

**Safer Travel at Night
communications
development**

09045

September 2009

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Research conducted by 2CV

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Introduction to the research

Background

- In March 2009, TfL commenced an exploratory piece of work with 2CV exploring the psychology of travelling home at night and looking at how to raise awareness amongst young women of the risks involved in using illegal minicabs at night via communications; an issue concerning the Safer Travel at Night (STaN) initiative.
- The first stage of exploratory research uncovered a number of core insights to be considered in comms:
 - The desire for a quick, easy, comfortable lift home after a night out often overrides a need for safety.
 - Confusion over what constitutes an 'illegal' cab as the legality of minicabs is undermined by the fact that even licensed minicabs can act illegally
 - Women therefore look for other 'trust indicators' such as an organised co-ordinator, TfL roundel or a friendly looking cab driver.
- Whilst some current STaN advertising has the propensity to shock at the time of viewing, in previous research it was found that the message can be forgotten when rationality is blurred and the desire to get home becomes pressing (especially if under the influence of alcohol).
- The second phase of this research is required to pre-test a number of potential communication routes that have been developed by TfL and M&C Saatchi

Campaign and communication objectives

Campaign objectives

- To keep the number of young women considering using an illegal cab at current levels (23%)
- To maintain Cabwise awareness and usage at current levels (54% and 120k/year)

Communication Objectives (KCOs)

- Amongst the target audience, to:
 - Effectively communicate the dangers of using illegal cabs (and what constitutes illegal cabs)
 - To raise the profile of the safer options, and
 - To raise the profile of the Cabwise text service

Communication research objectives

To explore response to the new campaign ideas in order to inform the selection and development of the campaigns

- To evaluate response to the creative ideas in terms of:
 - Overall response and engagement
 - Performance against two of the KCOs:
 - Dangers of illegal cabs
 - Raising profile of Cabwise.
 - Likelihood to encourage behavioural change
- To provide assistance in selection of the creative idea/route to be developed for the STaN campaign
- To provide specific guidance for development of the ideas

Additional research objectives

PHV Identifier Research objectives

- The research is also required to establish how well a selection of materials for display on / in mini-cabs will help deliver against the 2nd KCO, ie raise the profile of safer options:
 - The basic level of materials will consist of a plate to appear by the number plate and a licence disk panel for the front window
 - The most extreme option will include window stickers, front windscreen stickers and rear window stickers.
- The research should establish which of the options, if any, will deliver most information about the requirement for a minicab to be pre booked (by phone or at a minicab office) for it to be safe and legal.

Additional Research Objectives

- What level of information about the Cabwise service is most likely to encourage the target audience to a) put it in their phone, b) use it in the future
- Whether the inclusion of wording “*If you get an unbooked minicab off the street, it’s not legal and it’s not safe*” tells them something a) they didn’t know already b) that is helpful and will encourage behaviour change.

Sample

- 6 x 1 hr 45 min focus groups were conducted between 25th – 26th July 2009

Group	Age	SEG	Location of groups
1	17-19 (students, just about to start uni)	ABC1	Shepperton
2	17-19 (non-students)	C2DE	Croydon
3	20-25	ABC1	2CV*
4	20-25	C2DE	Shepperton
5	26-34	ABC1	Croydon
6	26-34	C2DE	2CV*

- All used 'illegal cabs' either regularly or occasionally (referenced as: *cabs (non black cab/taxis) which you can get without a prebooking/out on the street*)
- All travelled after 12am at night
- Our sample represented people who went out in a mix of the hotspot areas:
 - West End (defined as the area west of Charing Cross Road and south of, but including, Oxford Street plus the areas around Covent Garden, Strand and Haymarket), Kingston Town Centre, Shoreditch, Whitechapel, Clapham High Street, Camden Town, Croydon, Ealing, Angel/Upper Street, City of London
- Project team: Kat Jennings, Nitasha Kapoor, and Hannah Beech

Stimulus material

- 4 creative routes including a Cinema ad and print ad:



- Each Cinema route was represented by a series of storyboards and recorded script
- The print ideas included in research were revised following the first groups
- The research also evaluated 3 potential copy lines to describe Cabwise and an additional line of script to expand on legal versus illegal cabs
- The research also evaluated a number of PHV identifiers



