

Campaign Evaluation Report Rape Crisis Scotland

“This is not an invitation to rape me” Research Report

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Prepared by

progressive

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Background

Rape Crisis Scotland (RCS) is currently in the process of developing a public awareness campaign designed to challenge attitudes towards rape. The campaign – *“this is not an invitation to rape me”* builds on a campaign first carried out in America in 1995 and will be the first one of its kind in Scotland.

The campaign rationale is to change attitudes towards rape; due to the prevailing societal attitude in some quarters that, under certain circumstances, women hold some culpability. Only a very small percentage of rapes recorded by police actually lead to a conviction.

Whilst efforts have been made to improve the justice response to rape in terms of legislation, it is increasingly acknowledged that the full impact of these changes will be only realised if they are supported by a change in public attitude. As long as attitudes exist that blame women for their victimisation, they will be not only be dissuaded from reporting the crime but the outcome of cases will also continue to be significantly affected. In order to confront the high attrition in cases, it is necessary to raise public understanding of the nature of sexual offending and the impact it has on its victims.

In 2007 Charles Hall, the advertising executive responsible for designing the communications in America agreed that the US campaign could be adapted by RCS to make it relevant to a Scottish audience. The communication will consist of a series of posters with the same strap line – *“this is not an invitation to rape me”*.

The image on the posters will depict women in different scenarios where some would believe they are encouraging rape, for example, wearing provocative clothing, lap dancing or engaging in some level of sexual activity. Images developed for Scotland also included an entirely new poster dealing with the issue of women drinking, as this has been the subject of much debate (in terms of whether women should modify their drinking behaviour in order to avoid rape).

It is envisaged that the communications should take a number of forms. Outdoor advertising will be the most important element of the campaign, both in cities and towns and in rural areas. In addition RCS plans to develop a full campaign pack, to support and supplement the outdoor advertising, containing A4 posters of each image, postcards, stickers and an information sheet outlining the purpose of the campaign, and the myths which the campaign is tackling.

Another element of the campaign would be washroom advertising aimed specifically at men - and in particular, potential rapists - which would centre on the campaign image of a woman drinking, with the *‘this is not an invitation to rape me’* strapline. This poster would be displayed on the back of male toilet doors in pubs across Scotland.

The Scottish campaign will be the first of its kind in Scotland. RCS developed a number of images and themes and was keen to gauge public reaction, with a view to identifying four or five for the campaign. Progressive was commissioned to undertake consumer research and this report details findings from the research, which was conducted from July to October 2007.

Research Objectives

The main aim of the research study was to evaluate the proposed campaign images and to assess which images could have the strongest impact, challenging woman-blaming perceptions and stimulating debate

More specifically the following objectives were identified:

- To establish which proposed campaign images had most relevance in a Scottish context
- To assess which images of the campaign had the greatest impact in terms of:
 - challenging women-blaming perceptions
 - stimulating discussion
 - broadening understanding of victims of rape
 - gauging the impact and the degree of resonance the campaign will have on potential jurors
- To evaluate which aspects of the campaign pack overall could have the most potential for rallying support from key agencies and fuelling stakeholder involvement
- To evaluate the effect the images have on the various target markets
 - Do females / males / young / old react differently to the images?
 - Which were the most appropriate images to use in rural / urban environments?

Methodology

All research projects will be performed in accordance with ISO 20252 guidelines, IQCS guidelines and the Market Research Society's Code of Conduct.

The research methodology involved three stages and comprised a series of qualitative focus group discussions, an online, self-completion quantitative survey, and a series of face to face, in-depth interviews with stakeholders. Each of these phases is explained in more detail below:

Qualitative Focus Group Discussions

Nine 1.5 hour focus groups were conducted across four locations in Scotland. The sample was designed to ensure representation across a number of geographical, demographic and socio-economic factors.

Group	Location	Gender	Age Group	SEG
1	Glasgow (urban)	Young Males <i>(single)</i>	18-24yrs	C1C2
2		Female <i>(single)</i>	25-34yrs	DE
3	Outskirts of Dundee (semi-rural)	Young Males <i>(single)</i>	25-34yrs	AB
4		Female <i>(half to be parents of teenage girls and boys)</i>	35-54yrs	C1C2
5	Jedburgh (rural)	Male <i>(half to be parents of teenage girls and boys)</i>	35-54yrs	DE
6		Males <i>(older)</i>	55-64yrs	C1C2
7		Male <i>(mix of older males and younger parents of teenagers)</i>	35-64 yrs	C1C2
8	Edinburgh (urban)	Young Females <i>(single)</i>	18-24 yrs	C1C2
9		Females <i>(older)</i>	55-64 yrs	AB

Within Edinburgh and Glasgow, at least one person representing the British ethnic community was recruited to three of the four groups.

A topic guide was used to moderate the discussion, a copy of which is included in the Appendix. It should be noted that within the qualitative focus groups the images were initially shown to the group without the strapline, to gain spontaneous reactions. Following initial discussion about what the images were communicating they were shown a second time,

complete with the “*This is not an invitation to rape me*” strapline. Campaign images were shown in a rotated order across groups.

Group discussions were moderated by Mark Cuthbert and Beth Cameron of Progressive from 2nd August to 13th August 2007.

Quantitative Research

The core purpose of including a quantitative element to the research study was to quantify the main insights gathered from the qualitative stage. The main consideration here was the requirement for comparability in terms of contrasting the attitudes of the various target audiences in a manner where again true attitudes and opinions were expressed. In order to do this in a robust and representative manner, it was essential that a sufficiently robust sample size was chosen to permit a statistically valid analysis.

The research was conducted by using an online self-completion questionnaire with a panel of respondents. The survey was hosted by our online partners Research Now and fieldwork was conducted in September 2007.

A total of 686 interviews were conducted. A copy of the questionnaire is included in the Appendix. Campaign images were rotated across interviews and a total of six images were tested.

Age	%	Region	%
18-24	10	Central	14
25-34	28	Dumfries	2
35-44	28	Fife	5
45-54	20	Grampian	11
55-64	13	Highlands and Islands	7
Gender	%	Lothian and Borders	18
Male	56	Strathclyde	34
Female	43	Tayside	8
Location	%	Ethnicity	%
Urban	67	White British	97.2
Rural	33	Ethnic Minority	2.8

In-depth Interviews with Stakeholders

Finally, four depth interviews and one group discussion were carried out with a small number of key stakeholders, including the police, the Crown office, the education sector and a partnership organisation focused on violence against women. The purpose of speaking with key ‘specialists’ in specific areas was to inform us of the perceived impact of different images on differing sections of the target market. Stakeholder consultations took place from 3rd September to 4th October 2007.

Executive Summary

In 2007 Rape Crisis Scotland began the process of developing a public awareness campaign designed to challenge attitudes towards rape. The campaign was adapted from an American campaign and made relevant for a Scottish audience. The campaign materials comprised a series of posters, depicting women in different scenarios, with the same strapline *“this is not an invitation to rape me”* featured on each poster.

Progressive was commissioned to undertake research to test the campaign among a general public audience, to inform Rape Crisis Scotland about which images to include in the final campaign. Research objectives were set to identify which images and themes would have the greatest impact in terms of challenging women blaming perceptions, stimulating discussion and broadening understanding of the victims of rape.

A total of nine qualitative focus groups were conducted with Scottish adults aged 18-65 years across four locations in Scotland. This enabled a shortlist of six images to be put forward for further testing at a quantitative level, which was achieved via an online survey among 686 adults across Scotland. An additional component of the research comprised consultations with stakeholders, including representatives from the Police force, the education sector, the Crown Office and a partnership organisation focused on violence against women.

Of nine images tested in the focus groups, three images were not shortlisted for testing at a quantitative level. These were:

- Girl Slumped Over Table – featuring a woman who was beyond the state of being able to give consent. This was an additional sample image provided in the latter stages of fieldwork, to further explore the issue of drinking
- Girl in Park – featuring a school girl, looking (suggestively) into the camera. This image was too ambiguous for some to suggest an invitation for anything, and conversely too suggestive of paedophilia for others, taking the campaign into different territory
- Boy with Balloon – showing a young boy in a park with an older male. This image was extremely shocking to consumers and was seen to be taking on the issue of child abuse, which was outwith the objectives of this campaign

The six images (and themes) that were put forward for testing at a quantitative level were as follows:

- Girls' Night Out – illustrating three girls drinking
- Girl Walking Down Street – featuring a young woman in a revealing top
- Wedding Day – showing a happy couple tying the knot
- Young Couple in Telephone Box – showing a pair of young adults kissing
- Couple In Taxi – focusing on a couple in the throes of passionate kissing and touching
- Lap Dance – showing a woman performing for a man; designed to represent the issue of rape of women involved in the sex industry.

In terms of key findings, the campaign materials created very strong impact from the outset, with a number of images in particular enjoying high levels of recall by the target audience. At least one in every third person interviewed in the online survey asserted that they would remember the images shown. The two expressions that enjoyed the greatest visual impact and highest recall were Girl Walking Down Street and Couple in Taxi.

The campaign also proved to be a strong catalyst for debate, and brought to the fore the question of consent. A key strength of the campaign lay in the juxtaposition of images and strapline, with the images prompting some people to assume that consent was a given, only to be told, in no uncertain terms by the strapline that this was not in fact the case. The images prompted people to acknowledge that there are situations and behaviours which they might “assume” would lead to sex. Engagement in some form of sexual activity with a man was a key case in point, as brought to the fore by Couple in Taxi, as some consumers considered that the woman must be “up for it” if she was involved in heavy petting with a man.

As well as challenging assumptions about consent, the campaign also opened people’s eyes to some situations where rape is an under reported problem, for example in the case of the couple getting married, in the Wedding Day execution. Although 39% of respondents in the quantitative survey believed that victims of rape are raped by someone they know, 13% still agreed that most rapes are committed by strangers. The Wedding Day poster highlighted that rape by known and trusted people is a horrible reality and the visuals used were extremely thought provoking, creating an illusion of happiness that was subsequently shattered by the strapline.

The family of different images was another key ingredient of the campaign, with a range of different scenarios and levels of perceived consent being illustrated. Together the images tackled different “myths” associated with rape, presented women at different levels of potential risk and combined the use of more subtle or ambiguous images with overtly provocative ones, to reveal the extent of the threat of rape.

Consumers did not generally see themselves as women blaming, and everyone was keen to uphold the position that “no means no” and quickly condemn both rape and rapists. At the same time, many consumers showed active disapproval of some of the women in the posters for “*putting themselves at risk*”. Indeed, just under a quarter of the respondents in the quantitative survey levelled blame at women “*for leading men on*” or for “*not considering their own security*”.

