

PRINCIPLES | The *Saturation+* approach to maximise behavioural impacts

DMI does not have a standard, one-size-fits-all method for designing and implementing mass media campaigns. We do, however, suggest that media campaigns are designed and implemented on the basis of our proven *Saturation+* methodology for achieving impact. This has three elements: saturation, science and stories.

Saturation

Broadcast spots 8-12 times per day (radio), or 3 times (TV), and daily longer formats

Intensity is key to any commercial advertising strategy, but it has been an underrated element of socially focused campaigning. There is a strong correlation between the frequency and duration of broadcast of messages and their impact (as demonstrated by the results of our randomised controlled trial in Burkina Faso). Producing enough messages to enable a high-intensity broadcasting schedule is challenging. We believe that, if the aim is to change behaviours and improve people's lives, news and documentary formats are not very useful. These formats stress what is new and interesting, and are not based on repetition. Instead we place particular emphasis on two radio and TV formats: short advertising spots (based on drama, comedy or testimonial), which put across a basic message repeatedly, and longer dramas, which are useful for providing role models, demonstrating life-skills or allowing interactivity, but can still be produced cheaply and quickly enough to be broadcast every day, in many languages. Call-in shows can be repeated at a different time slot, and an advert can also rebroadcast highlights and key messages from the last week's show.

Broadcast in languages which at least 75% of the target population can understand well

In some countries, it is possible to reach the majority of the population through one or two languages. However, in many countries (especially in Sub-Saharan Africa), tens if not hundreds of languages are spoken. It is not practical or affordable to broadcast in every dialect, but producing and broadcasting content in the most popular 5, 10 or 15 languages will have a much greater impact than broadcasting in the 'lingua franca' alone, especially when that language is only poorly understood by much of the population.

Broadcast on stations viewed or heard at least weekly by at least 75% of the target population

Intensity of broadcasting needs to be matched by scale. This can be achieved by working with the radio or TV networks with the greatest numbers of listeners or viewers among the target audience. Audiences in rural areas may listen to community radio stations that broadcast in local languages in preference to national networks, even if the signal of the national networks extends to those areas. A detailed economic and audience analysis will suggest the broadcasting strategy that generates the biggest return on investment, depending on the campaign's objective and target audience. Reliable nationwide data on audience share by station is often unavailable, so detailed research and modelling is needed to provide the best strategy for maximising audience reach.

Science

Use mathematical modelling to estimate the impact of each message

For most target behaviours, there is some evidence of the extent to which they have been changed by mass media campaigns. By analysing this data, and combining it with data specific to the campaign that we are planning (country, audience reached, campaign intensity and so on), we can model the expected impact of the campaign on our target behaviours. In some cases, these behaviour change impacts can be converted into estimated health or social impacts. For example, we can use the Lived Saved Tool to estimate the expected number of lives that will be saved by media campaigns that have modelled impacts on a range of child survival behaviours. We can then estimate the cost-effectiveness of our campaigns, often in terms of cost per disability-adjusted life year (DALY).

Allocate airtime to each message based primarily on predicted impact

Wherever possible we message on multiple issues and behaviours, because the economies of scale make it much more cost-effective than to set up and run a media campaign that is only focused on a vertical issue. One approach is generally to cover each behaviour for two weeks at a time, repeating key messages at certain points. The duration, frequency and relative weight attached to each message will vary depending on the expected behaviour change and health/social impact of each (for example, if messaging on malaria treatment was estimated to save twice as many children's lives as messaging on handwashing, we would 'weight' the airtime given to each message in the same ratio). We also take into account the availability and quality of linked services and supplies, and seasonal or other time-related factors, such as periods of peak malaria transmission.

Measure and attribute impact using robust evaluations

We need to be able to measure the degree of behaviour change robustly, and to attribute those changes to our campaign rather than to any other initiatives. The ideal evaluation design is a randomised controlled trial, but this is not feasible or affordable in most cases. We have therefore developed a set of techniques for measuring and attributing the impacts of our campaigns using quasi-experimental evaluation designs. We use surveys to measure trends in knowledge, attitudes and practice, but wherever possible we triangulate survey data with external data sources, ideally clinic-level data, to minimise the risk of 'reporting bias' and other inaccuracies in survey responses. To enable us to attribute impact, we undertake regular surveys to allow us to conduct time-series analysis of impact; we also compare outcomes between intervention and control areas, and analyse dose-response relationships between behaviour change and target groups with low, medium and high exposure to the campaign.