Response to the communications

Broadly, all the ideas deliver to the KCOs

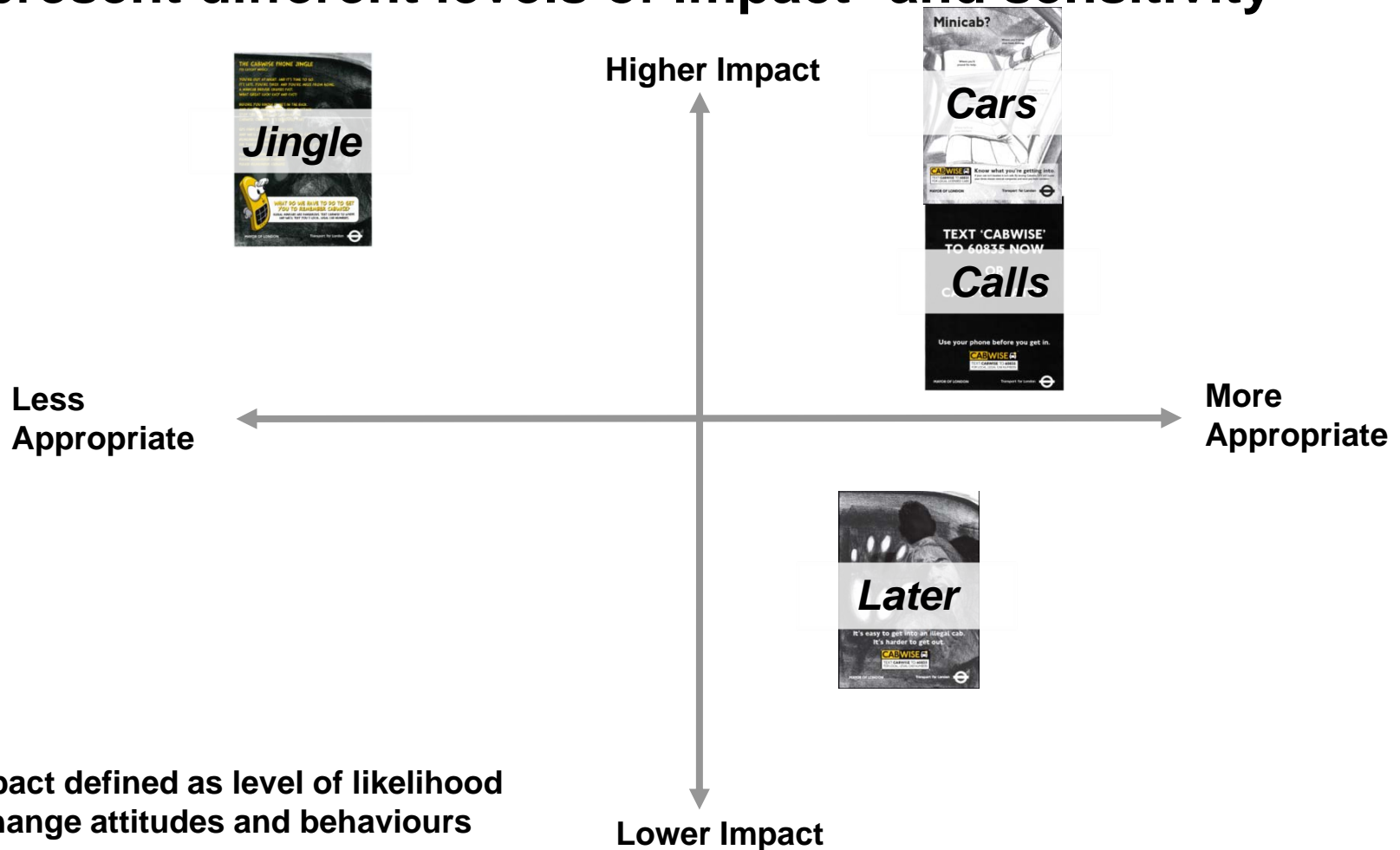
Communication Objectives:

- **Effectively communicate the dangers of using illegal cabs**
- **To raise the profile of the safer options, and**
- **To raise the profile of the Cabwise text service**

- The ideas evaluated in research were seen to both **raise awareness of the risks of using illegal mini-cabs** and raises **awareness of the Cabwise brand**
- The impact of the various ads varied somewhat, with some having higher cut-through and shock value than others
- With the sensitive nature of the subject matter (sexual assault and rape) there is a fine line between getting peoples attention by showing risk scenarios and potentially presenting rape/sexual assault in an inappropriate and insensitive way
 - Women are implicitly know when that line has been crossed and feel the need to speak up on behalf of victims of sexual assault

Which, in turn, encourage women to re-think their current behaviours to some degree

The campaigns are perceived by respondents to represent different levels of impact* and sensitivity



Elements working to achieve impact and deliver potential behaviour change in the cinema ads:

Shock Value

- Audience in a state of denial at present
- Respond best to seriously shocking scenarios
 - Hearing the distress of victims highly emotionally provocative
- Can act as a haunting memory at the point of getting into a cab

Limited visual representation of the victim

- Using audio but no visual representation of victim (Car / Calls) leaves space for the audience to project themselves into the ad and avoids easy opt out from the message
- This also reduces potential for assumptions to be made about the victim – (e.g. that she provoked it/ was some way to blame)

Presence of male perpetrator

- Using the voice / presence of the male abuser acts both as a threatening presence within the ad but also presents the 'criminal' and again works to avoid any potential blame of the victim

Everyday scenarios to relate to

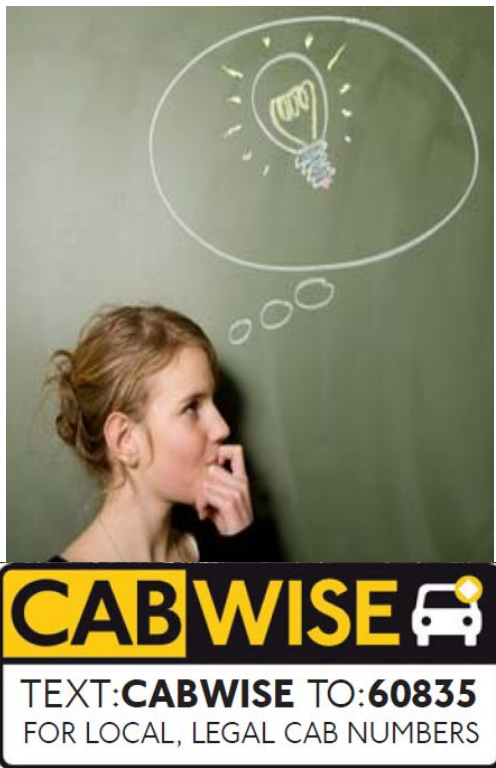
- Presenting everyday events that represent the real life decisions that women make getting home and challenging the security they see in these choices
- Particularly reassuring mnemonics they trust in such as friendly cab drivers and taking everyday cabs off the street

Careful balance to be struck between presentation of the potential reality and tactful handling of a sensitive issue

- The audience recognise that in order to change behaviour shocking storylines and evocative content may be required to deliver a call to action
- However, when dealing with such a sensitive topic women respond with caution to anything they perceive to cross the line
 - Even if they have not been sexually assaulted themselves, they are wary of anything they feel could potentially upset victims
 - This is particularly true of Jingle
- The Cinema ads, where no victim is presented provide a way of avoiding this issue to some degree as the audience do not feel that the ad is making so many assumptions about the experience of being raped

Certain devices (such as the absence of victim and the presence of male perpetrator in the ad) work well to present the topic more sensitively

The challenge of delivering an effective Call To Action (CTA)



- One of key the challenges faced by the comms is converting awareness of Cabwise and the emotional shock of the ad to action. For the CTA to work the ad needs to deliver three elements
 1. Explain the Cabwise service
 - *Step by step description of how the service works*
 2. Ensure recall of the Cabwise service and number
 - *In order for women to use the service the number needs to be memorable or stored in their mobile*
 3. Provide a motivating reason to use
 - *A reason to fight the instinct to get home quickly and prioritise getting home safely*