This meant that the campaign touched a nerve for some people, who were forced to address the reality of their own prejudice. The strapline stated that irrespective of whether consent has been *implied* or *suggested*, and irrespective of what has, or may have passed between two adults previously, there is no excuse for rape. Specifically, the message taken out was that neither alcohol, nor provocative dress, nor kissing should be used as excuses for rape.

Three schools of thought subsequently emerged. The first school comprised people who agreed wholeheartedly with the sentiment of the strapline, namely that there is no such thing as an *invitation* to rape and that women should *never* be portrayed as the party at fault. The second school displayed compassion and sympathy towards women who are raped, but also gave rise to the view that women should be careful not to place themselves at risk. People in this camp seemed to be suggesting that women have responsibilities for safeguarding themselves against rape (and other forms of abuse or negative attention). The third school comprised the core blamers, who insisted that women were literally “*asking for it*” in some scenarios. The attitudes of this third group were hard to shift, even by this campaign, although the campaign certainly presented a challenge to potential blamers and would be likely to prompt others, more sympathetic to women, to question the blamer’s position.

In brief, the following conclusions could be drawn about each of the executions tested:

- Girls’ Night Out presented a subtle scenario, in which no men were present, which was felt to be a fair reflection of contemporary drinking and socialising habits. Although the girls were not “*past it*” it was not hard for consumers to imagine how

- things might turn nasty for one, or even all of the girls. A suggestion was made that at a future date a second image might be included within this theme, of a woman so drunk that she is incapable of giving consent
- Girl Walking Down Street was highly memorable and impactful and provoked healthy and positive debate about women's rights to express their personality through dress, and about the role of revealing dress in attracting attention
 - Wedding Day was subtle, but shocking and believed to be an important part of the mix, in raising awareness of rape within marriage, seen to be an under reported area by many
 - Young Couple in Phone Box was an ideal expression to target teenagers and help spark the debate about what consent means and the importance of ensuring both parties are agreed that consent is mutual. This route was felt to be ideal for use within educational settings and could even help to take the pressure off boys and girls to have sex, effectively suggesting to them that it is acceptable not to have sex (as well as unacceptable to expect sex or force the issue)
 - Couple in Taxi was overt and provocative and sparked the greatest debate of all the executions. It also prompted one of the highest blame scores for the woman, owing to her assertive role in the proceedings, which many were sure would lead to (mutually desired) sex
 - Lap Dance was a visually arresting execution and one that was seen to have specific relevance for women involved in the sex industry.

The research concluded that if all six images could not be included in the campaign a minimum of five should be carried forward, because the more images to which people were exposed, the more likely they would be to consider their premise about rape and to check their own (possibly misguided) assumptions about consent.

Ultimate recommendations were to progress five routes for launch to the general public, leaving out Lap Dance for initial launch, which, although considered to be a valuable execution, would perhaps be better deployed once the campaign is in the public domain, to focus specifically on the issue of rape within the sex industry. Also for future potential inclusion were two additional poster expressions, the first of a very drunk woman, too drunk to give consent and the second depicting an older woman, (a demographic that was not covered within the portfolio of images tested on this occasion).

In terms of potential improvements to the campaign, a suggestion was put forward by many consumers to increase the impact of the strapline for launch, to ensure that its crucial message was not lost, or overshadowed by the images to which it was referring. Specifically, many found the strapline hard to read, owing to the different typefaces and fonts used in the execution.

Finally, the research findings led to a recommendation that the campaign posters should initially be launched without either Rape Crisis Scotland branding or Scottish Government branding. The rationale for this was to optimise impact and incite curiosity and to ensure the key message conveyed by the strapline was not diluted. The identity of Rape Crisis Scotland and Scottish Government support could however be introduced on web pages, and supporting campaign materials, to lend weight and ownership to the campaign. Stakeholder groups were also keen to support the campaign and endorse its aims and message.

Research Results

Reactions to the Campaign Overall

The campaign overall was extremely thought provoking and went a long way towards challenging perceptions of rape.

A key strength of the campaign lay in its collection of different images and scenarios, which ensured that even if every execution did not win appeal with every person there was always at least one execution that prompted them to reflect and think hard about their personal beliefs about relationships, consent to sexual activity, risk and responsibilities. The images together told a number of stories about rape (some shocking and some unexpected), and caused some disquiet among consumers, many of whom were prompted to challenge their own views about the circumstances that could lead to rape.

The subject of rape itself was also extremely impactful and consumers in the group discussions acknowledged that rape is a potential danger faced by us all, irrespective of age, race or social class.

While the images in the collection presented a diverse range of circumstances there was one common theme running throughout the campaign, namely the strapline “this is not an invitation to rape me.co.uk”. This strapline was an essential ingredient to the campaign.

Specifically, the strapline was critical for ensuring that the target audience understood that while many situations leading up to rape may look ambiguous in terms of consent, the *outcome* of rape is never one that the woman has invited. Whilst the images were seen by some to suggest consent to some level of sexual activity, the strapline ripped the notion of *assumed* consent to shreds. The line was an explicit warning that although behaviour might be *indicative* of consenting to sex, the reality was that mutual consent to sex was ultimately not sought and the woman was violated.

The ultimate message to onlookers was therefore to check their assumptions about consent. An underlying theme “what you see isn’t what you get” ran through the executions and was extremely thought provoking. Antagonistic responses were also given by those who had hitherto been quite comfortable in their assumptions that women behaving in certain ways implied consent.

Consumers revealed different perspectives on rape and there were people across the board who believed fervently that women could be held to account for putting themselves “at risk” (for example through behaving or dressing in a provocative manner or allowing themselves to lose control through drink). However, there were also those who were already of the mind that a woman should be able to dress and behave freely, without fear of attack or abuse and the campaign served to validate their standpoint. Interestingly, there were no significant differences in terms of gender, although the focus groups initially indicated that men in rural areas would perhaps be the first to apportion blame to women.

Individual positions on rape and blame aside, the campaign could be regarded as a catalyst for opening the debate concerning the question of consent. The diverse range of scenarios gave rise to assumptions about levels of consent, and consumers acknowledged that some situations and behaviours have led, in the past, to assumptions that consent has been given. The campaign raised two key challenges: how to define consent and how to stop people from assuming that consent is a given.

Underlying Beliefs: Women Blaming

Across the board, all consumers in the focus groups and those surveyed in the questionnaire were quick to condemn the act of rape. Furthermore, on the surface at least they appeared to be condemning the rapist, through asserting that “of course, no means no” and therefore agreeing that if a woman says “no” the man should be respectful of this, irrespective of the circumstances that have led to her saying “no”. A logical and objective assessment of rape, per se, being “wrong” was made.

However, many consumers went on to reveal themselves to be less than sympathetic to the victim, when the subject of rape was discussed in more detail. It became apparent that uncertainty crept into their assessment when different scenarios were considered. Although few would readily admit that they were “women blaming” as such, their appraisal of women who are raped indicated that they did point a finger at the victim in some situations.

Overall three groups of people could be identified from the consumer audience surveyed. The first group comprised people who were already held the same position as the campaign, that is, that women are never to blame for being raped. The second group (and the majority of people fell into this group) comprised people who agreed with the sentiment that “no means no” and who did not seek to blame the victim, but who nonetheless considered that the victim had increased her risk of rape (for example by her behaviour, or her dress). The third group (consisting of around 23% of the sample for the quantitative survey) were the core “blamers”, who stuck with a premise that women are “asking for it” by behaving in certain ways. It is this group who felt least comfortable with the campaign, and the most challenged by it. Interestingly, as the following diagram shows blamers were not distinct to one age group, or even gender, but existed across the whole sample. In terms of profiling, they had a slightly older profile and were significantly more likely to be married.

*Figure 1: Age Profile of Blamers Compared with Total Sample
[total base 686, base of blamers 156]*

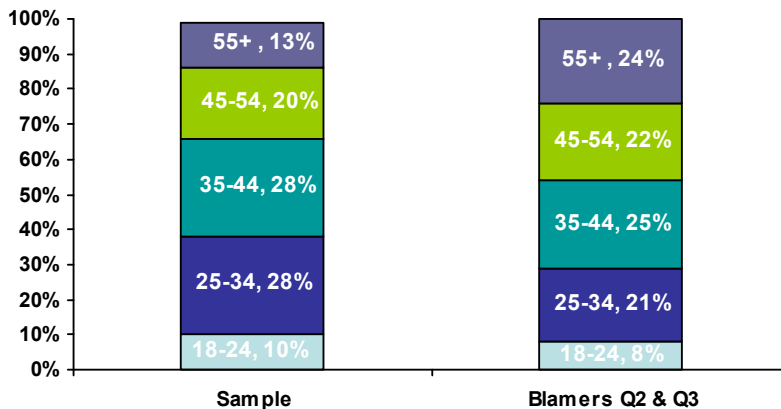
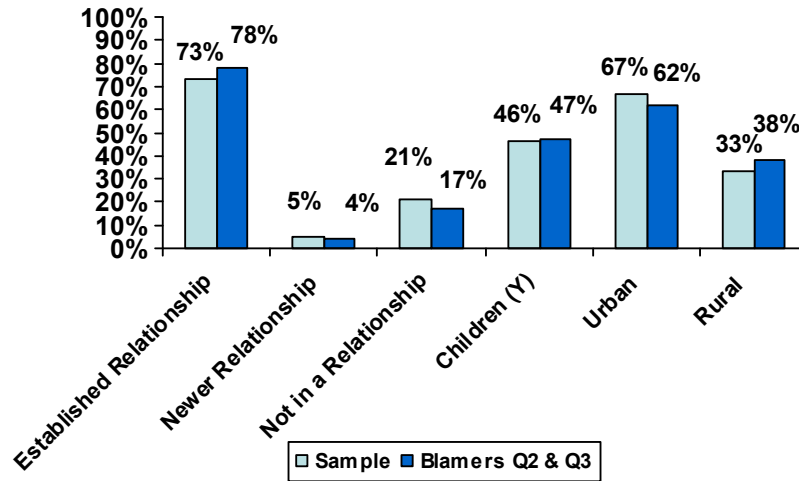


Figure 2: Relationship and Location Profile of Blamers Compared with Total Sample [total base 686, base of blamers 156]



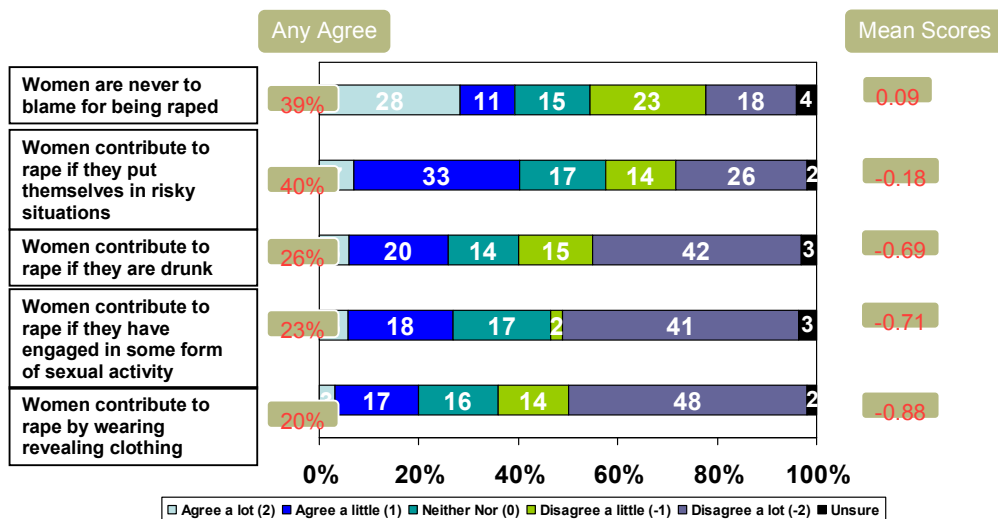
Attitudes of the Public Towards Rape

Within the quantitative survey respondents were asked to indicate their levels of agreement or disagreement to ten attitudinal statements regarding rape.