Stories

Integrate formative research findings into the creative process

We cannot change behaviours if we do not understand the values, motivations and concerns of our target audience. We send teams of researchers to conduct detailed formative research, running focus groups with members of our target audience. These groups help us to identify barriers to behaviour change, and 'enablers' that can be used to motivate people to change behaviours. The formative research findings are condensed into a concise 'message brief' for our scriptwriters.

Ensure emotional climax of dramas reflects key barriers to behaviour change

Behaviour change campaigns in developing countries should be simple, funny, and engaging, so that they convince people to change their behaviours, rather than simply providing information. Short, realistic dramas are the best format for changing behaviours: short enough that rural audiences can find the time to listen regularly (often while they work); realistic because people prefer stories that are rooted in their everyday lives, performed by local actors; and dramas, because the human brain is hardwired to respond to emotion better than it responds to intellectual reflection, and dramas play on that emotion, influencing our choices and behaviours. The most important, but often most neglected, element is to recruit a team with the necessary talent, motivation, and organisational, intellectual and creative abilities, who understand the values and aspirations of the target audience.

Test all materials before and after broadcast to check audience reaction, message clarity, impact

Our researchers pre-test all of our materials with focus groups who are representative of our target audience, to judge clarity and appeal. Any materials that do not resonate with our audience are not used. After broadcast, we carry out audience feedback research, to ask whether and why people who heard our messages have changed their behaviours (or not). This gives us a more nuanced understanding of the impact of our campaigns than our quantitative impact evaluations, helping us to continuously improve the quality and impact of our campaigns.

DESIGN | Channel, partner and format selection

Achieving saturation requires an understanding of who your target audience are, how best to reach them, which partners are best placed to help you to reach them, and which formats will allow you to reach them on a regular basis.

Analyse target audience media habits and preferences to identify the best channels (radio/TV)

When developing a broadcast strategy, the first thing to do is to identify your target audience. Where do they live? Are they male or female? How old are they? How much money do they have?

The next step is to find data. It can be hard to get reliable audience data and it will never be perfect, but it is very important. You need audience survey results that give you information about your target audience. What is their preferred media (radio/television)? Which channels do they listen to? When do they consume media? What languages do they prefer to listen to? What type of programmes do they listen to?

These data are usually gathered by market research and advertising agencies, but it is sometimes easier to conduct bespoke media surveys among the target audience, especially if the target audience is mainly rural, since commercial organisations in many countries have better data on urban audiences than rural audiences.

Select media networks that reach the largest possible proportion of the target audience

A successful campaign needs to reach the maximum number of people in its target audience. So find out which TV or radio network is the most popular amongst the target audience. Sometimes, you will need to work with many broadcast partners to reach the different segments of your target audience.

- Audiences in rural areas may listen to community radio stations that broadcast in local languages in preference to national networks, even if the signal of the national networks extends to those areas (e.g. Burkina Faso).
- Some national broadcasters broadcast in multiple languages from the capital city and so it is possible to reach the majority of the population working primarily with one broadcast partner (e.g. Mozambique).

Sourcing reliable audience data is important and if this data is not available, it will be necessary to carry out audience surveys or do some modelling. This research will enable you to quantify how many people you can reach working with each of the different broadcasters.

By comparing the costs of partnering with a radio or TV network with the size of the target audience that that network would reach, it is possible to develop a broadcasting strategy that generates the biggest return on investment. For example, you might be able to reach 80% of the target population by broadcasting with 3 broadcasters, but in order to reach an additional 10% of the population, you would have to broadcast on 5 additional channels at a significant extra cost. In order to remain cost effective and maximise your return on investment, it might be sensible to work with just 3 broadcasters and reach 80% of the target population rather than 90%.

The same principle applies when deciding how many languages to broadcast in. If you can reach 75% of your target audience by broadcasting in 5 languages, but would need to broadcast in 20 languages to reach an additional 10% of your target audience, then it would be more cost-effective to broadcast in just 5 languages.

Sometimes, mass media campaigns may want to target particular segments of a population. Implementing a radio campaign involving spots in one language and just one radio station that would reach 70% of the population might be relatively inexpensive. As soon as you start broadcasting from many different stations in lots of different languages, costs can increase significantly. If you wanted to reach the whole population from an equity viewpoint, doing more than one language might be justified. Also, particular populations may have more severe problems (e.g. poorer indicators) and it is on this basis that you could justify a more expensive project.