The call to action in all the ads can be optimised to deliver greater impact

Print ads are required to work on a slightly different level



- With the absence of story-line that Cinema facilitates, elements required for an effective print ad are:
 - **Visual impact / attention grabbing** – the ad needs to capture attention and tell the story of a sexual attack – either through words or the image of someone being attacked
 - **Emotional shock** – the ad still needs to deliver a call to action and be quite harrowing for the viewer
 - **Call to action** – even in the print the ad needs to clearly explain the Cabwise service to prompt a consideration of using this service

Linkages to the Cinema may work most strongly through copylines

Summary Cinema ads

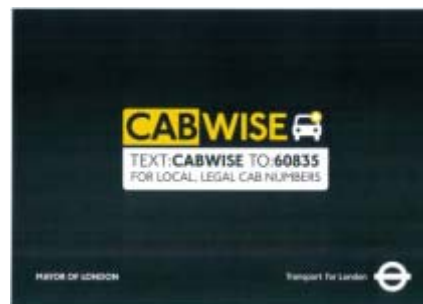
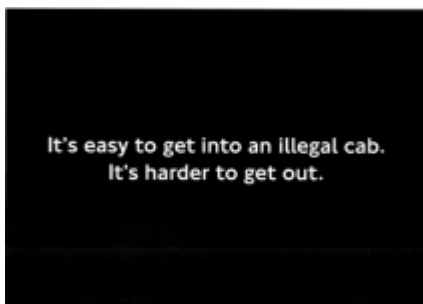
	Shock value	Imagination/ Projection	Male presence	Easy to relate to scenarios
Later	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jingle	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Calls	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cars	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Summary Press ads

	Attention grabbing	Emotional shock	Call to action
Later	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jingle	?	<input type="checkbox"/>	<input type="checkbox"/>
Calls	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cars	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Later

Later Cinema



Later Cinema does not motivate behaviour change

“I guess it’s saying one in four get home safe so take your chances....”

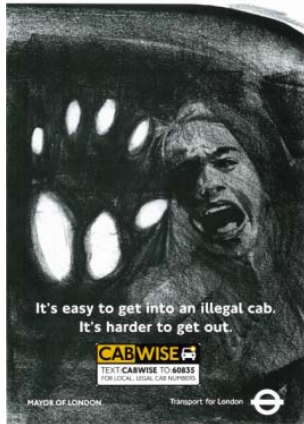
“It’s not as shocking as the others, you don’t see the attack, you don’t know what has gone on.... It just doesn’t impact in the same way”

“I guess you are taking a chance when you get into a cab – but you make sure you’re with friends and not alone”

- The realistic message of this ad that some women get home safely whilst some do not does not prompt action
- In the context of the Cinema execution current behaviours are broadly reinforced by the tagline *‘it’s easy to get into an illegal mini cab, it’s harder to get out’* as women think they are already avoiding risky behaviours
 - Rarely get into mini cabs alone
 - Women believe they are taking ‘safe’ calculated risks and would be able to sense if a cab or cab driver was dodgy /illegal
- The shock moment lacks the impact required to shift the ingrained perceptions or give women a reason to use Cabwise
 - Only seeing the victim after the event lacks shock value

Women need a higher degree of ‘shock’ to prompt re-evaluation of behaviour

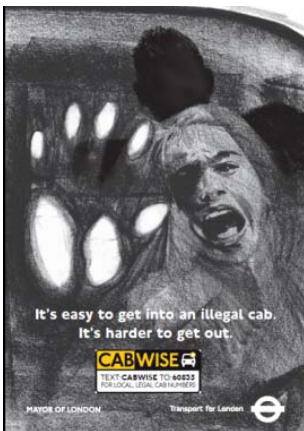
Later Press delivers a haunting image that cuts through



- The image catches the eye immediately and instantly read as a woman's worst nightmare:
 - Trapped, vulnerable, being attacked by someone bigger and stronger
 - Execution with shadowy figure heightens this response
 - The horrifying expression on the girls' face connects with viewers emotionally allowing them to project into the ad and distracts from a rational analysis of whether they do or do not identify with the girl

- This image / tagline / emotional impact has the potential to remain with women and encourage them to think twice when they're getting into a minicab
 - In this context the tagline is catchy and memorable
 - Cabwise logo and copyline could be bigger to have more connection to the scene and greater emphasis on CTA

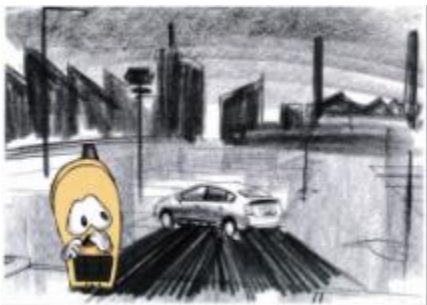
- Shocking enough to challenge the assumption that women can choose the situations they are getting into



Shocking image has potential to prompt a re-evaluation of behaviour

Jingle

Jingle Cinema



What do we have to do to get you to remember CABWISE?



Illegal minicabs are dangerous.

CABWISE 
TEXT: CABWISE TO: 60835
FOR LOCAL, LEGAL CAB NUMBERS



Mayor of London 

Elements from Jingle cinema that worked



- The realistic scenario of leaving a club and hailing a cab is effective
 - Dialogue between girl and cabbie on the street catches attention
 - Relates to the decisions that women make when coming home

- Response to tagline ‘what do we have to do...’ differs by audience
 - Younger 17-19 appreciate the direct and serious tone, especially coming from TfL
 - Older audience less responsive as they are not used to being told what to do, can create a condescending ‘silly girl’ tone

What do we have to do to get
you to remember CABWISE?

Jingle cinema ad has potential cut through but also seen as controversial

"I get what they're trying to do – this is the most shocking so you're more likely to remember Cabwise"

"Rape isn't taken seriously as it is..."