This section of the questionnaire was useful in terms of understanding underlying attitudes towards rape and rape victims, and responses from this section are helpful, in terms of framing reactions to the campaign materials shown.

The following diagram summarises the responses and shows the mean scores for the first five statements that were concerned with women’s potential contribution to rape and the question of blame.

Figure 3: Public Attitudes To Rape [base size 686]



Starting with the question of blame, 39% of people asserted that women are never to blame for being raped, although 41% of people took the opposing view.

40% agreed that women contribute to rape if they put themselves in risky situations, and the same proportion of people disagreed.

26% of people felt that women contribute to rape if they are drunk, although more than half (57% of respondents) disagreed.

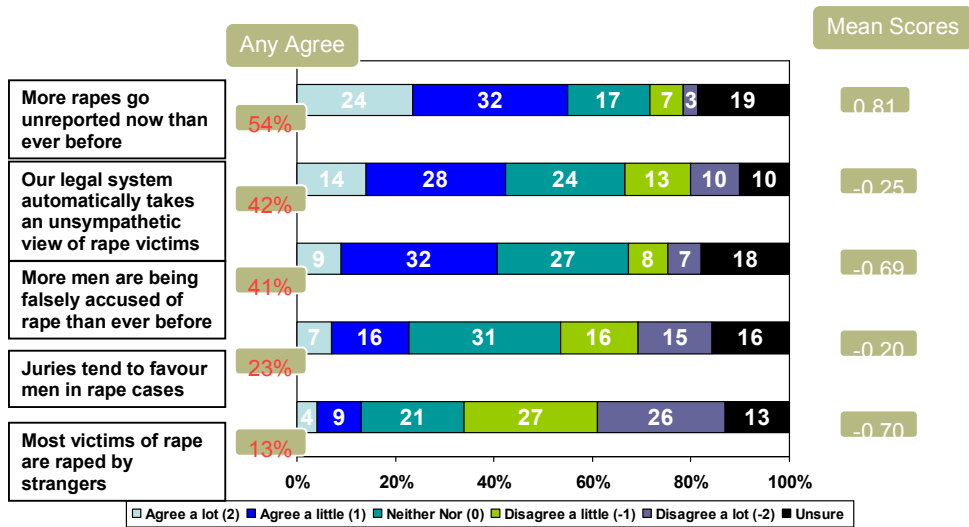
23% believed that women contribute to rape if they have engaged in some form of sexual activity, although 43% disagreed.

20% asserted that women contribute to rape by wearing revealing clothing, while 62% disagreed.

Responses indicated that the issue of “blame” was contentious, with an even split of agreement / disagreement across the sample. The contribution played by a woman to rape by putting herself in a “risky situation” also led to polarised views. However, levels of agreement concerning a woman’s contribution to rape were diluted when scenarios of drink, sexual activity and provocative dress were suggested.

The next diagram summarises the responses and shows the mean scores for the second five statements. These related to the reporting of rapes and perceptions of rapists and alleged rapists.

Figure 4: Public Attitudes To Rape [base size 686]



Respondents were asked about the extent to which they agreed or disagreed with the statement that more rapes go unreported now than ever before and 54% of respondents agreed, compared with only 10% who disagreed.

42% of people felt that our legal system automatically takes an unsympathetic view of rape victims, compared with 23% who disagreed.

41% of people agreed that more men are being falsely accused of rape than ever before, compared with only 15% who disagreed.

23% asserted that juries tend to favour men in rape cases. 31% did not believe this to be the case.

Finally, only 13% agreed that most victims of rape are raped by strangers, compared with 53% who disagreed, illustrating how this is one myth that may already be “busted”.

Reactions to these statements also unearthed a high proportion of people who were unsure about prosecution and the handling of rape cases in court.

As a backdrop to the campaign, reactions to these statements highlight how views are polarised, suggesting that a campaign that directly sets out to tackle women blaming perceptions will provoke considerable debate across all sections of society.

Reactions to Individual Expressions

Girls' Night Out

Initial Impact

When consumers initially saw this image their initial understanding was of three girls having fun and drinking. Typically consumers referred to the girls as “having a good time” or “having a laugh” and the perceived levels of alcohol consumption ranged from “enjoying a drink” to “drinking too much”. Ambiguity surrounding the quantity of alcohol consumed led to some deliberation concerning the perceived vulnerability of the women. Although a majority of consumers saw little more than girls having fun and drinking, the scenario did ring warning bells in the heads of some:

“Three girls in a nightclub / bar having a laugh. At least one of them is visibly drunk. This appears to be typical of a scene where the ladies have had too much to drink, they are good-looking and sexy and in a situation that, without some thought for their safety could see one or more of them end up as rape victims. The situation is probably made more dangerous as there are probably males who have also had too much to drink”.

The strapline “this is not an invitation to rape me” was not always commented on initially, and it was frequently described as difficult to read. However, it contributed well to the overall comprehension of the story, namely that drinking or being drunk does not justify rape:

*“Just because I have had a drink does not mean you can take advantage”
“Quite young looking girls who look to be under the influence of alcohol, but saying they are not to be harmed”
“This woman is saying that just because she is drunk and maybe out of control it isn't a reason for her to be raped”.*

Take Out / Understanding

The image sparked a range of responses from the innocent “girls out celebrating, having a laugh and enjoying themselves” to a more concerned response about girls not putting themselves at risk:

“A group of girls having a drink and what seems to be a good night out. The girl in the middle should try to pull her skirt down a bit. You can see her underwear. I can see how a man would think she would be up for anything with the way she is carrying herself”.

However, in conjunction with the strapline, the primary message taken out by consumers was that irrespective of her attire, her behaviour or her lack of sobriety, there is no excuse for rape.

*“These girls are stupidly drunk and are prime targets for rapists. But just because they got themselves into this situation does not mean that they want to be taken advantage of”
“Drunkness is not an invitation to rape. It is taking advantage of a situation where proper consent cannot be given”.*

Indeed 40% of all respondents from the quantitative survey selected this execution as one of the top two, in terms of providing an optimum fit with the strapline.

“It shows girls having a good time together and although they may be drinking it is for their own pleasure and not for someone to take as a sign of anything else (i.e. “game for anything”).”

Credibility / Trust

Consumers in both urban and rural locations found it very easy to identify with the scenario itself, with plenty of comments emerging about contemporary consumption of alcohol. The suggestion that excess alcohol can then lead to a situation of abuse was highly plausible.

“Common sighting in society. Appeals to my age group”

“It’s a scene played out 24/7 around the country and one where men may try to take advantage”

“This is a common scenario that many young women will be able to relate to. Just because someone is having a few drinks doesn’t give a man an excuse to take advantage of her”

“Fits with everyday life and some of the excuses for rape”

“This picture shows something that we can see quite often and for some people would be a strong enough provocation to do something inappropriate”.

The specific outcome of rape following drink was very credible.

Ability to Incite Discussion

The drinking scenario raised a healthy debate about the roles and responsibilities of all parties engaged in a social setting involving drink.

One school of thought, focusing on the girls’ behaviour suggested that they should be careful not to get *themselves* into an inebriated state because to do so would increase their general risk of attack. This stance, whilst not blaming the victim as such was certainly judgemental, with the onus of responsibility for rape being shared between aggressor and victim.

Counter to this emphasis on the girls’ requirement to act responsibly was the deeply felt view that the girls should be entitled to drink as much as they want, without fear of attack. This position was quite often supported by a direct comparison with male drinkers, with the challenge that women should be as free as men to drink and enjoy themselves.

“A lot of men think women are “easy” when they are drunk. They are just as entitled to get drunk as men”.

Although no men were illustrated in the execution, another line of enquiry focused on the role of the male onlooker. For some consumers (and generally older males) there was a strong sense that this scenario presented a “no go” area for men, given that the girls appeared to be having a good time, in their own group and on their own terms. For others (and especially younger males) there was recognition that the girls would attract their attention and ideally be receptive to their advances. One of the more predatory young men in one of the discussion groups even used the term “bullseye” to communicate his intentions.

“Because the woman was drunk the man might think he could get away with it”.