Devise radio and TV formats that can be produced quickly enough to enable frequent broadcasts

We have three favourite radio and TV formats:

- Short advertising spots (based on drama, comedy or testimonial), which put across a basic message in a short space of time (60 seconds) and can be repeated frequently. Short radio spots can also be translated and recorded in multiple languages. These spots are relatively cheap to make and are very effective in delivering a wide range of messages. Repetition of the messages is vital, so new spots can be produced efficiently to ensure that the programming remains fresh and engaging.
- Longer dramas, which are useful for providing role models, demonstrating life-skills or allowing interactivity. These must use a format that can be produced cheaply and quickly enough to be broadcast every day, in many languages. The use of longer dramas depends on whether it is possible to secure a daily prime time slot on each of your partner radio stations. In our Burkina Faso campaign, we were able to secure this airtime by providing the radio stations with production and technical support, and were therefore able to broadcast longer dramas as well as spots.
- Call-in radio shows ('ask the expert'), which enable local community members to call in with a question on a set topic to be answered by experts. This enables a live discussion to take place. As well as live phone calls, questions can be sent in by text message or through third parties (e.g. extension workers). Although the exact questions asked cannot be predicted, key messages can be prepared in advance to guide and inform the answers given by the expert.

Producing drama for television and radio can be expensive, particularly when you are broadcasting in multiple languages. In most countries, you will need to broadcast in more than one language to reach your target audience. And producing a fully scripted soap opera in multiple languages is very expensive!

In order to produce high quality drama both cheaply and efficiently, we have developed an approach that uses tightly written story briefs, trained actors, and improvisation. The result is on-air entertainment that both engages and informs the audience, and that can be produced in a cost-effective way.

We don't think that news and documentary formats are good tools for changing behaviours. These formats are expensive to produce and - most importantly - do not lend themselves to repetition. News is - by definition - what's new, and documentaries can only be repeated once or twice. It would therefore be very difficult to ensure that the target audience has enough repeated exposure to a particular message when using these formats.

CONTENT | Creating materials that are effective at changing behaviours

Stories have resonated with human beings for thousands of years. We are drawn to drama in ways in which we are not drawn to data or facts. Stories allow us to identify emotionally with characters, and emotions – such as fear, disgust, and status – are powerful determinants of behaviour. But how do stories work? And how are good stories developed? Creativity is often the ‘black box’ in theoretical discussions: it is much easier to talk about intensity or coverage than the creative quality of a campaign. But while creativity remains difficult to measure, it is possible to use systems to understand and then enhance the creative process.

Recruit talented local scriptwriters via active search

We believe that the cornerstone to a successful media campaign is an excellent creative team of local scriptwriters who understand the local language and culture.

For example, in order to ensure that our team of scriptwriters included the best creative minds in Burkina Faso, we implemented a system of grassroots recruitment, leafleting university campuses, meeting places and bars, inside and outside the capital. We invited interested people to public meetings and challenged them to write a script. We received over 600 scripts, interviewed 80 people and hired 13 people (from a diverse range of previous employment, ranging from teachers to a security guard) as scriptwriters. We continue to invest in this team of scriptwriters. We conduct creative training workshops for all staff. The scriptwriters also accompany our qualitative research team on their trips and assist with the field research. This enables the staff to develop additional research skills and also to gain valuable insight about their audience. This direct interaction with their audience helps the scriptwriters to ensure that each and every one of their scripts is written with their target audience in mind.

Establish an editorial control process that ensures quality while allowing space for creativity

How can you ensure that the scripts are imaginative and entertaining, but also contain the accurate message and will bring about effective behaviour change?

The scripts need to fulfil three criteria:

- Be creative, imaginative, entertaining and dramatically sound
- Promote an accurate message
- Catalyse behaviour change

It is best to provide training for scriptwriters and give them creative tools that help them to write excellent scripts. The scriptwriters can refer to a one-page message brief (described below) to ensure that the scripts accurately capture the message. The scriptwriters should then be familiar with the results of pre-testing of their previous spots (for example if audiences didn’t like the use of local spirits or genies, they aren’t used again).

There should be a robust editorial process involving the senior creative team (depending on the size of the project, this could include the head of the scriptwriting team, the head of the research team and the Creative Director). As a team, the scriptwriters should write 20-50% more scripts than needed, so only the best scripts can be selected for production.

