

#ItStillMatters Campaign

* For publication*

Client **Ministry of Justice**

DBA Design Effectiveness Awards Entry

November 2021

EXECUTIVE SUMMARY



From left:
#ItStillMatters
campaign image;
#ItStillMatters video
end card colour to
compliment each
interior setting

The challenge

Following the May 2020 Hidden Harms summit, the Prime Minister and the Lord Chancellor committed to supporting victims of sexual violence and abuse by pledging £40 million towards specialist support services. The Ministry of Justice (MoJ) commissioned us to create a campaign that would raise awareness of these resources and encourage victims and survivors to take the first step in seeking help.

Insight from the March 2017 Crime Survey for England and Wales revealed that there were many barriers that prevented survivors from reaching out, including self-blame, shame, embarrassment, and believing their abuse was not serious enough. Due to the complex and sensitive nature of the topic, as well as the statistics, we knew our campaign had a crucial role to play. We needed to create a solution that was as gentle and empathetic as it was compelling and impactful. This was a unique opportunity to make every survivor feel validated and empowered to seek the support they need.

The solution

The design solution had to tackle the barriers that prevent victims from seeking support and resonate with a wide-ranging demographic. Throughout the design process we used insight and feedback gathered from 1-1 calls with survivors to inform the final design solution and ensure that we were reaching our target audience in a way that was meaningful and impactful, but also sensitive and authentic.

Our creative features a series of household rooms that are aesthetically identifiable as belonging to eras ranging from the 1970s to the present day. The images are supported by dates and styling from these periods and by the campaign messaging which tells survivors that no matter

when the abuse happened, support is available now. By putting place rather than people at the heart of this campaign, the design allows every victim to identify on a personal level through the evocation of memory and individual experience. The houses featured belong to real families from a range of socio-economic backgrounds to reflect the diversity of survivors' experiences.

The results

We exceeded each of the campaign objectives, demonstrating the significant impact our design solution had on informing and empowering victims of sexual violence and their family and friends. The media budget was limited, so each creative had to work hard to engage viewers and inspire action.

Objectives exceeded:

- to raise awareness among victims of sexual violence who saw the campaign of the support available to them REDACTED CONFIDENTIAL
DATA
- to raise awareness among victims of sexual violence who saw the campaign of their rights REDACTED CONFIDENTIAL DATA
- to raise awareness among friends and families of victims of sexual violence who saw the campaign of the support available REDACTED CONFIDENTIAL
DATA
- to increase website visits recorded by partner organisations during the campaign REDACTED
CONFIDENTIAL DATA

These results demonstrate the real-life impact of our design solution which helped victims overcome the barriers that usually prevent them from reaching out and encouraged them to take the first steps in seeking support.

CONTEXT AND OVERVIEW

The challenge

The Ministry of Justice (MoJ) needed a campaign to raise awareness among victims of sexual violence and abuse that support services are available and encourage them to access the services. The campaign launch would coincide with Sexual Abuse Awareness Week.

The client required strategic assistance from the outset in defining the audience, messaging, channels and assets for the campaign. The March 2017 Crime Survey for England and Wales revealed that it can take up to 10 years for victims to seek support. The client needed a campaign that would reach these people and encourage them to seek out the specialist support services available.

Audience

The March 2017 Crime Survey for England and Wales identified males and females ages 18 to 35, males ages 45 to 70, and individuals from BAME backgrounds as those least likely to seek help, so we knew it was most important to target these groups.

REDACTED CONFIDENTIAL DATA

Objectives

- to help victims understand more about their rights and the support available to them
- to encourage victims to take the first step in accessing support
- to raise awareness among friends and family of victims of the support available

KPIs

- to raise awareness among victims of sexual violence who saw the campaign of the support available to them REDACTED CONFIDENTIAL DATA
- to raise awareness among victims of sexual violence who saw the campaign of their rights REDACTED CONFIDENTIAL DATA
- to raise awareness among friends and families of victims of sexual violence who saw the campaign of the support available REDACTED CONFIDENTIAL DATA
- to increase website visits recorded by partner organisations during the campaign REDACTED

Strategy

We focused our initial research on factors we knew would be a challenge. For example:

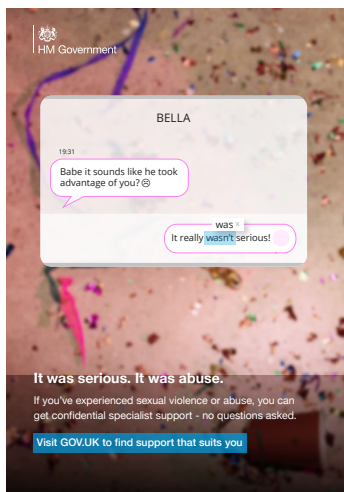
- creating a campaign that would encourage victims to step forward after a long period of silence
- the potentially sensitive and triggering nature of the topic
- the unique nature of the campaign with no precedent to draw from
- reaching a victim group via online channels