An interesting debate emerged about the behaviour of young male onlookers, when out in the company of other male friends. It was recognised that when women have been drinking they are more likely to drop their guard while men who have been drinking might be more likely to act with increased bravado, egg each other on and chance their luck with women. It

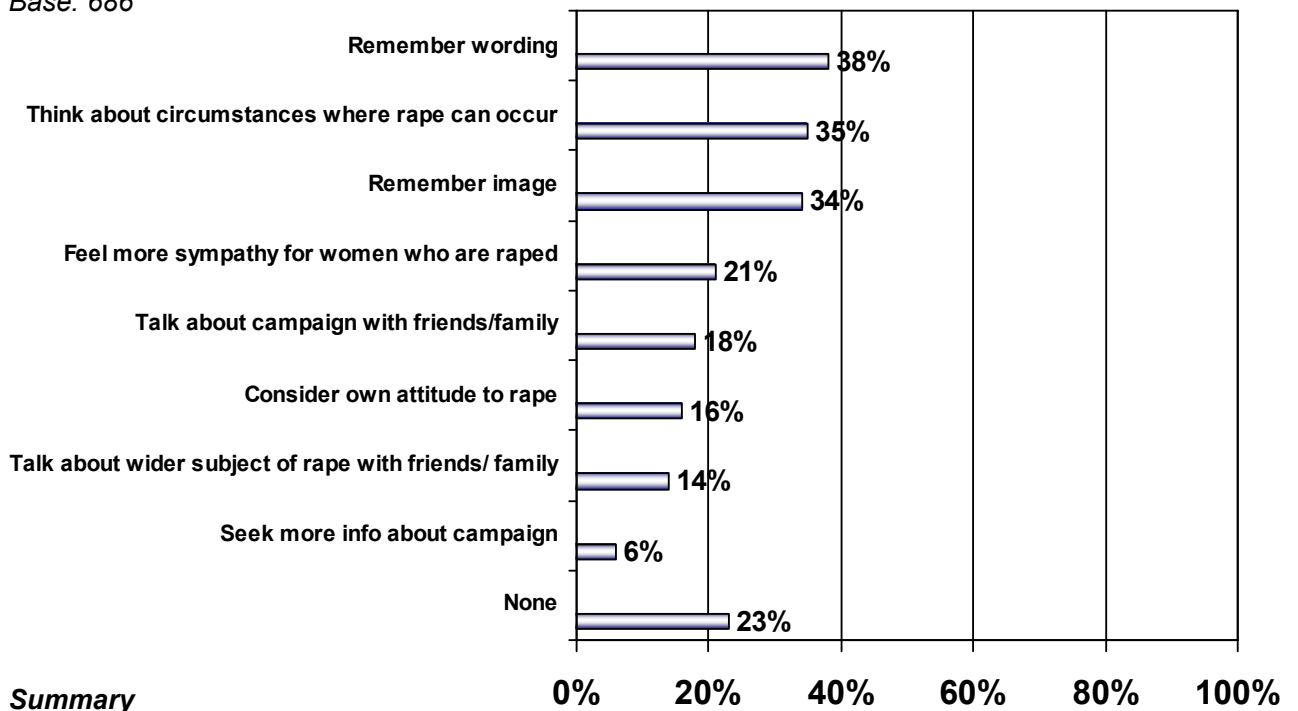
was also recognised that such practise was generally acceptable and even encouraged. Ensuing debate focused on whether the male onlookers now had a responsibility to act in a less predatory way, or at the very least, not to take advantage of a situation in which a girl might have been signalled out as an easy target.

“This picture shows young girls having fun and being happy but some men may think that they are an easy target because they have been drinking”
“This woman or women are drunk and therefore vulnerable. Men automatically single out these women as targets. This poster will hopefully get through the thick skulls of men”.

Call to Action

Respondents in the quantitative survey were asked what they would do, having seen the poster and the following table illustrates likely actions, with the top three responses being that they would remember the wording, think about circumstances where rape can occur and remember the image.

Figure 5: Outcome of Seeing Poster
 Base: 686



Summary

The scenario depicted was easy to relate to and presented an authentic vision of a girls’ night out on the town, which started on a buoyant and positive note. The girls were clearly drinking, and were described as anywhere from “tipsy” to “bladdered”. The strapline made a strong juxtaposition with the image, highlighting a stark reality to consumers that at some point in the evening events turned sour and one of the girls was raped. “This is not an invitation to rape me” made it very clear that just because one of the girls was drunk, this is no justification for rape. Even though some consumers maintained that girls need to take care and act responsibly, they were unable to disagree with the sentiment of the strapline.

Girl Walking Down Street

Initial Impact

This campaign execution enjoyed particularly high impact, largely due to the visual. Initial responses to the image typically made mention of the girl's attire and the absence of a bra.

"First thing I noticed was the low open top and nipples before reading the caption"

"A scantily dressed woman with not much left to the imagination. Being a man I am drawn to the nipple. Text is not brilliant to read"

"A woman's torso, covered by a thin, vest type t-shirt. Due to the buttoned neck being unfastened and the view to the aureole of her right nipple, it seems that she wears no bra. This image is more attention grabbing than the wording, meaning that one's eyes are drawn to the woman first, then the wording"

"Difficult to read. Easy to interpret the image. Direct".

Although the visual impact was clearly stronger than the accompanying strapline, the strapline "this is not an invitation to rape me" was still observed and hit home.

"A young lady with no bra on wearing a vest top, nipples clearly showing. The wording is basically saying that just because of what she's wearing it's not meant to be sexual and she shouldn't be approached with a view to her consenting to any sexual activity"

"Caption stating that this is not an invitation to rape me, trying to get the message across that no matter what people wear this does not give people an excuse to rape"

"A woman with a thin, low cut vest. Text rightly points out that this is not an invitation to rape".

Take Out / Understanding

The poster's message was very clear to consumers overall, that rape of a woman cannot be justified, even if she is dressed revealingly, in a way that might provoke sexual arousal. The majority of comments relate to this and suggest that the target for this message is the predatory male.

"Saying that how she's dressed is not an invitation to rape"

"Telling me you can't and never can rape"

"Just because I show you a bit of flesh does not give you the right to rape me"

"A poster trying to put across the message that how a woman dresses cannot be a contributing factor to a man's decision to rape her"

"A girl dressed sexily, affirming that this should not give men the right to sexually abuse her".

For some there was a secondary message attached, and directed at the woman. This message was centred on her responsibility not to dress in a way that might warrant negative attention.

"The girl is exposing herself. This will cause people to stare. It is no excuse for rape, but maybe the subject is bringing too much attention to herself"

"Woman dressed provocatively and unsuitably for a public place. Clothing leaves nothing to the imagination. Asking for trouble in my opinion"

"I see a scantily dressed woman, asking for it"

"The poster is right in what it says, but young women dressing like this will be targeted more by rapists".

Credibility / Trust

The illustration of a young, fashionable, metropolitan woman was easy to believe in the context of an urban setting (and especially a large city). Even consumers in more rural settings who did not see this exact image played out in their areas every day were able to draw analogies with women dressing immodestly, revealingly or provocatively.

“It is very common for a woman to be wearing revealing clothes but that does not mean an invite to men to do anything to her without her consent”

“This is a typical image of a modern young woman. It should not encourage men to force themselves on the woman, even though it would excite any red bloodied male”.

The girl’s dress code was also seen as contemporary and fashionable, and the vest t-shirt was seen quite simply by some as a desire to keep cooler in hot weather.

“A trendily dressed young woman”

“It’s an attitude that goes with the woman in the picture. It’s an empowering statement”

“Young girl dressed for hot weather”

“I feel that women should be able to dress like this without it being a “come on” to men. We don’t rape men when we spot them wandering the streets with their t’s off on a hot summer’s day”.

Overall the scene was easily understood and believable while the strapline resonated, as consumers recognised that women can be accused of “asking for trouble” if they choose to dress in a manner that might be described as revealing.

“Women are often blamed for rape because they dress provocatively. This poster clearly addressed this issue”

“There is a tendency for people (not just men) to think that because a woman chooses to dress provocatively that they somehow contribute to rape”

“It is fairly common to see women dressed in this manner and it is also fairly common to hear men saying things like, “she must be gagging for it, dressed like that””

“Lawyers for the defence seem to be relying on the statement that “she asked for it by her dress” and therefore getting rapists off”.

Ability to Incite Discussion

This image was seen to be extremely memorable and thought provoking with 35% of people saying they would think about the circumstances where rape can occur and 18% asserting that they would talk about the campaign with friends and family.

This poster also had the ability to provoke discussion, with some consumers clearly revealing a negative judgement about the girl, based simply on her revealing dress. The end line was clear and they were forced to acknowledge that rape is wrong under any circumstances. In the face of some personal disapproval relating to the girl’s attire and the suggestion that she was “asking for trouble” the strapline “this is not an invitation to rape me” told them categorically just that – even if she was inviting attention she was certainly not “asking to be raped”.

“Women are not considering their safety these days”

“She will get attention, but not always the kind she is looking for”

“I agree, no invitation to rape, but could provoke certain males”

“I’ve heard people say that women who display body parts, whether it be legs, breasts or whatever are “asking for it”. I think this is ridiculous. Walking around completely naked still doesn’t give anyone the right to take advantage of someone”.

The poster also provoked discussion about the fashion industry and the trend towards more revealing attire in recent years. For some people the girl was simply asserting her personality and confidence through her dress.

“How someone is dressed does not mean that they are promiscuous. It is the fashions of today and they are promoted by the media”

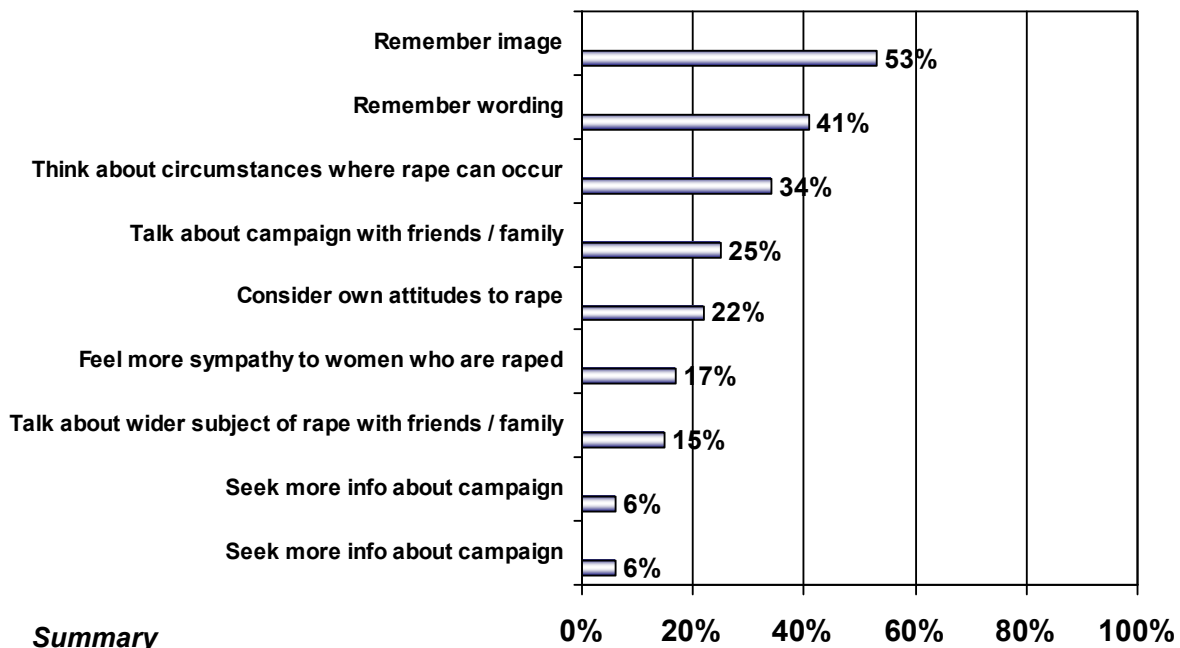
“Lots of young girls are fit and proud of their bodies. Why should they not wear nice clothes that suit them?”