During the editorial process, the senior creative team should select the best scripts, check that the message is accurate and in line with the message brief, and verify that the promoted mode of behaviour change is informed by behaviour change principles. They should then ensure that the scripts incorporate lessons learned from the pre-testing of previous spots, and suggest improvements and changes to the scripts. The best scripts should be edited, pre-tested with audiences and refined based on audience feedback. The final scripts should be rehearsed, performed, recorded and produced into radio spots.

Ensure the creative team has read the one-page message brief

It is essential that the scriptwriters read the one-page message briefs and feedback summaries, and that these documents form the foundation for the scriptwriters' work.

(For call-in radio shows, both the call handlers and the expert(s) handling live questions should also have read the one-page message brief, to maximize the opportunities for incorporating key messages and to give a consistent tone to the programme.)

Create content that attracts audiences and changes behaviours

There are two key challenges to creating an effective behaviour change media campaign: attracting a large audience, and changing the behaviours of that audience. Broadcasting information alone will not address either of these challenges, but broadcasting drama that evokes an emotional response from its audience can overcome them.

The English writer, Arnold Bennett expressed this more poetically: *"There can be no knowledge without emotion. We may be aware of a truth, yet until we have felt its force, it is not ours. To the cognition of the brain must be added the experience of the soul."*

We therefore believe that the most effective way to change behaviours is through short, realistic dramas and audience interaction:

SHORT. This means between one and 20 minutes. Longer than that, and our rural audiences (who often listen to radio while at work) cannot, or will not, listen. Our stories are emotionally strong, but brief.

REALISTIC. Our research shows that our target audience prefer stories that are rooted in their everyday lives. We use talented amateur or professional actors, and we provide basic scripts that allow for improvisation and for adaptation to the local context. People identify more easily with characters that they believe in, and are more likely to change their behaviours as a result. Often, our stories are so realistic that people think they are true, and ask us for news of the characters. Our interactive programmes cover every day personal issues. We also encourage listeners to call in to discuss what they have heard.

DRAMAS. The human brain is hardwired to respond to emotion better than it responds to intellectual reflection. Drama plays on that emotion, influencing our choices and behaviours. We are much more likely to start wearing motorbike helmets after reading a story about a young woman killed on a motorbike on the day of her wedding than after hearing about a report citing thousands of motorbike accidents every year.

Embed messages at the moment of greatest emotional drama

Virtually every Hollywood film conforms to a 3-Act structure: Act I (in which characters are given goals), Act II (in which obstacles are thrown in front of the characters), and Act III (in which the characters either change their goals or overcome the obstacles). This structure mimics life itself, and it also mimics the process of behaviour change.

The emotional climax of most stories is at the end of Act II, the moment of decision for the main character when she or he must choose between competing emotions. Formative research, when conducted with this in mind, can therefore go further than simply identifying obstacles to behaviour change (e.g. cost, inconvenience etc). It can identify the most important emotion (e.g. guilt, for example) that prevents people complying, and the most important emotion (love, for example) that motivates people to comply. The conflict between those two emotions can then be made the centrepiece of a story's dramatic climax at the end of Act II.

For call-in shows, emotional drama is also important. Personal stories, humour and familiar cultural references help to illustrate key issues, and increase the likelihood that listeners will identify with and react positively to the points being made during the show.

QUALITATIVE RESEARCH | Informing and evaluating media campaigns

Qualitative research is vital when trying to understand the target audience and the barriers to behaviour change. It is also essential for pre-testing content with the target audience and for getting feedback on content post-broadcast.

Carry out formative research to understand your target audience and barriers to change

You cannot change behaviours if you do not understand the values, motivations and concerns of your target audience. We therefore recommend sending teams of researchers to conduct detailed studies using focus groups and interviews, often in remote areas.

Formative research helps campaigners to understand the target audience, their current behaviours and the barriers to the desired behaviours. This research is used to inform the 'message brief' for the scriptwriters. Each brief is no more than one page long and contains four sections:

- The behaviour to promote
- The reason for promoting this behaviour
- Barriers to behaviour change (including what ideas exist and who the relevant decision-makers are)
- Contributing or enabling factors that can be used to support behaviour change

The message briefs should be used by the creative team to help them to write their scripts. If the documents are longer than one page, it makes it very difficult for the scriptwriters to capture the right message in their scripts.

Pre-test scripts with the target audience

We recommend that you pre-test draft spots with focus groups that are representative of the target audience. Pre-testing is important to ensure that the behaviour change message is clear and appeals to the target audience.