"it's different, but not good different"

"I feel bad for laughing because I know it's a serious issue. Imagine if someone who'd been through something like that was watching"

- On the one hand the dual style device is very effective at cutting through
 - Cartoon + jingle + sexual assault device credited as being unlike any other ad seen/out there
 - Respondents feel pleased with themselves for being in on a clever advertising idea
 - A talking point – and therefore more likely to remember the ad
 - May remember Cabwise but does not deliver a strong CTA
 - Does not work in print as 'Jingle' style hard to communicate without audio

- However, despite 'getting' why the device may be necessary it's use is potentially controversial and some women find it difficult to condone its use
 - Assault is not a laughing matter, even if it makes you remember a message, not 'worth' the offense it would cause

Overall, this route has the potential to be read as insensitive and inappropriate and therefore potentially not suitable for TfL to pursue

The contrast of the device is lost in Jingle press



- Without the jingle music it's difficult to appreciate the contrast between the cartoon, jingle and scene, or to appreciate the role of the cartoon phone, therefore the device's effectiveness is therefore lost in print
 - In first execution is not clearly delivering a message but rather trying to explain the idea – which is not motivating

- The shocking image is overshadowed by lengthy text
 - Too much to read, easy to disengage
 - Relies to some extent on viewer having seen the Jingle cinema ad



- The tagline loses impact in light of there being no clear sense of who is 'speaking' to the viewer
 - Unlike in Cinema ad where message is coming from TfL, in press it could be interpreted as coming from the cartoon

In print, the device overshadows the message

Calls

Calls Cinema



Use your phone before you get in.

Text 'Cabwise' to 60835
for local, legal cab numbers.



CABWISE 

TEXT: CABWISE TO: 60835
FOR LOCAL, LEGAL CAB NUMBERS

MAPS OF LONDON 

The absence of visuals is a powerful device

“Sounds are scarier than images...I’ve got goosebumps”

“You just think that could be my mum or my sister”



“This would really work in the cinema”

“I need something to look at – like shadows or flashes or something”

- The black screen puts the viewer on alert
 - Sets the scene that ‘something is wrong’ and grabs attention as they are expecting to see something on screen
 - Makes the most of cinema experience – uses the power of powerful surround sound system and heightens intensity through lack of visuals
- The result is a horrifying / spine tingling experience
 - Imagination takes over and viewer projects themselves into the situation
 - Makes women consider the situation happening to them
 - However, some women still want a slightly more visual experience claim to need an image to keep their attention – suggestion to have shadowy figures or flashes in the background

Psychologically the device engages women on a more emotional level, which in turn has a greater impact on behaviour change than when a character is presented

However, some elements did cause confusion

- ***Needs to be immediately clear what is happening:*** at present not entirely clear that the audience is hearing calls to 999, versus simply hearing an attack
 - May need introduction / explanation of the nature of the calls
 - Many callers is more powerful than one story as it means that it has happened to many women
- ***Will this ad be as impactful if they're not real calls to 999?*** Real calls immediately counteracts any issues with identifying with the 'sound' of each caller's voice – if this is not possible, important to ensure tone is believable and clear
- ***Without visuals the rewind device causes confusion.*** Does the last 'normal' call potentially send the message that mini-cabs off the street are safe?
- ***Does the tagline work without a visual story?*** The tagline 'Use your phone before you get in' does not link back to storyline: use your phone how? get in where?
 - This line can also be misinterpreted to be saying use your phone to call a friend rather than Cabwise (with reference to last call)

Opportunity to reconsider the tag-line to deliver a greater impact on behaviour

Calls Press relies on Cinema for coherent message

Jane: (whispering) I'm in the back of a...car
 999: What kind of car is it, Jane?
 Jane: It's dark... he's stopping... car park... He's getting out (starts to scream)
 (car door opens)
 999: Jane?
 End of phone call.

Use your phone before you get in.

TEXT 'CABWISE' TO 60835 NOW

OR

CALL 999 LATER.

Use your phone before you get in.

CABWISE 
 TEXT 'CABWISE' TO 60835
 FOR LOCAL LEGAL CAB RATES

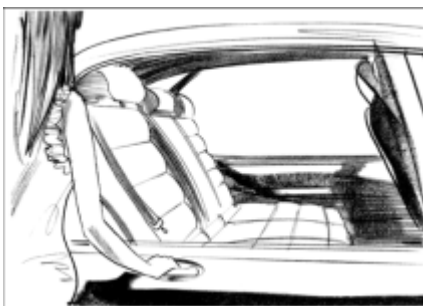
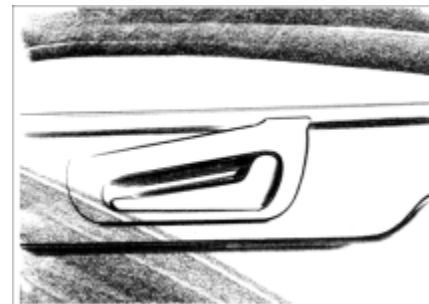
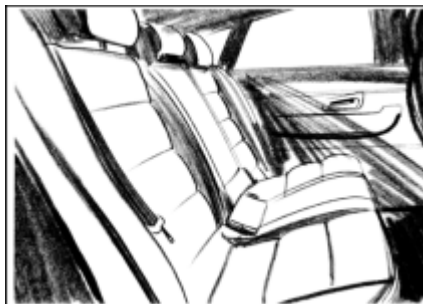
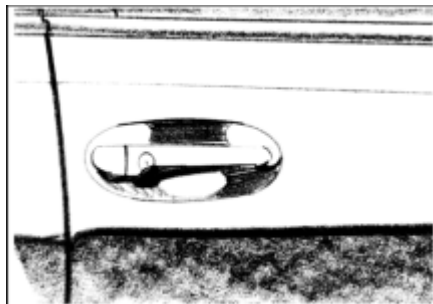
MAYOR OF LONDON Transport for London 

- The 'voices' device loses its impact when the viewer is presented with text only script
 - Can't 'hear' the shocking scenario
 - No visuals to catch attention, too much to read, easy to disengage
 - Does not explain that the caller has taken a minicab, legal or not
- The simplicity of the second execution has more impact
 - Key words stand out: Cabwise, the number, 999
 - However respondents still felt it had the potential to be lost in situ – it doesn't tell a story
 - They do not need to text Cabwise now – they need to put the number in their phone
- Without visuals it's difficult to get the Cabwise message across in print
 - 'Now' and 'later' only works in the context of the story of Cinema ad
 - Tagline doesn't give additional information about what/when/where danger could strike and how Cabwise can help
 - Telling women what will happen if they don't use Cabwise doesn't work as it doesn't shock them and they cannot 'feel' the message of the ad and therefore reject it on a rational level – *it won't happen to me*

"This is like when they tell kids not to have sex or they'll get pregnant...and what do they do? Have sex."