Call to Action

Just over half respondents in the quantitative survey said that they would remember the image, while 41% said they would remember the wording and 34% believed they would think about the circumstances where rape can occur.

Figure 6: Outcome of Seeing Poster

Base: 686



Summary

Overall Girl Walking Down Street really caught people’s attention and got them thinking quickly about the relationship between revealing dress and sexual harassment generally, not just rape. Although the image was clearly the strongest and most memorable element of the poster, the strapline was not lost on consumers and the message was clear. The strongest message taken out was that women should be entitled to wear what they like without fear of rape. A secondary message was more concerned with the personal safety of women, namely that dressing provocatively may prompt an unwelcome response.

Wedding Day

Initial Impact

The Wedding Day execution had softer impact relative to other expressions, but came with a hard hitting message nonetheless. Indeed the strength of this execution lay in its ability to lure viewers into a false sense of security with its fairy tale wedding day image, before breaking the spell, to remind viewers that rape within the institution of marriage is more common than we might like to think.

“It highlights that husbands can still rape their wives. It’s hard hitting. Juxtaposition of sentiment of statement and visual”

“This image will stick in my mind because it should be the happiest day of her life”.

The wedding day picture was therefore seen as drawing viewers in gently at first sight, and signified nothing but happy connotations. The strapline on the other hand called into question all the happy values previously assumed from the visuals.

“This one is good. It’s more disturbing because there’s a sense of security that comes with marrying someone. It represents a significant message, as even though you’re in a committed relationship there’s still the threat of over stepping the boundaries”

“I think this one hits home because it makes you realise you just can’t take anything for granted”

“Bride and groom. I would not normally associate this image with a rape campaign and therefore find it quite shocking”.

Take Out / Comprehension

This execution probably required more thought to reach the final conclusion than some of the others from the campaign, by virtue of the fact that rape within marriage was not the obvious link made from viewing the visual. The wedding day itself was the source of all the mental imagery conjured up in the mind of the viewer. The institution of marriage only became considered in the context of the strapline.

Therefore some viewers were initially confused by what they saw, initially finding it hard to imagine how a husband would want (or need) to force himself on his wife on the first night.

“Newlyweds would be expected to have sex. Maybe the image is pointing out that rape occurs within marriage, in which case I think it misses the point”

“This one just confuses me. I don’t understand the message. Is bridal rape a big problem?”

“A bride on her wedding day is doing nothing that should encourage any man to think she would want sexual activity with anyone other than her husband, and her dress cannot be considered provocative”.

However, on reflection the penny dropped.

“I think this poster reminds people that rapes can occur behind closed doors in what appears to be a happy marriage”

“A marriage, and it means that even though you are married you can still be raped by your husband”

“A man and a woman just married. The statement the poster is making is that rape is still rape even if it is by a husband”.

This execution communicated an important message, especially to those who did not like to think that rape could happen within marriage. Indeed, around one in ten respondents to the survey were of the mind that rape within marriage is rare, or that sex within marriage was necessarily consensual, by virtue of the couple being married.

“A lot of people don’t think that a man forcing himself on his wife is rape”
“There are many people who still believe in conjugal rights and that the ring on the finger means that the woman belongs to the man, so that he can do what he wants and it’s not wrong”

This execution therefore became a powerful one, because it raised the profile of rape by known (and trusted aggressors). The ultimate message was clear: husbands have no right to force themselves on their wives and wives maintain the right to say no, even if they have previously consented, and even if they have agreed to share their life with their husband.

“Marriage is not about having consenting sex all of the time. The wife has the right to say no and mean no. The husband cannot force the wife to have sex”
“Bride and groom. Deeper meaning, as in not stranger, but husband having ideas he could rape wife”
“It is telling us that rape doesn’t just happen between strangers, it also happens in the marital home”
“Words suggest that being married does not give man rights over a woman’s body”
“A marriage certificate is not permission to take sex when you want it. It still requires mutual agreement”.

Credibility / Trust

Once viewers were able to extend their perception of this story from wedding night to institution of marriage the execution was seen by the majority of people as credible and touched a subject that often went unreported – the issue of rape within marriage.

The only two areas to watch where credibility was called into question were first of all among viewers who did not stop to consider that the wedding day imagery was just symbolic of the whole marriage, and secondly for a few viewers who still found it hard to imagine that rape within marriage remains a harsh, and sad truth.

“This is a wedding day. It’s a sweet harmonious day between two consenting adults”
“Surely you marry a man that you’ve known for a few years and you know each other inside out by the time you get married. There may be a statistic of married couple rape but I don’t think this is the most common”
“Unlikely to be raped by your husband, although it is not unheard of”.

Ability to Incite Discussion

Wedding Day did have the power to prompt thought and discussion, not just for the marriage scenario but in bringing to the fore the fact that rape by people you know is a stark reality and one which has in the past been played down. There were even comments by one or two respondents who had themselves suffered some form of abuse by partners.

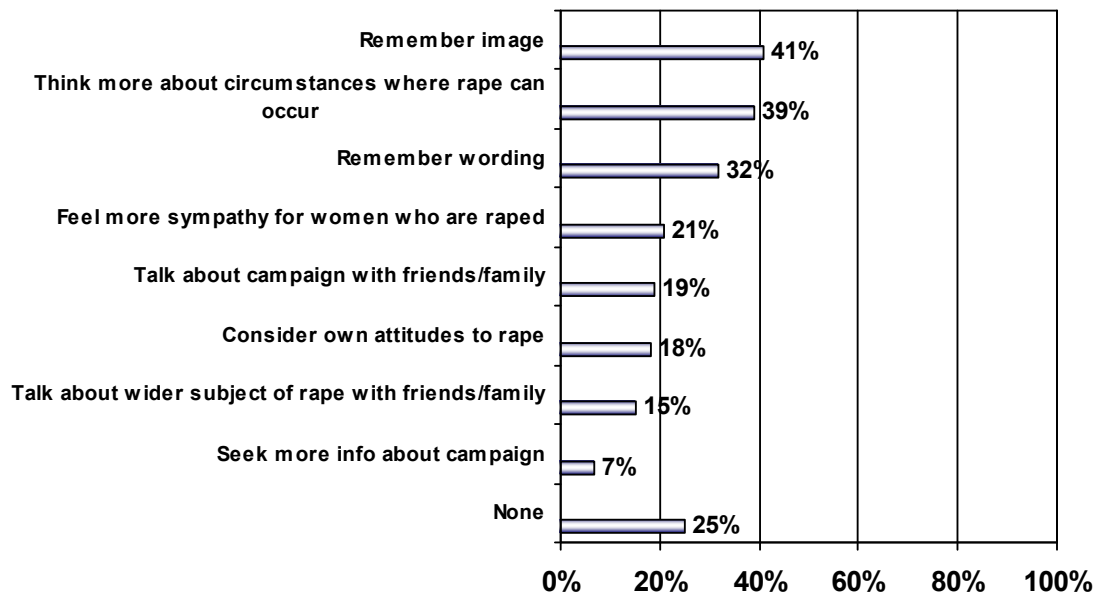
“It highlights the taboo of rape within marriage, a seriously unreported area”
“I believe rape within marriage is one of the more prevalent types and it goes largely unreported and that should provoke thought in this campaign”
“I think that date rape or rape within a marriage are incredibly unreported and played down. I was raped by a boyfriend and people assumed he couldn’t have raped me because we’d already had sex. This makes people understand that a previous

sexual relationship doesn't make it OK to rape someone, just 'cause they always have had sex with you doesn't mean they will today".

Call to Action

41% of respondents from the quantitative survey said that they would remember the image of the couple on their wedding day, while 39% said that the poster would prompt them to think about the circumstances where rape can occur. 32% thought they would remember the wording.

Figure 7: Outcome of Seeing Poster
Base: 686



Summary

Wedding Day was one of the most thought provoking expressions within the overall campaign portfolio and one that moved quite dramatically from subtle and happy to dark and shocking. For optimum engagement viewers needed time to absorb the joy from the image, read the words and then stretch their imagination to darker days within the marriage. Of all the executions it was one of the most powerful in communicating that what you see isn't necessarily a complete picture.

There was also an expectation that this image would work in complement to other campaigns on the subject of domestic abuse.

Young Couple In Phone Box

Initial Impact

Similar to Wedding Day, of all the executions this was one of the more subtle and less provocative images. The visual of a young couple in a dark phone box at night was initially nothing out of the ordinary, or necessarily untoward, however the strapline revealed the more sinister outcome of the evening.

“Couple snogging in a phone box”

“A young couple kissing in a phone booth. This is the least provocative of all images but to me it is the most realistic”

“Wording implies that just because you consent to kiss someone it does not mean you consent to go any further”.

The subtlety of the image was well liked by many respondents and felt to be highly plausible. Younger viewers especially were well engaged with this execution, feeling that it was really talking to them.

“Made me think more about the point at which consent is given / asked”

“I’ve been there where I’ve heard afterwards that they really wanted more but were frightened to admit it. Equally I’ve pushed at the wrong time and upset the girl. It’s a difficult position for both parties, especially if there has been drinking as well. I think this one reminds me of past embarrassments”.

Take Out / Understanding

Again a two pronged message was generally taken out. First of all that rape is wrong and secondly that young women should take care. However, the message that rape is wrong was recognised as a key one especially for younger, hot blooded males who might possibly read too much into signals given by a girl and assume consent to sex when she was only consenting to kissing.

“A couple kissing in a phone box. Probably not a safe position to put yourself into if you don’t know the guy, but kissing isn’t an invitation”

“I think this image works on lots of levels. Either party has the right to say no. Just because you snog someone does not mean you want to have sex with them. There is a difference between rape and sex”

“This may look harmless but it makes women think about their safety and makes men think about the message, e.g. things don’t have to go any further”.

Many also came to the understanding that rape can be committed by people you know and people you might hitherto have trusted.

“Again reminding people that anyone can be raped, even by people you know”

“Most rapes are committed by someone known to the victim. I believe this image is one of the more likely scenarios in which rape can occur”.

And even for those who were more of the mind that the couple had just met, the anti-rape message was consistently taken out.

“A young couple kissing in a phone box, possibly after a night out. They may have just met. And the message that although they are kissing, it does not immediately mean that the girl wants to go any further”.

Credibility / Trust

There were no issues with the credibility of this scenario, both in terms of the likelihood of youngsters kissing passionately in public at night (seen as very commonplace) and in terms of the likelihood of the situation turning sour as the young man prepares to take things a step further while the young woman decides she wants to back off.

"I think this is a more realistic event to come up where you may end up in that situation"

"Two teenagers enjoying a kiss in a phone box. Quite a good advert this one as I reckon it's the one that depicts a familiar situation to most people"

"It's a situation many people find themselves in"

"Every young woman at some point gets caught up in an embrace and it makes the point that sex does not automatically follow and the woman has a right to stop whenever she does not feel comfortable".