Carry out post-broadcast monitoring of audience perception, understanding and behaviours

We suggest that you carry out feedback research to find out whether and why people who have heard the messages have changed their behaviours (or not). During focus groups, you should ask participants whether their behaviours have changed, and if so, what motivated that change. The focus groups should also explore whether participants remember hearing any messages on the radio; if they can remember any of the story lines for the spots or modules; and if they can remember the behaviour that was being promoted.

Don't forget to embed this research in all your creative work. It is particularly important to learn lessons from the pre-testing and the feedback research, and to ensure that the information gathered is used to improve the creative outputs.

At DMI, we place great emphasis on integrating the research process with the creative process, and one of our scriptwriters participates in every research trip. Of course, this has cost implications, so it might not always be feasible for small-scale or low-budget projects.

QUANTITATIVE RESEARCH | Evaluating media campaigns

Measuring the impact of your media campaign on target behaviours, and ultimately on the target outcome(s), is not easy, and as a result it is often not done well. However, a thoughtful evaluation design, supported by a reasonable evaluation budget and strong execution, can help you to measure and attribute impact to your campaign robustly.

Consider the challenges in measuring the impact of media campaigns

The quality and size of the evidence base for the impact of mass media on 'social' behaviours has been limited by the quality of evaluation designs in many cases. Many campaigns have not been sufficiently well funded to run a robust impact evaluation, but there are also two structural limitations to the efficacy of evaluations of mass media campaigns.

Firstly, it is difficult to attribute impact to the campaign itself, rather than to other factors (such as other media campaigns, or other interventions that change behaviours such as community outreach campaigns, or supply-side interventions such as bednet distribution programmes). The main barrier is that the best way to attribute impact is through the use of 'controls', to enable a comparison between 'intervention' and 'control' zones, but many mass media campaigns reach too wide an area to permit the use of controls. Even when control zones are possible, it is rarely feasible to select them randomly (a randomised controlled trial is the 'gold standard' for demonstrating impact).

Secondly, many evaluations collect data on trends in behaviours by surveying members of their target audience and asking them about what they know and what they do ('knowledge, attitudes and practices' or 'KAP' surveys). These surveys are prone to various biases, in particular to 'reporting bias', whereby respondents give the surveyor the answer they think he or she wants to hear, rather than the truth. Ideally, evaluations should either observe people behaving in a particular way, or collect data from other sources (such as records of numbers of people attending clinics) to verify that a particular behaviour has taken place. However, this data is often unavailable or unreliable.

Decide how best to attribute impact to your media campaign

The ideal evaluation design to attribute impacts to your campaign rather than to any other initiatives is a randomised controlled trial, but this is not feasible or affordable in most cases. We have therefore developed a set of techniques for measuring and attributing the impacts of media campaigns using quasi-experimental evaluation designs, such as:

- Measure changes in knowledge, attitudes and behaviours by comparing baseline and endline cross-sectional surveys.
- Compare changes among groups with different levels of exposure to the media campaign (dose-response analysis).
- Carry out monthly or quarterly surveys of knowledge, attitudes and behaviours and investigate whether the campaign is changing behaviours over time (by looking at changes in behavioural trends using a time-series analysis).
- Compare changes in behaviours in the intervention areas with behaviour changes in non-randomised control zones (e.g. there might be 'natural' control zones where people are not able to listen or watch your campaign).

Decide how best to measure the impact of your media campaign

It is easiest to use household surveys to measure trends in knowledge, attitudes and practice, but wherever possible we recommend that you triangulate survey data with external data sources, to minimise the risk of 'reporting bias' and other inaccuracies in survey responses.

An alternative approach is to observe behaviours directly, if this can be done accurately, affordably and without compromising the reliability and representativeness of the data that is being collected.

DISTRIBUTION | Building and managing relationships with broadcasters

Distribution (getting your messages on air) is arguably the most important part of any media campaign, but it is the area that is most often badly managed, at great cost to the effectiveness of the campaign in changing behaviours.

Develop broadcast partnerships and procure airtime

There are two models for working with radio or television networks.

One is purely transactional: to pay for airtime. This is sometimes the only option. It is usually possible to secure discounted airtimes prices through bulk purchasing, working through the government or on humanitarian grounds. In some countries, airtime is relatively cheap. In other countries, it is prohibitively expensive and can dwarf the cost of the project. For example, in Brazil we managed to secure free airtime worth \$15M for a campaign with a budget of \$300k.