To tackle these challenges we:

- conducted wide-ranging interviews with stakeholders from various victims charities, including Rape Crisis, Survivors UK, Imkaan and the Male Survivors Partnership, to understand the barriers victims might face in reporting incidents
- tested campaign concepts with victims and survivors to get direct feedback from our target audience
- tested campaign concepts with stakeholders to ensure objectives were being met
- researched campaign channels to inform the design solution and ensure the best possible reach and impact

Insight

The March 2017 Crime Survey for England and Wales showed that there are many more barriers than there are motivators when it comes to victims and survivors speaking out about sexual abuse and seeking support. These included self-blame, feeling ashamed or embarrassed, thinking their stories wouldn't be believed, and not considering the abuse and/or violence serious enough to report. A later Crime Survey for England and Wales also revealed that 510,000 women and 138,000 men aged 16 to 59 experienced sexual assault in 2019, but REDACTED victims are fully aware of support services and REDACTED have sought support. However, positive media coverage about speaking out has a positive impact on the number of victims seeking support.



From left: initial concept; 'Autocorrect, secondary concepts; person and quote, 'Not Alone Now'

Design journey

Initial concepts

We came up with three initial campaign concepts: Face To Face, Not Alone Now and Autocorrect. We tested these with a focus group of seven representatives from sexual abuse and violence charities and organisations including Women's Aid, Male Survivors Partnership, Rape Crisis and The Survivors Trust. Some of the participants were themselves survivors of sexual violence and/or abuse.

The focus groups did not like:

- promises that counselling was immediately available, as this is often inaccurate
- images of public spaces, as they could be considered triggering or fear-inducing
- the use of text messages, as it may not resonate with all age groups

The focus groups did like:

- a warm and inviting tone
- inclusivity in terms of gender, age, and ethnicity – for example, by not centering specific people or technologies
- the key campaign messaging from the Not Alone Now concept, which was felt to be the most encouraging and sensitive

Secondary concepts

We developed the messaging from the Not Alone Now campaign, which received the most positive feedback, and adapted this into two routes; one focusing on people and their own quotes and another focusing on place and setting.

Testing was conducted with sexual abuse survivors from similar demographics to our target audience. The 'place' route was the most popular as it was felt to evoke personal memories that could create a moment of realisation for all audience demographics, spurring them to reach out.

Logos

We understood that the audience's attitudes towards government and MoJ could impact their receptiveness to the campaign. To tackle this issue we showed the focus group the posters with and without the HM Government and MoJ logos. From this testing, we learned that use of the logos could be confusing (as services for victims aren't provided by government), off-putting (particularly for those with negative experiences or perceptions of authorities and police), and intimidating (by implying that survivors will need to report their attacker). We therefore made the decision to remove all government logos from the final campaign design.



Campaign still

Design solution

Where

We focused on place as testing showed this was the best option for encouraging all audience demographics to identify with the campaign messaging. We focused solely on domestic settings as the first focus group found the outdoor locations too specific and potentially fear-inducing of public spaces. We featured a range of real homes from families of varied socio-economic and ethnic backgrounds across the UK to ensure diverse representation reflective of our target audience.

When

To reach the full audience age range and to further the central messaging – that whenever the abuse happened, it's not too late to get help – we featured a range of home interiors reflective of eras from the 1970s to the present day, supported by dates. It was also important that none of the years selected had any significant social, cultural or political meaning (particularly as this was a campaign for government who must be considered neutral) and so detailed research was conducted to select the final dates.

Props

For photography and videography, we used real homes with decor that reflected the target time periods. We also used props to correctly establish a sense of time. For example, the television, toys and posters in the 1995 bedroom were added to properly reflect the 1990s. We also paid close attention to the existing interiors and made adjustments where appropriate. For instance, we ensured that bookshelves didn't feature offensive material and we removed any identifying images or extra-personal items belonging to the homeowners that may have impacted the audience's ability to relate.

Lighting

It was important to convey the correct tone with the lighting. We did not want to depict rooms at night as this might appear too intimidating or triggering. We also wanted to convey the message that abuse can happen at any time, as well as anywhere. We filmed in daylight, but to prevent the images and footage from appearing too bright and potentially cheerful we used smoke machines to create soft, ambient lighting with texture and grain which was neither severe nor scary.

Cinemagraph

Our research revealed that videos perform better than still images and that the optimum play-time for videos is 15 seconds. We used minimum movement in the videos, like the steaming kettle in the kitchen and flickering newspaper in the living room, to subtly draw the audience's attention to the creative and then let the messaging speak loudest.

Sound

We used a faint piano instrumental in the background to create a sense of calm and to balance the seriousness of the voiceover while not distracting from it.