Even those respondents who viewed this actual execution with quite innocent eyes were able to acknowledge that the ending to such beginnings is not always so innocent. Indeed the fairly innocent look of the couple added to the power of the expression, since it directly challenged the misconception that rapists are evil looking, ugly strangers. The young man in the picture did not look like a typical rapist.

"It would be unusual for a young boy to rape a girl"

"They clearly have feelings for each other"

"A hot guy kissing a girl".

Ability to Incite Discussion

This expression was generally seen as a strong catalyst to get people to think about the circumstances in which rape can occur and was challenging the belief and (for some) established cues for sex, namely kissing and sexual intimacy.

On the whole responses to this image tended to be less judgemental than those observed for other images, perhaps because of the youthfulness of the couple, who were possibly both uncertain of how to handle the situation.

"This just looks like a typical situation that a teenage girl might find herself in with a boy so is more likely to relate to this generation and make them think"

"A man could misread the messages a woman is sending him in a situation like this"

"Most young couples do this without intending to have sex. It's growing up".

This poster certainly worked hard on the message that consent is something that needs to be clearly agreed by both parties and that a kiss does not constitute consent. This is likely to open up a good debate about what consent actually looks and feels like. The current grey areas for assumed consent were clearly understood to be challenged but what was then required was some help to advise parties on how they should behave in such situations in the lead up to consenting sex.

"I thought this was a good message. It made me think about how to get across the message of what was acceptable and when the line had been crossed".

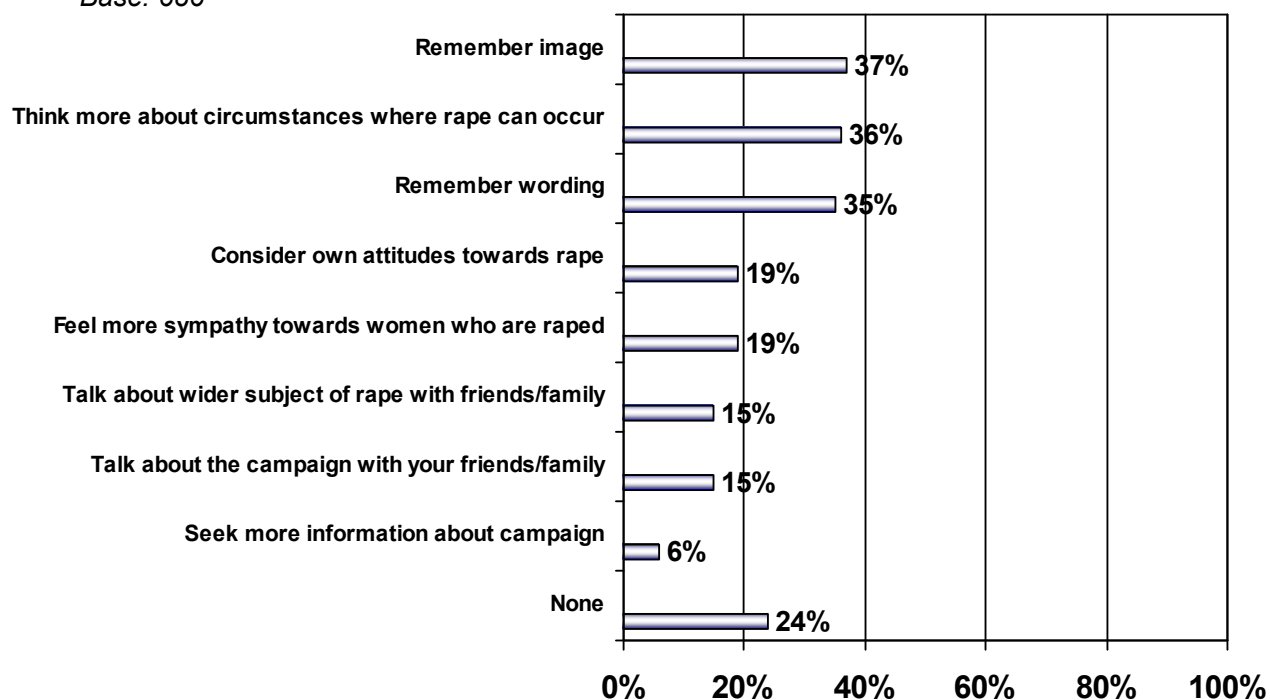
A stakeholder from the education sector highlighted this execution as offering strong potential as a resource material for use within schools, colleges and universities to prompt a debate centred on the rights and responsibilities of both men and women. The execution with support, could also potentially work on a message to boys that it's OK *not* to have sex.

*“Men – things don’t have to go any further”
“A boyfriend has a duty of care to his girlfriend”.*

Call to Action

37% of the respondents from the quantitative survey said that they would remember the image of the couple in the phone box, while 36% said the image would prompt them to think more about the circumstances where rape can occur and 35% maintained they would remember the wording.

Figure 8: Outcome of Seeing Poster
Base: 686



Summary

This execution worked really well on two fundamental levels. First of all it tackled a scene that was easy to relate to in today’s society and reinforced the message that kissing is no justification for rape. Secondly, and perhaps with even more potency to ring the changes, the execution caused people to begin thinking about the codes and cues for consent to sex. Although it was recognised that kissing is not an invitation to rape, it was nonetheless acknowledged that kissing can lead to one party developing expectations from another. Some respondents asserted that it can be hard to stay on the same wavelength as a potential sexual partner and know the pace at which to move, or when to stop. This was particularly salient given the ages of the actors on the image. Potentially this execution could be used as a basis to help young adults develop their own code of conduct and definitions of consent.

Couple in Taxi

Initial Impact

Couple in Taxi was one of the more impactful of the images in the campaign. It drew analogies with the Young Couple in Phone Box but the couple were believed by many to be well on the way towards sex, fuelled by drinking too much alcohol. While the Couple in a Phone Box were described as snogging or kissing, the Couple in Taxi were seen as heavy petting, getting excited or even making love. In this execution there was a strong sense that the viewer was witnessing a couple indulging in foreplay and that consent for imminent sex was mutual.

“Couple indulging in very heavy petting”

“Taking clothes off”

“A man and a woman kissing with the suggestion that they will have sex later on”.

The active pose of the woman was a key draw for comments of both a supportive and pejorative nature.

“Female taking the initiative”

“Girl leading on a man”.

Overall the main impact of this expression stemmed from the visual, not from the strapline.

Take Out / Comprehension

The strapline “This is not an invitation to rape me” was initially out shadowed by the image and the image seemed to tell a tale of two alcohol-fuelled adults enjoying foreplay. Consent to sex was read into the story and cues for this were the woman’s posture and engagement with the man. While the woman was seen to be taking the lead the man was also seen to be participating actively. However, the critical point to take out is that the message of sex was initially a lot stronger than the message about rape. To reinforce this point around 9% of respondents to the survey spontaneously described this scenario as consensual sexual activity.

“It appears that the lady in question is quite happy to be in the position she is in and giving encouragement to the man”.

This required viewers to make a leap of faith to a scene where the previously assertive woman became a powerless victim of rape.

“In this image an impression that the woman is driving the situation in a particular direction is given”

“It looks like she is going to rape him”.

The rape message did emerge as viewers moved from the steamy embrace to reading the strapline. When they married the image with the strapline, hearty debate ensued about the cues for consent and the preconception that heavy petting is a green light for sex.

“It may not be an invitation to rape but it does seem like an invitation for sex”

“I think that I do have to think about my understanding of women who suddenly change their mind when they have previously given consent”

“What else is a man supposed to expect this will lead to?”

Levels of sympathy for the woman were considerably lower than for other expressions.

“I feel that this image shows the woman provoking and leading the man on. She’s the one that’s initiating things, touching the man and turning him on”
“Things are obviously getting very intimate and some men just can’t stop after they reach a certain point”.

Credibility / Trust

This situation was no less credible in terms of presenting a couple in the throes of a steamy embrace but the lines between consenting sex and rape were less obvious than for other executions, leading many viewers to call into question the point at which sex becomes rape. The key difficulty was that viewers found it hard to visualise a point at which the woman changed her mind, or found themselves thinking that she had possibly changed her mind “ a little too late in the proceedings”.

Within the focus groups this execution was the one that the men struggled with the most. Some even felt quite compromised and confused about where they stood. Could this situation result in a scenario where the woman simply changed her mind after consenting sex, at worst even “crying rape?”

Around one in five respondents from the online survey were engaged with the intention of the expression, that is, of challenging the perception that because a woman has engaged in sexual activity this means she wants to have sex. And this was an important and relevant myth that many were keen to bust.

“This one best shows the situation most likely to be mistaken for consent”
“This image shows an example of a woman putting herself in a difficult position when she shouldn’t but the caption reinforces the point to men who may rape a woman that it is never acceptable”
“This shows that although the couple are indulging in heavy petting the woman has a right to stop whenever she feels it has gone far enough”
“It is often assumed that if a woman is being intimate with a man on this level she is “asking for it” or “leading the man on””

Overall this image had slightly less credibility in rural areas than in urban locations.

Ability to Incite Discussion

There is no doubt that this execution will provoke frank and heated discussions, specifically about the perceived codes for consent.

“The male will think that because of the female’s amorous approach towards him that he can have sex with her whether she agrees or not”
“It is a reminder to man that no can be said at any time”
“There are steps leading up to this. Sex may still not be on the cards. Consensual sex is not certain. Both sexes still have the right to stop the proceedings at any time”.