At DMI, we prefer a second model: to create partnerships with radio or television networks. The stations accept our technical and creative support in lieu of airtime. Whilst we contribute to production costs, our experience has shown that building a strong relationship with stations is a more effective method of ensuring that the spots are broadcast daily at the desired intensity.

This partnership brings real benefits to both parties. We work closely with broadcasters to ensure that they have tools they need to create great radio, captivate audiences and to stay on air. This can involve the provision of training for staff and volunteers; technical support to ensure that equipment is functioning; and building the capacity of the station.

Before deciding on your preferred approach, two initial steps are necessary: assessing the needs of your identified broadcast partners, and deciding on message frequency and timings.

Assess the needs of broadcast partners

There are some key questions to ask before negotiating partnerships with radio and television stations:

- Is the station self-sustainable? Does it have a reliable energy supply?
- How many weeks of the year is the station able to broadcast without ‘falling off air’?
- Is the transmitter fully operational?
- Does the station have a business strategy that relies on raising income by charging for airtime?
- Does the station need technical and operational support?
- Does the station have a large audience? Is this audience loyal?
- What is the broadcast reach of the station? Which geographical area has reception?
- Are the radio station staff paid or are they volunteers? Is staff turnover high?

Once you have this information, you can make some decisions about how you might develop your partnerships:

- Does the project include the capacity building of media partners as an objective?
- Does the budget allow for the capacity building of media partners? (If you want to broadcast spots only, then it might be cheaper to pay for airtime than brokering a partnership; if you want to broadcast longer format programmes, then a partnership might be more effective.)
- Does your budget allow you to keep the radio stations on air even if their energy provision fails?
- Does the budget include a contingency budget for power supply?
- It is important to budget for regular visits to the partner stations.

If you are planning to provide technical support for broadcast partners, bear in mind the following points:

- Ensure that the partner station has the basic kit that works and will keep the station on air. Do not get carried away with buying flashy equipment that no one will ever use or won't get fixed if broken.
- Technical problems can often result in the radio station falling off air. We have found that investment in technical expertise and technical training for radio station staff can help to prevent this.

Decide on message frequency and timings

All our evidence indicates that it is important to repeat development messages. Again and again. There are two major benefits of broadcasting at high frequency (many times per day):

- Some people will only be able to listen to the radio for a short period each day and so the possibility of them hearing the message will increase if the message is broadcast more frequently.
- The messages are more memorable if heard over and over again. This intense broadcasting is key to any commercial advertising strategy, but it has been an underrated element of development campaigns. DMI's research has demonstrated a strong correlation between the frequency of broadcast of messages and their impact on behaviours.

We recommend that radio adverts are repeated 5-10 times per day and television adverts are repeated 3 times per day in order to guarantee that the audience will be exposed to the message. We also recommend that radio or television dramas and long-format programmes should be broadcast daily rather than weekly. We think that this principle is the most important element of our *Saturation+* approach.

Many messages can be broadcast at any time of day regardless of the message. But some messages are more appropriate at a certain time of the day. For example, it might make sense to broadcast a message encouraging people to use insecticide treated bednets towards the end of the day, just before they put their children to bed.

Some messages are also dependent on the season. For example, it might be advisable to schedule additional messaging on malaria to coincide with the peak in malaria incidence. Alternatively, people might listen to the radio at different times depending on whether it is the rainy season or the dry season because during harvest time, they might be out in the field and unable to listen to the radio.

Develop a message calendar or broadcasting schedule

To develop the message calendar, you will need to:

- Identify the behaviours that you want to change
- Decide how frequently you want to vary your messages (every week, every two weeks, every month?), taking into account how this will affect campaign logistics (such as sharing materials with broadcast partners)
- Weight the messages according to their predicted impacts on your target behaviours (if this can be estimated)

Set up a mechanism for sharing materials with broadcast partners

Scripts, audio or videos need to be transported from HQ to the broadcasting partners. Sometimes this can be achieved using the internet (if there is reliable and good connectivity). Often, other methods will need to be employed. There are often informal postal systems involving the transport system that can be used to transport USB disks to broadcasting partners.

Identify local individuals who can monitor the broadcast of spots

We recommend that you monitor the broadcast of spots by hiring independent 'trackers': individuals who can listen to the radio station and track that each station broadcasts the spots as agreed. These can be people who are listening to the radio whilst sitting on a market stall all day, or doing something else that enables them to monitor broadcasts without getting interrupted or distracted.