Production of
#ItStillMatters

Scope

The final campaign consisted of:

- 20 x 15-second videos and accompanying creative assets for use across Instagram, Facebook and Twitter
- an adapted audio concept for Spotify and DAX podcasts adverts consisting of a 30-second script

Our research revealed that, due to the ability to target specific demographics, social media advertising was the best way to reach our target audience while providing value for money for the client. The role of digital audio was to discreetly inform the audience in a personal environment. By serving standard spot ads during podcasts that were indexed for men aged 45 and over, we were able to reach sections of the demographic less likely to use social media.

Details

Run date 1 February 2021 to 15 March 2021

REDACTED CONFIDENTIAL DATA

This covered strategic and audience research and evaluation; creation of campaign strategy; creative copywriting for campaign messaging; concept development; location scouting; video and photography shoots; design; post production; and testing of creative concepts at multiple stages with stakeholders and victims/survivors.

RESULTS

Key outcomes

REDACTED CONFIDENTIAL DATA

This demonstrates that we were able to help our target audience overcome the barriers that usually prevent them from speaking out, as discovered in our audience research.

The paid-for media campaign was responsible for 50% of total campaign website users, showing how effective the creative was in inspiring action from the audience. 21% of website users clicked through to the support services from all our communications, demonstrating how our design solution was able to make a measurable impact not only on audience awareness of sexual abuse support services, but on the increased number of victims seeking support.

KPIs

Through early strategic input we were able to better understand our audience and the barriers that kept them from speaking out and create a design solution that would help them overcome those barriers. The results reveal that we were highly successful in our aim. Our design solution exceeded all four KPIs and:

- raised awareness among victims of sexual violence who saw the campaign of the support available to them from REDACTED CONFIDENTIAL

DATA

- raised awareness among victims of sexual violence who saw the campaign of their rights

REDACTED CONFIDENTIAL DATA



Campaign still

- raised awareness among friends and families of victims of sexual violence who saw the campaign of the support available REDACTED CONFIDENTIAL
DATA
- increased website visits recorded by partner organisations during the campaign REDACTED
CONFIDENTIAL DATA

Baseline testing

MoJ conducted post-campaign recogniser vs non-recogniser testing which helped us understand the campaign's impact in relation to a baseline audience. These results reveal not only that our campaign design was successful in achieving the key objective of increasing audience awareness of support services, but it also helped normalise and destigmatise talking about sexual violence which has a positive impact on the number of victims reaching out and seeking support. The testing showed that:

- REDACTED campaign recognisers agreed that support for sexual violence can be sought at any time, compared to REDACTED campaign non-recognisers
- REDACTED campaign recognisers are aware of support services for sexual violence, compared to REDACTED campaign non-recognisers
- REDACTED campaign recognisers agree that they know where to go to seek support for sexual violence, compared to REDACTED campaign non-recognisers
- REDACTED campaign recognisers agree that they would feel comfortable talking to friends or family if they were a victim of sexual violence, compared to REDACTED campaign non-recognisers

External influencing factors

Alongside paid-for social media and audio advertisements, the campaign was supported by various no-cost channels including Mumsnet, The Sun, Rape Crisis, and the Victims' Commissioner. It also received social media re-posts from high-profile influencers like Holly Willoughby and Judge Rinder. The campaign also ran against a backdrop of sexual violence and abuse incidents hitting the media and during the COVID-19 pandemic, which saw an increase in reported sexual and domestic abuse cases.

Although we cannot measure the effect of these events in isolation, we acknowledge the potential impact they may have had on campaign results. Nevertheless, without our powerful and emotive campaign assets, MoJ would not have been able to benefit from the no-cost PR they received from celebrity and influencer retweets and shares. Specific details of the design solution, like the use of wide-ranging dates in the visuals, allowed MoJ to partner with influencers of different age groups and demographics, increasing the opportunities for partnership available to them. Our decision not to include a government logo on the assets also gave partners and influencers freedom to endorse without the potentially off-putting implication of government endorsement. Furthermore, by creating a campaign that was sensitive in its depiction of its potentially triggering subject matter, we were able to ensure the widest possible reach for partner and influencer collaborations as the content was deliberately suitable for all audiences.

The direct impact of the campaign in driving results is also visible from the recogniser vs non-recogniser testing which clearly shows that non-recognising members of the general public were less aware of support services than their campaign-recognising counterparts, despite being tested at the same time and having the same access to external influences.

	February 2021	April 2021 (campaign ended 15 March)	July 2021
Potential reach	29 million	35 million	35 million
3-second video views	2.3 million	3.8 million	3.8 million
% of web traffic generated	26%	50%	50%
Campaign website views	5,100	8,500	10,000
Click through to support services	19%	18%	21%

Paid media - cumulative

Results over time

MoJ produced analysis and feedback on the campaign's impact at three key stages: after the first week (5 to 11 February 2021), mid-campaign (15 February to 15 March 2021), and post-campaign (July 2021). This allowed us to directly see the impact of our design solution against the objectives and KPIs and receive feedback from the audience.