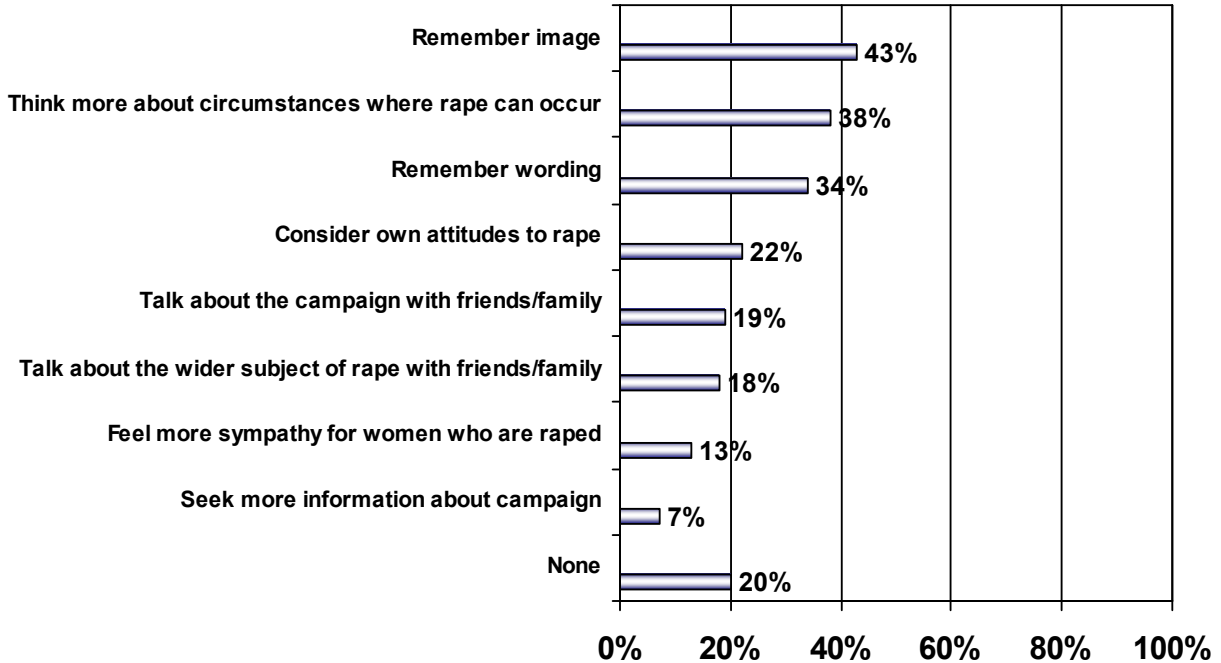
Research findings revealed that there were people who were supportive of the woman’s right to say no at any time. However, there was a strong contingent of people across the board who felt that her behaviour was enough to imply consent. There was almost even a sense that the man would be wronged in some way in the event that she withdrew consent. Therefore the introduction of “rape” and implication that he was in some way to blame was very divisive.

Of all the expressions this was one of the strongest catalysts for debate as well as one of the most challenging.

Call to Action

43% of respondents in the quantitative survey said that they would remember the image of the couple in the taxi. 38% said that the poster would make them think more about circumstances where rape can occur and 34% would remember the wording.

Figure 9: Outcome of Seeing Poster
Base: 686



Summary

This expression presented one of the most sexual scenarios, in which consent for sex was assumed by many. The strapline came in as a direct challenge to this assumption. This opened up a heated discussion, with one school of thought taking the position that the girl's behaviour gave the man a clear indication that sex was on the cards, while an opposing school of thought recognised that irrespective of where the couple were in the path towards sex, either party still had the right to stop proceedings at any time. This poster is likely to open up significant debate about the guidelines for consent, the role and responsibilities of both men and women and the effect of alcohol as a catalyst for sexual relations.

Lap Dance

Initial Impact

The Lap Dance image was visually arresting as well as provocative and appeared to address two myths on one: provocative dress and women involved in the sex industry.

Viewers recognised that the somewhat pornographic imagery was more likely to grab their attention than the accompanying strapline.

“Image is too sexual for males to notice the wording and they are likely to remember the image and not what the message being put across is about”.

Take Out / Comprehension

The message from this execution was very clear, namely that women are not asking to be raped just because they are involved the sex industry.

It was understood that rape of women involved in the sex industry is an issue and this execution was seen to be tackling this specific crime.

“I like this one because there are so many people who work in the sex industry, but that doesn’t mean they are offering themselves to all and sundry. I think this type of work is high risk and there are many women who are raped in this industry. This poster raises awareness to workers and the general public that it still doesn’t make it OK, acceptable or a “risk of the job””

“People are very unsympathetic to sex workers and it belongs in the overall campaign to put them on an equal footing”

A secondary message related to provocative dress and was a message that had relevance to the broader population.

“Just because the girl is dressed in provocatively sexy underwear does not mean there is a green light automatically for sexual intercourse”

“A provocative costume doesn’t mean I’m “up for it””

“This is more sexual, but a bit of fun is not an invitation to go further”

Credibility / Trust

There did not appear to be any issues associated with this image in terms of its credibility, among respondents who had no first hand experience of lap dancing clubs.

“A lot of men think that “entertainment” workers are an easy target due to the sexual nature of their job”

“Because of the type of work this girl does some men may see it as being a tease and therefore could stalk her with intent of rape / attack”.

However, some respondents who were more au fait with the rules of lap dancing clubs in particular called into question the opportunity of getting this close to a women (and therefore raping her). The belief was that clubs ensure that women they employ are protected and security guards are ever present to police activity. That said, it was agreed that women involved in the sex industry outwith well policed establishments were generally at a much greater risk of attack.

“Strippers have bouncers to look after them”

“People who tend to work in this industry tend to have protection and tend to be more sensible so don’t put themselves in the position where they might be assaulted”
“This picture to me is just a woman doing a job”
“A man might think that because he is paying her a woman is obligated to have sex with him, even if she decides she doesn’t want to”.

Ability to Incite Discussion

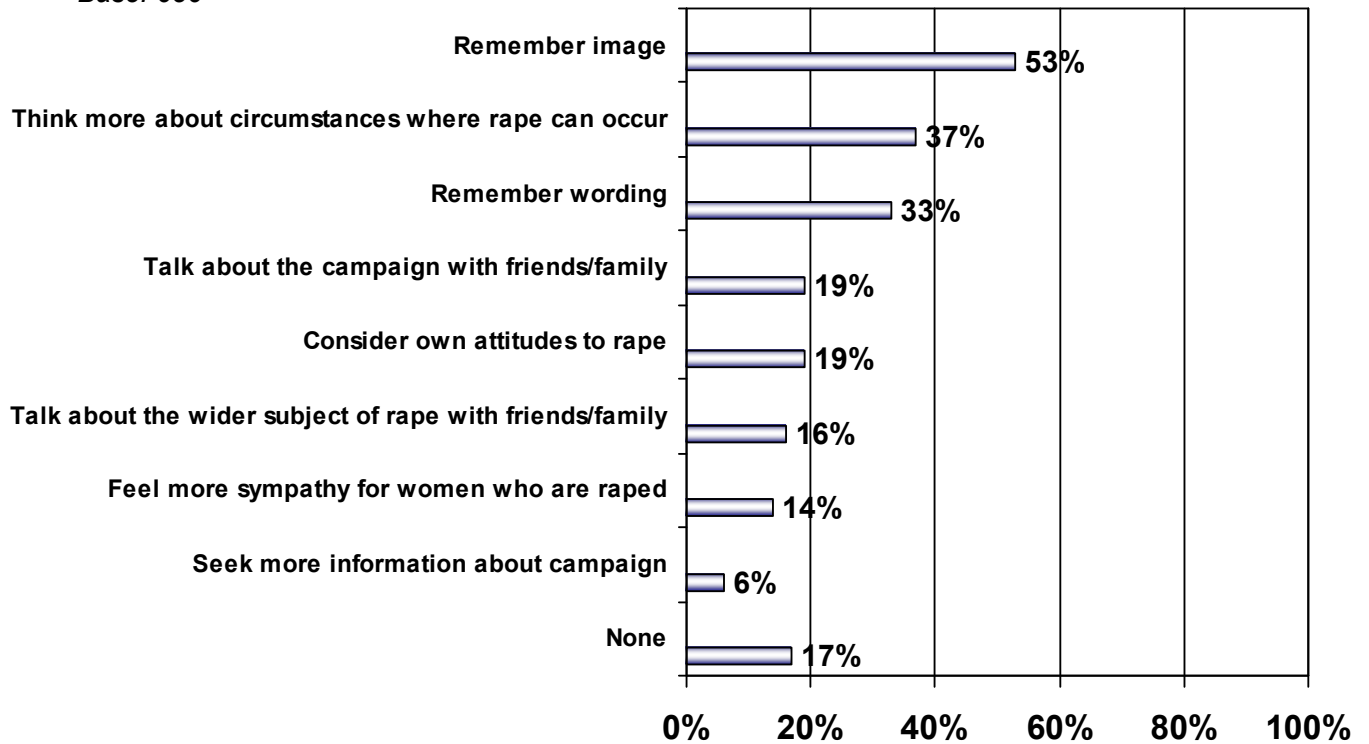
It was also felt that this execution would spark considerable debate, but there was also a cautionary note attached. Some respondents and one stakeholder were reluctant for this image to be displayed in areas where children might be exposed to it, owing to the adult nature of the image and subject. It was also felt that the expression would be best placed strategically, in urban areas, to directly target male users of bars and clubs, rather than as an awareness campaign for the general public to reduce the blame projected onto women involved in the sex industry.

“I think this is a good picture. However, whilst it carries a very powerful message it is aimed at a smaller group of people.”
“The situation is too extreme to be identifiable for the average female”.

Call to Action

Over half (53%) of respondents in the quantitative survey said that they would remember the image of the lap dance, while 37% said the poster would make them think more about the circumstances where rape can occur and 33% said they would remember the wording.

Figure 10: Outcome of Seeing Poster
 Base: 686



Summary

The Lap Dance execution was very valuable, and highly impactful, with a sexually provocative and arresting image that would be hard to forget. Its issue was not so much in provoking debate, which it certainly would, but more in terms of its perceived targeting, as the general consensus seemed to be that the primary target for the poster was men, or even women involved in the sex industry themselves rather than the general public. Some respondents also took issue with the notion of presenting such imagery outdoor in environments where children might be exposed to it.

Levels of Blame Attached to Women

In the survey respondents were asked to consider the extent to which they blamed the woman in the poster for leading a man on and the extent to which they blamed the woman in the poster for not considering her own security. The following table presents a summary of mean scores and scores for blame versus no blame. A ten point scale was used, in which scores of 1 were given to signify no blame while scores of 10 were given to signify blame.

The findings reveal how greatest levels of blame were attributed to the two expressions where the woman was believed to be well on her way towards some form of sexual activity, namely Couple in Taxi and Lap Dance, while blame scores were lowest for Wedding Day and Girls' Night Out.

Interestingly, although some of the focus groups hinted at men being quicker to condemn women than women, the subsequent survey revealed no significant differences in gender.

Figure 11: Level of Blame Attached to Woman For "Leading a Man On"
Base: 686

Image	% rated 1-5	% rated 6-10	Mean
Wedding Day	96%	3%	1.32
Girls' Night Out	95%	5%	1.65
Young Couple in Phone Box	92%	7%	2.06
Girl Walking Down Street	92%	6%	2.10
Couple in Taxi	79%	21%	3.35
Lap Dance	74%	23%	3.43

Figure 12: Level of Blame Attached To Woman For Not Considering Own Security
Base: 686

Image	% rated 1-5	% rated 6-10	Mean
Wedding Day	96%	1%	1.39
Girls' Night Out	89%	8%	2.48
Young Couple in Phone Box	87%	10%	2.57
Girl Walking Down Street	86%	12%	2.73
Couple in Taxi	74%	24%	3.76
Lap Dance	70%	28%	3.84

Reactions to Individual Executions – Shown in Qualitative Groups Only

Three images were tested in the original round of qualitative research, comprising consumer focus groups and stakeholder depth interviews, but were not subsequently short listed for testing at a quantitative level. A summary of consumer reactions to each of these three images follows below.