Cars

Cars Cinema



Know what you're getting into.

CABWISE 

TEXT: CABWISE TO: 60835



MAYOR OF LONDON

Transport for London 

Cars Cinema has the potential to leave a lasting impression

“It’s when you hear him say ‘shut up’...that’s so creepy. And it puts the blame on the man, the others make you feel like it’s the girl’s fault”

“You use your imagination but it gives you something to look at too”

- The car device allows for women to project into the ad relate it to common experiences of a night out. Seeing the car, but only hearing the voices of the assault is highly effective at shocking the viewer.
 - It also leaves a lasting impression / visual mnemonic of an empty cab which acts as a flashbulb moment at the point of getting into a cab
 - By presenting the car it also has the potential to incorporate elements that may subtly challenge women’s perceptions of what constitutes an ‘illegal’ cab

- Hearing the voice of the assailant is very powerful
 - Immediately feels real, and uncomfortable and emphasises the role of the assailant, which is far more ‘scary’ as a device than the victim
 - It becomes about unpredictable behaviour of others rather than calculated risks you take yourself

Can tie-in directly to the point of getting into a cab, a powerful device.

Cars cinema – other elements also reinforce the strengths of this ad

- **Rewind device:** reinforces and works with this storyline – back at that point in time, what choice would you make?

Know what you're getting into.

“The words at the end are really catchy – it's got a double meaning”

- **The tagline** is memorable and powerful for women due to the double meaning – it encourages them to make safer, more empowered choices and has undertones of challenging their trusted ‘intuition’
 - Colloquial and familiar, some even felt instinctively ‘female’
 - Clever, and yet everyone gets it
 - Appropriate tone of voice (be responsible, be smart) without being told off

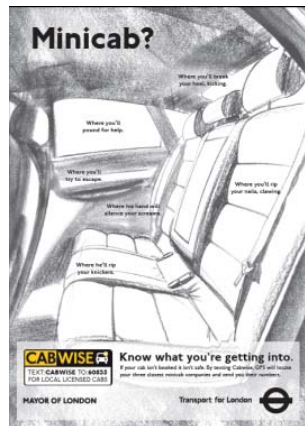
As a whole, the cinema execution works well and on many levels

Cars press: potential to develop for higher cut-through



- At first glance the ad is felt to be both ‘too busy’ and ‘too bland’
 - Not sure where to look first
 - The meaning of ‘Minicab?’ headline is not clear, respondents unsure what it is asking of them - is this a car ad?
 - Small text is too difficult to notice / read
 - The tagline is powerful but currently overshadowed by the other text

- However, there are elements of this idea which are strong and could be worked up
 - The concept places the viewer in the scene of a potential assault without characterising the assailant/victim
 - Describes the chilling facts / uses emotive language
 - As discussed, the backseat image has the potential to trigger recall of the event and potentially Cabwise



“Is it a mini cab? Is that what they want me to think about?”

A need to consider how this idea can best be developed

CTA and Copylines

As found in previous research, there is a significant gap between knowing/saying and doing when it comes to getting home safely

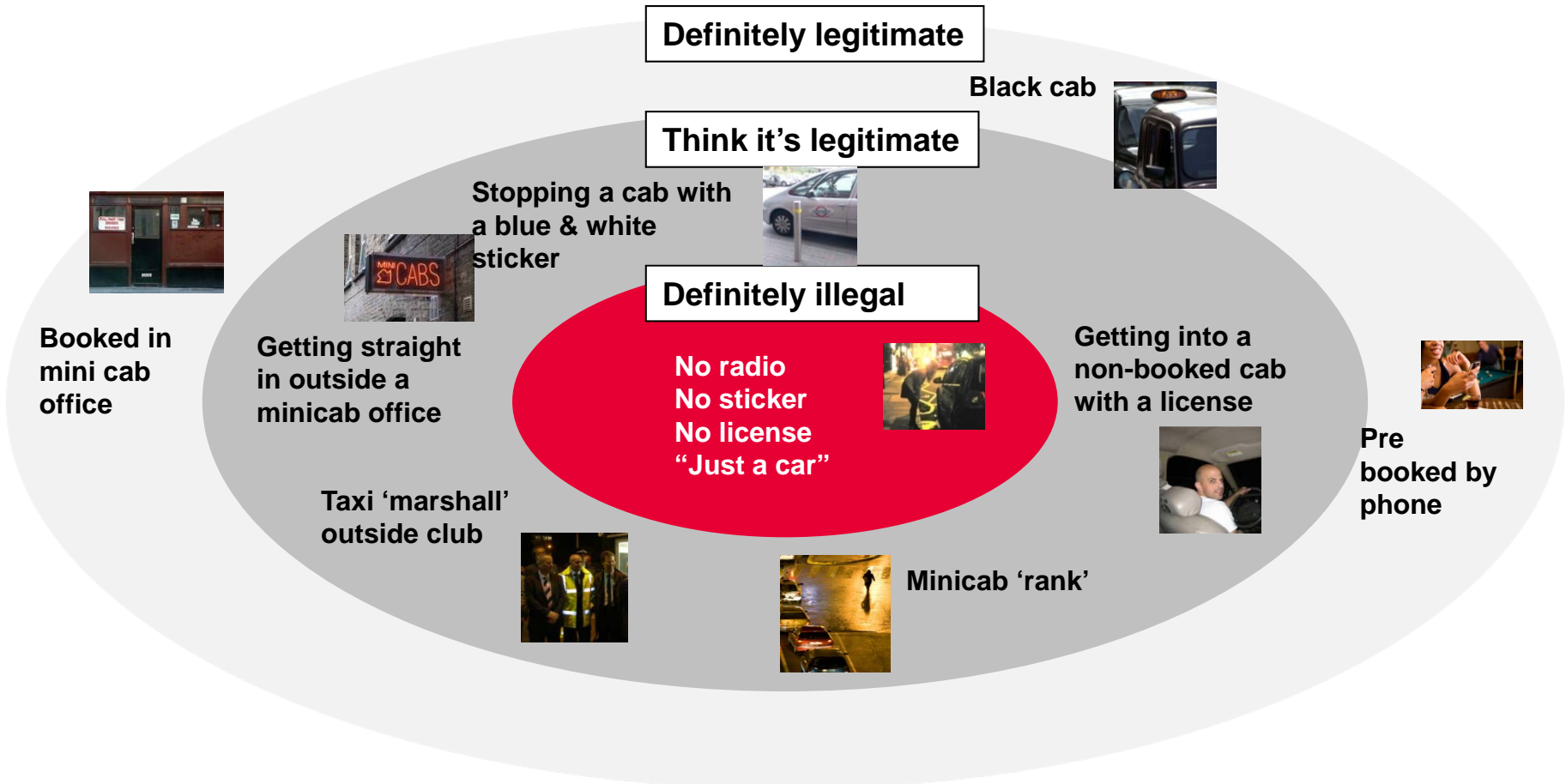
- A need to penetrate the moment of decision making and provide a viable option

