words or messages inside? Why or why not?
5. Who do you think this brochure is meant for? Please describe the kind of people who would be most interested in this material.
6. Is anything unclear in the brochure? Are there any words, sentences, or ideas that you did not understand? Which ones? *[If so, explain the meaning and then ask respondents to suggest other words that would convey the meaning.]*
7. What do you like or dislike about this brochure? Why? *[If necessary, probe by asking specifically about the format, picture, colors, general layout]*
8. Is anything about the pictures or writing confusing, offensive, or might embarrass you or someone like you? What in particular? *[Ask for alternatives]*
9. Is there anything missing that you would like to see included?
10. What can be done to improve this material?
11. Do you have any other comments or questions for us?

Thank you for coming to work with us!

Module 3, Session 6: Finalizing Designs and Getting Ready for Production

Once materials are reviewed, pretested, and revised, it is time for final approval by national institutions and funders—then on to production. This often takes more time than expected, whether printing materials, recording radio spots, or crafting stop-and-go street theater with a facilitated discussion.

Print Materials

To get print material ready for production, practitioners need to make sure that the creative files have been saved in a compatible computer format. There may be a need to sit with the printer and decide on the preferred quality of paper as well as the colors. Order a color proof and approve it before printing. The printer goes into a lengthy process of making the page breaks for your materials, which is then followed by color mixing and printing. Often it is a good idea to have someone monitor the entire print process to make sure that this last step results in quality materials. Some common pitfalls when printing include the color being not well mixed or that it runs thin over time. These are things that can be corrected during the process if properly monitored, but they can be costly to fix after the fact.

Radio Spot Recording

After pretesting and revising radio spots, the final version needs to be signed off. Discussions with the producer may address preferred types of voices, music, and sound effects. The spots may need to be fully produced and copied on CDs or digitally. They need to be distributed to the intended radio stations on time. A broadcasting plan can be developed to either run the spot through an advertising agency or to the radio stations directly.

For more information on developing and adapting materials and activities for audiences with lower literacy skills, please refer to *C-Change's Communication Bulletins* (or *C-Bulletins* for short), available on the C-Change website and C-Hub. *C-Bulletins* respond to gaps around material development and adaptation for audiences who have difficulty reading, and were inspired by issues experienced in developing and adapting materials for this audience. Each bulletin offers practical, how-to assistance, real-life examples, and experience from the field, along with a list of additional resources with more information.

CHECKLIST: Quality Messages and Materials

Directions: This checklist can help practitioners gauge whether audiences will understand, accept, and respond to proposed messages and materials (Kols 2007; National Cancer Institute 2001; Population Communication Services 2003; Younger et al. 2001). A stakeholder review and pretesting with audiences will provide answers to many of the questions in the checklist.

Are messages accurate?

- Experts reviewed program messages to ensure they are scientifically accurate.

Are messages and materials consistent?

- All messages in all activities and materials reinforce each other and follow the strategy outline.
- There is a single graphic identity. Print materials use the same or compatible colors, types of illustrations, and typefaces. All materials include the program's logo or theme, if applicable.

Are messages clear?

- Messages are simple and contain as few scientific and technical terms as possible.
- Messages state explicitly the action that audiences should take.
- Visual aids such as photographs reinforce messages to help the audience understand and remember the messages.

Are messages and materials relevant to the audience?

- Messages state benefits of the recommended behavior that the audience will value. For example, benefits are psychological ("you will feel more in control"); altruistic ("spacing pregnancies is healthier for your wife and children"); economic ("have just a few children, and you can educate them all"); and social ("condom users are cool").
- Presentation style of messages is appropriate to the audience's preferences—for example, a rational versus emotional approach or a serious versus a light tone.
- Messages keep in mind regional differences, which range from the language and dress of people portrayed in materials to the organization of healthcare delivery.

Are communication channels credible?

- The source of information is credible with the audience—for example, physicians or opinion leaders.
- Celebrity spokespeople are carefully selected. They are directly associated with the message and practice the desired health habit—for example, an athlete promotes exercise.

Are messages and materials appealing?

- Messages stand out and draw the audience's attention.
- Activities and materials are of high quality.

Are messages and materials sensitive to gender differences?

- Messages do not reinforce inequitable gender roles or stereotypes.
- Messages and materials include positive role models.
- Messages, materials, and activities are appropriate for the needs and circumstances of both women and men. In particular, they consider differences in workload, access to information and services, and mobility.

EXAMPLE: Draft Production Timeline

Timeline for Creating, Drafting, Testing, and Revising Print and Radio Materials		
Steps	Sample Number of Days Needed	Your Draft Timeline
Creative brief	3 days (including review)	
Draft concept development	7 days (audience participation)	
Concept testing	2 days (audience participation)	
Text drafting	5 days	
Visual/sound drafting	4 days	
Stakeholder review	7 days	
Pretesting	7 days	
Final revisions	3 days	
Approvals	7 days	
Competitive bidding process	5 days	
Discussions with producer	2 days	
Check of print proofs	1 day	
Monitoring of production	2 days (Printers may request a 2-week period to complete their work.)	
Development of Distribution/broadcasting plan	1 day	
Monitoring distribution	throughout activity	
Total	61 days or 2 months	

Additional Readings

These references provide additional information for SBCC practitioners. The entire SBCC curriculum, references cited below, and additional resources are available at <http://www.c-changeprogram.org/our-approach/capacity-strengthening/sbcc-modules>. For more resources and opportunities to strengthen capacity in SBCC, visit C-Change's Capacity Strengthening Online Resource Center at <http://www.comminit.com/c-change-orc>. Graphics in the *C-Modules* can be accessed online, expanded, and shown to participants on a large poster board or through a PowerPoint presentation.

Background Reading

Topic	Item
SBCC	<i>Making Health Communication Programs Work</i> . This guide offers a practical overview on the health communication process and delves into four stages: planning and strategy development; developing and pretesting concepts, messages, and materials; implementing the program; and assessing effectiveness and making refinements.
	<i>Tools for Behavior Change Communication</i> . This publication is a companion piece to <i>Communication for Better Health</i> , Series J, No. 56. It has a series of tools to assist with planning and developing a BCC component in family planning programs.
	<i>Communication for Better Health, Series J, No. 56</i> . This publication discusses how managers of family planning programs can build effective BCC programs.
Advocacy and/or Social Mobilization	<i>Networking for Policy Change: An Advocacy Training Manual</i> . This manual was prepared to assist NGOs and other organizations that are considering work in advocacy to develop effective advocacy skills, especially in family planning and reproductive health.
Gender	<i>Mainstreaming Gender in the Response to AIDS in Southern Africa: A Guide for the Integration of Gender Issues into the Work of AIDS Service Organizations</i> . This guide provides tools and information for integrating gender concerns when planning, implementing, and evaluating HIV and AIDS programs.
Research Skills/Tools	<i>How to Conduct Effective Pretests</i> . The goal of this handbook is to assist field-level planners and implementers in designing and conducting simple and effective pretests of BCC materials for HIV prevention.

Existing Curricula/Training Materials

Clear & Simple: Developing Effective Print Materials for Low-Literate Readers. This publication provides tools and guidance to develop print materials for low-literacy readers. It provides step-by-step guidance for concept development, materials development, and pretesting.

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