Paid social

See table above.

Impressions

By March 2021 when the mid-campaign analysis was conducted, our audio advert had reached the planned impressions number of 6.1 million. At the same time, the planned impressions for our visual creative on social media far exceeded predictions. On Facebook and Instagram, impressions were up 94% on the female 18 to 35 group, 114% on the male 18 to 35 group, and 121% on the male 45 to 70 group. This demonstrates that our design solution was highly effective in reaching and resonating with our target audiences.

Audience testing

The audience testing conducted by MoJ during the midpoint of the campaign revealed that a large percentage of our target audience agreed that the campaign met its intended objectives.

Social

REDACTED males and females aged 18 to 35 and REDACTED of males aged 45+ said the campaign made them aware that there is support available regardless of when the sexual violence and/or abuse took place.

REDACTED males and females aged 18 to 35 and REDACTED

of males aged 45+ said the campaign made them more aware of available support for victims of sexual violence and abuse.

Audio (Spotify)

REDACTED males and females aged 18 to 35 said the campaign made them aware there is support available regardless of when the sexual abuse/violence took place. REDACTED males and females aged 18 to 35 said the campaign made them more aware of available support for victims of sexual violence and abuse. Overall, testing also revealed that the adverts had greater cut-through among respondents who had experienced sexual violence and/or abuse, demonstrating that we were able to successfully target our key audience demographic with our campaign.

REDACTED males and females aged 18-35 said they would take some kind of action (like visiting the website) after seeing the creative, vs REDACTED the same demographic who hadn't experienced sexual violence and/or abuse. REDACTED male victims aged over 45 said they would take some kind of action (like visiting the website) after seeing the creative, vs REDACTED the same demographic who hadn't experienced sexual violence and/or abuse.

Design impact on results

Our strategic approach to the design was crucial to the campaign's successful reach and impact. Below are some examples of how individual decisions made on the design solution directly impacted the results.

As early testing highlighted concerns about excluding certain groups within the demographic, the final design solution was carefully constructed to appeal to the full target audience. The campaign does not feature people as testing revealed that



Campaign still

some viewers may not see themselves reflected in the campaign, discouraging them from following the CTA. We therefore focused on creating nostalgic and authentic images that would evoke personal memories for individuals.

We ensured all audiences felt represented through diverse socio-economic home settings that were gender non-specific and that covered a range of eras significant to the audience demographic. The results reveal that we were successful in this aim as we exceeded our proposed reach for each demographic within the target audience.

As this campaign was of significant importance to the public, it was important that we kept clarity and purpose at the forefront of design decisions so that the campaign was accessible. By minimising movement in the cinemagraph and selecting quiet, instrumental music to accompany the voiceover, we were able to ensure that the messaging, including the CTA to visit the campaign website and seek support, was at the forefront of the design.

The success of this is visible in the results which show that our creative drove 50% of traffic to the campaign website and contributed to a significant increase in website visits, calls and web chats to support services and partner organisations. This demonstrates that our design was successful in its aims of helping victims understand more about the support available to them and in encouraging them to take the first steps in seeking help.

Testimonials

Testimonials collected by MoJ research provide valuable insight into how our audience was directly impacted by the design solution, leading to impressive results for the client.

“Working with MoJ communications has been very positive for NAPAC. We used the challenges to build stronger good practice and found new ways of working together. Most importantly, this work has proven to be effective for survivors. Our teams worked together closely, sharing learning and insights, collaborating on content, and this has resulted in tangible positive impacts – with more survivors making a first disclosure and seeking appropriate support. As we said when it launched, NAPAC is proud to be part of this campaign.”

REDACTED CONFIDENTIAL DATA **NAPAC**

“Since the #ItStillMatters campaign began, weekly visits to the Safeline website have increased significantly. A male survivor in his 40s, who was sexually abused in childhood, saw the campaign in The Sun and disclosed this to his wife for the first time. She contacted Safeline and he is now accessing telephone counselling support.”

REDACTED CONFIDENTIAL DATA **Safeline**

“That you can report any sexual abuse at any time after the event, even from a long time ago by visiting GOV.UK. This is good and makes me feel confident to report these crimes.”

Anonymous Spotify listener

“It reaches out in a supportive way and guides the listener on how to get help. Also thought the use of years was good as there may be historical abuses that have remained secret.”

Male over 45

Testimonials such as these confirm what the results show; that our design solution made a genuine impact by informing our audience of the resources available to sexual abuse survivors and encouraging them to speak out and seek support.

Timeline of events