"I just want to get home at the end of the night, not stand around being cold and waiting for a cab when there's one just there I could take"

"When you're drunk everything becomes harder, you can barely text, I don't think I am going to plan getting home in advance"

The most effective ads penetrate this over-confidence and at least get women to consider the risks of sexual assault as relevant to them (challenging the 'it will never happen to me' mindset)

There is a large 'grey' area of perceived legality



Consistent with previous research.

Delivering an effective call to action is essential

- The ads are performing effectively with regards to getting people's attention and warning about risks and also raising awareness of the Cabwise brand
- However, there is an opportunity to deliver a stronger CTA both in cinema and print and ensure that the call to action results in the desired ***behaviour change***:
 - What Cabwise is / how it works
 - Cabswise benefit / USP (such as GPS / TfL being tracked / logged / local reliable cab)
- Opportunities in both Cinema and Print were identified by consumers:

Cinema

- Potential to place greater emphasis on Cabwise by providing clear benefit / point of difference

Print

- Cabwise's presence can be seen as recessive and not fully explained
- Print potentially offers an ideal opportunity to instruct viewers to save the number to their phone?

A balance to be struck between warning of the risks and informing of the service, some of the Cabwise unique KSPs could be dialed up

GPS and TfL have impact for CTA in copylines

Text 'Cabwise' to 60835 for local, legal cab numbers

For a safer way to travel text 'Cabwise' to 60835 for cab numbers, specific to your location

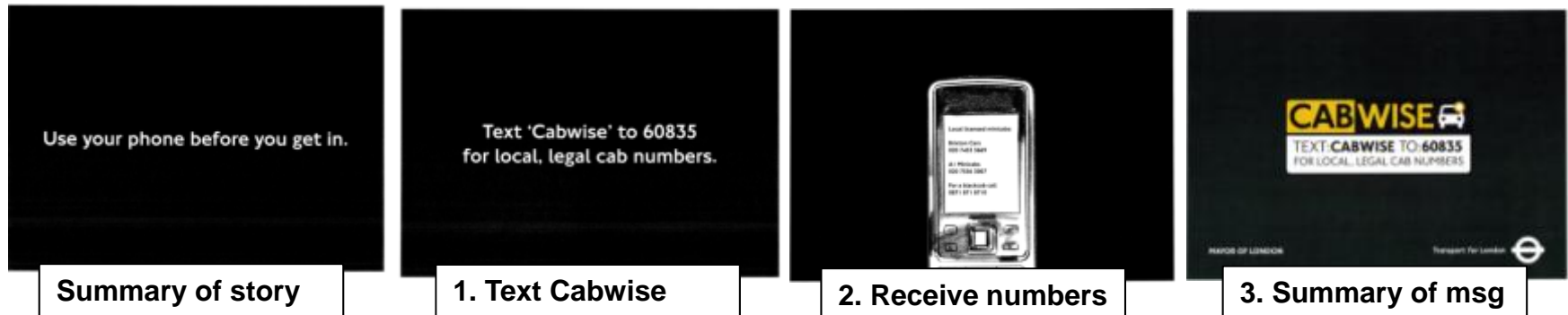
Illegal minicabs are dangerous. Text 'Cabwise' to 60835 and we'll use GPS to text you 3 safer local cab numbers

Text 'Cabwise' to 60835 for local, legal cab numbers from Transport for London

- The more explanation of how Cabwise works the better and provides a point of difference from other services – such as 118 118:
 - **GPS, specific location:** how the service works, knows where you are
 - **Transport for London:** positive and trusted endorsement, and better than private company profiting from the service
- The copy lines have the potential to explain not just how Cabwise works but also why it's important to use the service
 - **Illegal minicabs are dangerous:** restates a reason for using the Cabwise service

Potential to dial up Cabwise's unique benefits and reason to use.

‘Step by step’ demonstration helps explain how to use the service and how it works



- The summary of story / endline screen, is an essential important transition point for the ad
 - Provides a break between story into call to action and is necessary in order to strike a balance between shock value/catching attention with an engaging story and Cabwise awareness objectives
 - To avoid confusion between the story and Cabwise (to make it clear the victim didn't use the service)

- Using three screens to explain Cabwise is effective:
 - Shows how the service works step by step
 - Three screens gives time for the message to sink in
 - First screen (with copy reference to GPS) explains to some degree how the service works

An opportunity in the ad where the ease, efficiency and accuracy of Cabwise can be communicated. But must be clearly separated from the narrative of the ad.

Some issues with Cabwise in copy



"I couldn't text that that late in the evening, I'd be sure to have forgotten it!"

"I don't think it would be in my predictive text and that could cause problems"

Recommend text CAB rather than CABWISE for easy use

Icons eye-catching but not optimised currently



“the icons are good, but I didn’t understand when I watched it, I’m not sure I understand it now even”

- Icon explanation of Cabwise is attention grabbing and interesting but isn’t given enough time/explanation if only presented in the end shot
 - Could benefit from multiple screens that build on each other
 - A more detailed explanation of each step required?
 - However, more steps implies longer to get home – can the device counteract this?

“I like the icons – they are easy to remember, but actually I can just get a cab and get home – it reminds me of the steps,,,,, how long will i be waiting!?”

Could they be leveraged to deliver a stronger call to action in cinema and the speed of the service?

Price of the service comes up spontaneously

- Whilst researching price points specifically was not part of this research, price frequently came up spontaneously during the discussions
- Response to paying 35p for the Cabwise service was divided:
 - Some respondents expect the service to be free (more younger target audience)
 - Often run out of credit on their pay as you go plans, so wouldn't have any money to text the service and then subsequently book a cab
 - Don't expect TfL to profit from a service that keeps women safe
 - Others expect it to be more of a premium service (more older target audience)
 - If the service worked easily and efficiently, could imagine paying 35p or perhaps more for the peace of mind
 - However, use of an information service followed by having to wait for a cab (expected to be long during peak hours after clubs/bars close) may not measure up to expectations for a paid for service

However, price is only a minor factor in the context of the communications

Often, explanation of what is legal is confusing

If you get an unbooked minicab off the street, it's not legal and it's not safe

"The thing is, why should I care if it's legal or not? If it's licensed and looks ok, then to be perfectly honest, I'm not waiting 45 minutes for another cab"

- For the majority of respondents showing them the copyline was the first explanation of what constitutes an illegal mini cab
 - The reaction to having been told the full story is simultaneously one of relief and confusion
- Comprehension issues (as much with issue of legality as well as copyline)
 - **Unbooked:** not clear wording – 'if you don't book' places more responsibility on the customer
 - **Off the street:** seen to refer to hailing cabs rather than cabs outside clubs
 - **Not legal, not safe:** still an issue with whether it makes a difference to get into an illegal cab or not
- The message misses the detail about why booking is important
 - Potential to turn message on it's head: 'If your minicab is booked it is legal, you are logged and you are safer'

The issue of legality versus licensing is both confusing and complicated, communicating this information is considered important but will it be difficult to resolve and achieve clarity in ATL comms?

PHV identifier

PHV identifiers

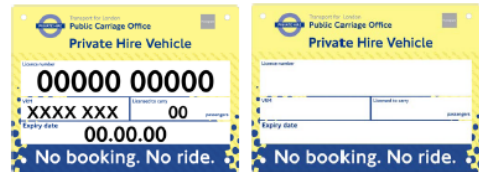
Proposed

Front licence disc
174mm x 140mm



Proposed

Rear plate
240mm x 175mm



Proposed



Side displays
Short sides:
Side: 300mm x 50mm
Rear: 500mm x 50mm



PHV identifiers: the current context

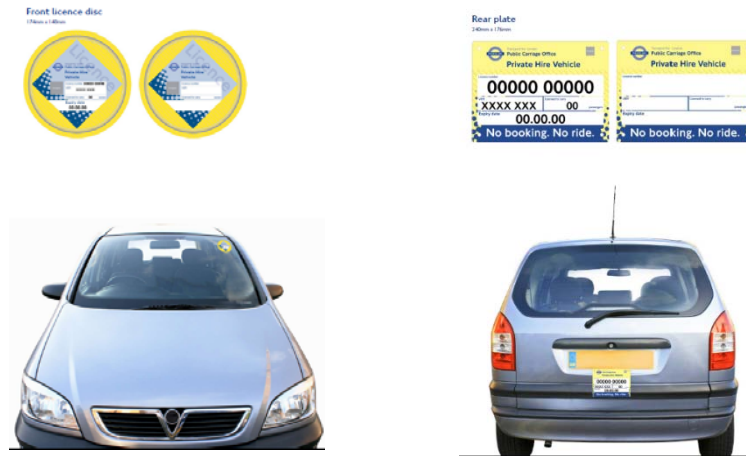
- The current context about legality in consumer minds is more focussed on whether a cab is licensed or unlicensed
- Booking is not part of the current understanding of legality
- Private hire roundel stickers on minicabs have confused the issue further
 - Provides reassurance and shortcut to being a licensed and therefore legal cab
- Therefore, women currently look to front window and back plate for evidence of being 'licensed'
 - Stickers in these positions are not 'read' or considered for information, particularly not at the end of a long evening



“You see the roundel on cars sometimes. It just makes me think it must be safe if it’s linked to TfL”

Stickers currently provide reassurance of a cab being licensed.

Licence plates are used as a short hand for trust



- Women appreciate that these are not really aimed at them, but feel they look authoritative and clearly indicative of a licensed vehicle
- The small print on the rear licence plate is unlikely to be read

PHV identifiers – proposed stickers unfortunately do not clarify the current myths

- The line – No booking. No ride. doesn't make immediate sense in when positioned on the cab:
 - Further reinforces the idea that cabs displaying the sticker are licensed.
 - The instruction does not make sense to be aimed at the passenger – the issue of legality is for the driver to be concerned with
 - May presume that the vehicle is booked and not available, the driver is therefore seen as doing the customer a favour if he decides to take the fare

- The side window has the most potential to be an effective place to put an informative message
 - Can potentially work well in combination with Cars mnemonic device
 - Given the decision has already been made to take the ride, how to cause reappraisal?

No booking. No ride.
This vehicle must be booked before use.

"If he's acting illegally that's his fault, I'm just getting lucky"

"If he has the stickers and stops to give me a ride, I'd think that he's being kind, and bending the rules for me"

**Need to deliver a clear instruction to the passenger. A suggested improvement:
 'Did you book this cab? If not then the driver is acting illegally, and it's not safe'**

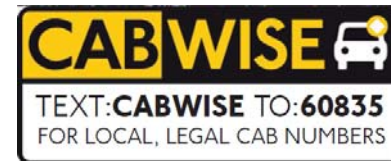
Conclusions and recommendations

To engage women and emphasise the importance of behaviour change, three core components are required

Shock the audience



Don't allow them to opt out



/ Promote a benefit / reason to use

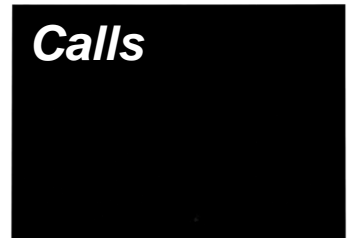
The campaign ideas go some, but not all the way towards promoting Cabwise as a motivating solution

What's working: *shocking the audience*

- The use of voices over visuals is particularly haunting
 - Screams during the assault places the viewer in the scene
 - Male voice reminds the viewer of the real potential danger of being sexually assaulted

- The ads that work most effectively have hard-hitting emotional impact and scare the audience – this also generates cut-through
 - Cars Cinema – places viewer in the scene of the assault
 - Calls Cinema – calls to 999
 - Later Print – emotional expression of victim

- Effective shock tactics differ by medium
 - In Cinema, minimising the use of visuals heightens the use of sound/voice and is highly effective at encouraging respondents to project into the ad
 - In Print, a lack of visuals is not as effective at grabbing the viewer's attention



Elements that should be carried forward when developing campaigns

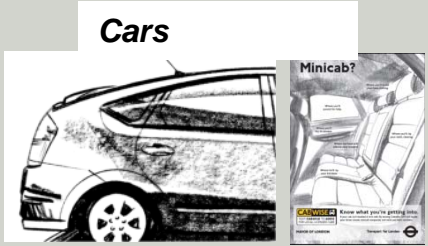
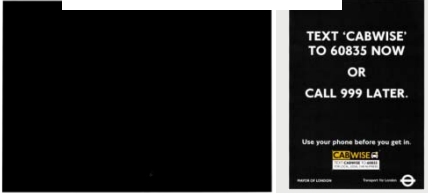
What's working: *don't allow them to opt out*

- Cinema ads that worked particularly well used the device of not showing the victim which effectively reduced rejection of the message as they project themselves or someone they know into the ad
 - Cars Cinema and print – an empty scene caused viewers to use their imagination (more scary than what you can be shown)
 - Calls Cinema – no visuals forces the viewer to imagine being attacked in the back of a cab themselves and leaves a lasting impression
 - Later Print – distressed expression on girls face distracts from the execution details of whether she is or isn't 'like me'

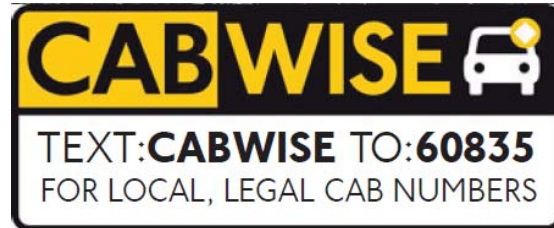
- Strong endline summarises the story and has the potential to leave a lasting impression and promote recall in the moment
 - *'It's easy to get into an illegal cab, but harder to get out'* – a reminder to think twice
 - *'Know what you're getting into'* – particularly catchy and memorable endline for the Cars execution, benefits from having a double meaning



We'd recommend moving forward with two routes

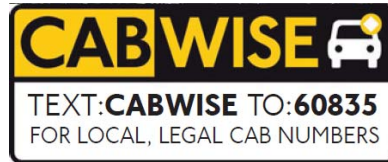
Route	Cinema development points	Print development points
<p>Cars</p> 	<ul style="list-style-type: none"> • Could benefit from a longer call to action sequence at the end of the ad explaining Cabwise (3 screens) • Script and visuals should clarify the rewind device so as not to cause confusion 	<ul style="list-style-type: none"> • Lacks immediate attention grabbing factor • Minicab? headline is confusing – is there a potential to make more of an impact with the headline? • Make text easier to read • Greater emphasis on Cabwise CTA – how it works, storing the number in your phone, etc.
<p>Calls</p> 	<ul style="list-style-type: none"> • Could potentially benefit from slight visual presence (shadowy figures) • Ideally: real calls to 999 • If real calls to 999 are not feasible, potentially study real calls for relevant tone, pitch for scripts • Presence of a male assailant could further strengthen the effect 	<ul style="list-style-type: none"> • Visual impact needed to grab attention • Tagline needs work to be a more direct call to action • Could benefit from asking audience to store 60835 in phone 'now' so they don't have to call 999 later?

Promote a benefit / reason to use



- Awareness of Cabwise brand is effectively achieved through the campaign, however, intent to change behaviour still faces two main barriers as seen in previous research:
 - Knowing / saying versus doing gap
 - The areas of 'grey' in what constitutes legal cabs
- There is opportunity to dial up the KSPs and mechanisms of Cabwise within the ads
- To convert the very effective impact of the ads into action of behaviour change the ads could be improved on two levels:
 - Understand how the Cabwise service works
 - Have a reason to use it (benefit) over current options

Promote a benefit / reason to use



- Comms could be further optimised to contribute to behaviour change by communicating the unique benefits of Cabwise:
 - Cinema: CTA (three screens) that Cabwise is easy to use, from TfL, GPS based and important to remember, include line explaining legal cabs (to be supported by BTL activity)
 - Print: CTA explain the service in more detail (more information in copylines), opportunity to instruct to store the number in mobile for future use
 - PVH stickers: need to deliver a consumer facing instruction relating to legality *'if you haven't booked this cab, the driver is acting illegally and it's not safe'*

- In Cinema and print, executional elements could include mnemonics indicating what is and isn't legal to challenge current misconceptions
 - For example, Cars Cinema can have the current indicators of 'licensed' emphasised – professional looking car, stickers on the windows, telephone number on side of door, nice looking/sounding driver – to cause greater shock when the assault takes place

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