Female Slumped Over Table

This was a black and white image introduced to the campaign in the latter stages of the qualitative groups and was therefore only tested in three of the groups. It was included in the latter groups as a complement to the image of the Girl's Night Out, as a more overt expression of rape fuelled by alcohol. It achieved a strong impact overall as the girl featured was clearly beyond the stage of being lucid or conscious of her actions. As such this presented a scene in which the woman was clearly vulnerable to unwelcome advances.

"She looks out of the game. Very vulnerable"

"She's got no control over what happens to her at that point at all".

The outcome of rape (or indeed any level of physical assault) was easy to imagine and consumers also found the scene highly plausible. Some men even acknowledged that they knew someone who might "chance their luck" with a girl in such a sorry state, because the likelihood of her rejecting advances would be low.

"People who are going to take advantage of that lassie will"

"A complete danger zone. She is very drunk and cannot make decisions. She is at risk. Anybody could take advantage of her".

The only potential source of confusion in the expression stemmed from the bong on the table, suggesting to some that the reason the woman was "out of it" was a result of drugs rather than drink.

This was a powerful expression and the research findings led to a conclusion that a bespoke, Scottish-based image about being too drunk to give consent would be a valuable addition to the campaign, in the event that the campaign gains momentum, or is able to access increased funding.

"You do need an image that touches on clandestine injury, whereby the woman couldn't consent, where she is asleep or out of it. Men might say to each other, "she's consenting"."

Girl in Park

This image also succeeded in catching the eye, as a young and attractive (school) girl was seen to be making eyes at the person taking the photograph. Of all the expressions this image was less clear in communicating what the myth associated with rape might be. Whilst some read a provocative look into her expression and stance others merely saw a girl posing for her boyfriend.

"I would wonder how it could have been conceived as an invitation to rape. I'm not sure that this one would challenge any particular attitudes"

With this in mind the ability of this execution to incite discussion was high, with some viewers reading little danger into the scenario while others considered that she was possibly

presenting herself in a sexually provocative way and trying to appear more grown up and experienced than she was, thereby creating trouble for herself.

"It reminds you of American Beauty. The girl, she's up for it you think, but she's just an innocent girl"

"I don't think she's as innocent as she looks"

"She's really risky. She's on her own. She shouldn't be looking like this".

The strongest concern was raised when the identity of the photographer was discussed. At its most innocent, and on the low risk end of the spectrum, the photographer was assumed to be a boyfriend, of roughly the same age as the girl. At worst, the photographer was assumed to be an older man, possibly even a teacher and at this point suggestions of paedophilia were sparked. This took the subject of rape into new territory and even found consumers trying to differentiate between types of rape, suggesting that some rapes are more shocking than others (the rape of a minor featuring at the more shocking end).

"It really depends who's behind the camera. If it's an older male..."

"Very controversial. What I am seeing is a child caught in a provocative pose. The picture is too provocative"

The research findings led to a conclusion that while this image scored well on creating impact, its suitability for this specific campaign was less relative to other expressions being tested. However, in a targeted campaign addressing the abuse of minors, Girl in Park would be a valuable execution to include.

Little Boy on Bench

Of all the images shown this was one of the most shocking and the clearest illustration of child abuse. Although some read nothing sinister into the image initially, assuming a little boy was simply out for a walk with an older brother or his Dad, the combination of the strapline and balloon covering the boy's face created high shock value and left viewers under no illusion about the core message behind the image.

"Could it just be a boy out with his Dad? It's the balloon over his head that's sinister"

"Child abuse".

The scenario was sadly credible and left consumers shocked and upset. On the negative side this expression was no longer seen to be concerned with the issue of rape per se, but rather the issue of child abuse and exploitation. It was not felt that the child was doing anything to invite rape, and as a complement to the other executions in the pack, Little Boy on Bench stood alone.

"It's child abuse"

"I think I could see that as something like, "this is not an invitation to abduct me".

Stakeholders also raised the technical point that the crime committed against the boy would be that of sodomy rather than rape.

"So hard hitting. Wee boy. Just bear in mind that the word rape would not be used in law. It would be an act of sodomy".

Overall this image had most in common with Girl in Park and would certainly succeed in attracting attention if presented to the general public as an outdoor poster. However, in the context of this campaign it would potentially overshadow other images and change the perceived focus of the campaign from rape to child abuse and paedophilia.

Perceived Campaign Aims and Extent to Which These Are Met

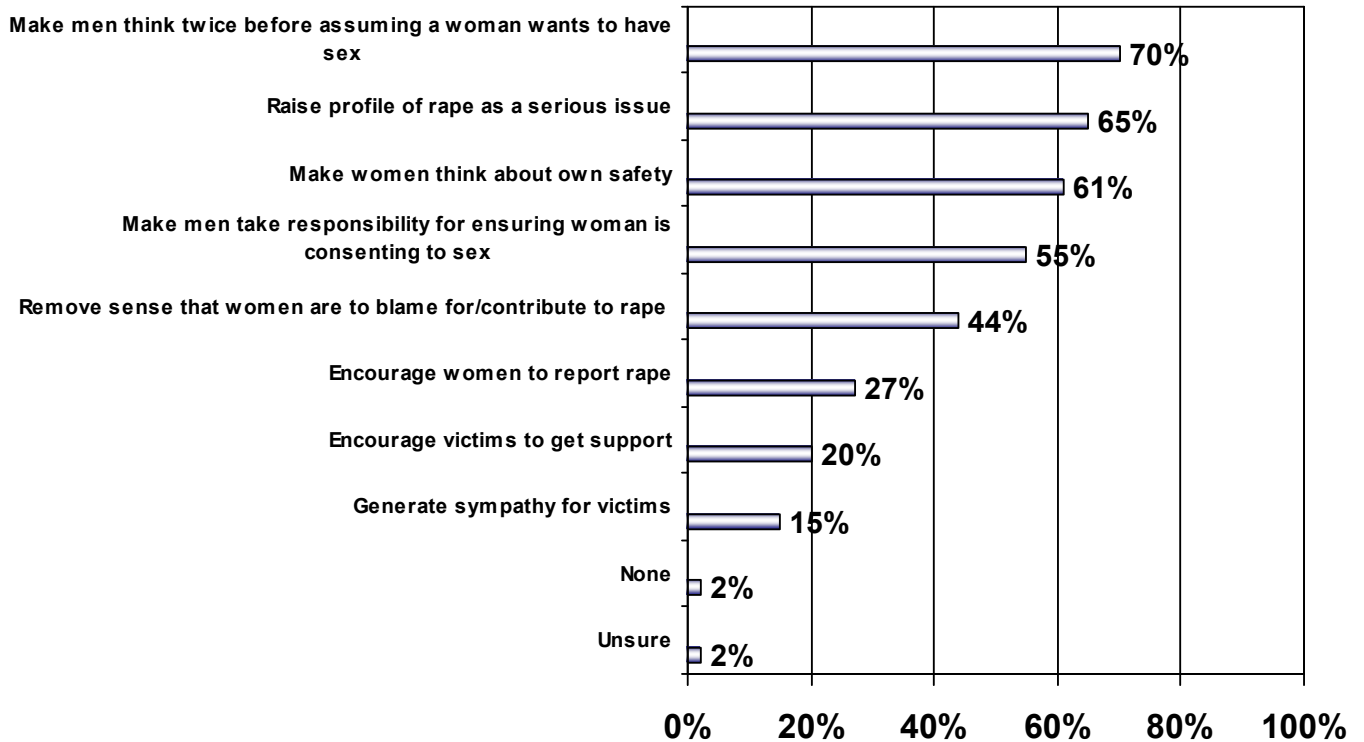
Perceived Campaign Aims

Respondents in the quantitative survey were asked to express what they thought the overall aim of the campaign was and the table below indicates their responses. 70% of those surveyed believed the campaign was aimed at making men think twice before assuming a woman wants to have sex, while 65% believed the campaign was aiming to raise the profile of rape and 61% believed the campaign was seeking to make women think about their own safety,

These responses illustrate how the campaign was working at a number of levels. They also highlight how the attribution of “blame” was not always clear cut, with the notion that a woman does have to consider her own safety emerging as a key message taken out.

The following table summarises the perceived aims of the campaign.

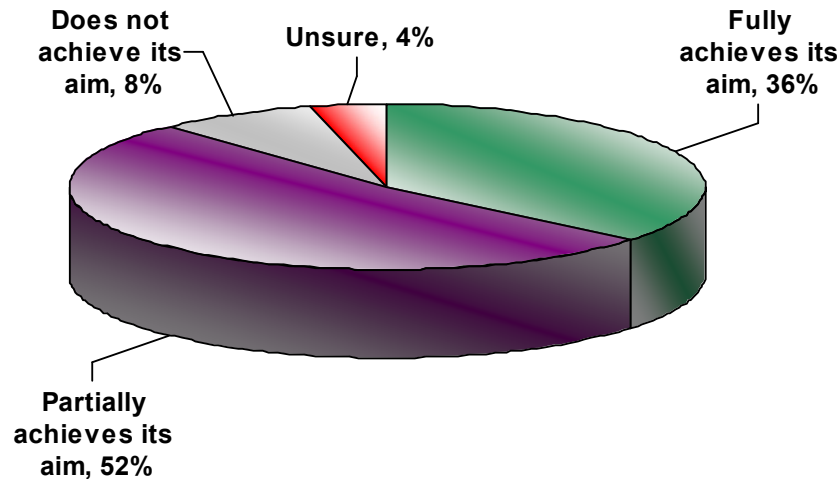
Figure 13: Perceived Aims of the Campaign
Base: 686



Extent to which Campaign Aims Were Met

Respondents were given a description of the campaign's aims and asked to consider to what extent the campaign had achieved these aims. 88% asserted that the campaign had achieved its aims to some degree, with 36% stating the aims had been fully met and 52% stating the aims had been partially met.

Figure 14: Extent to Which Campaign Aims Were Perceived To Have Been Met
Base: 686



The top three reasons cited to support why the campaign had fully met its aims related to the range of situations depicted, the underlying premise that “no means no” and the thought provoking nature of the images.

“I think it covers every situation where a man would think he’s “scored””

“It shows women in different circumstances and in different clothing, but always states that they are not inviting a man to rape them, showing that rape is never invited or acceptable”

“It shows a variety of occasions when you think you are (and should be) safe. How people can have the wrong idea about people”

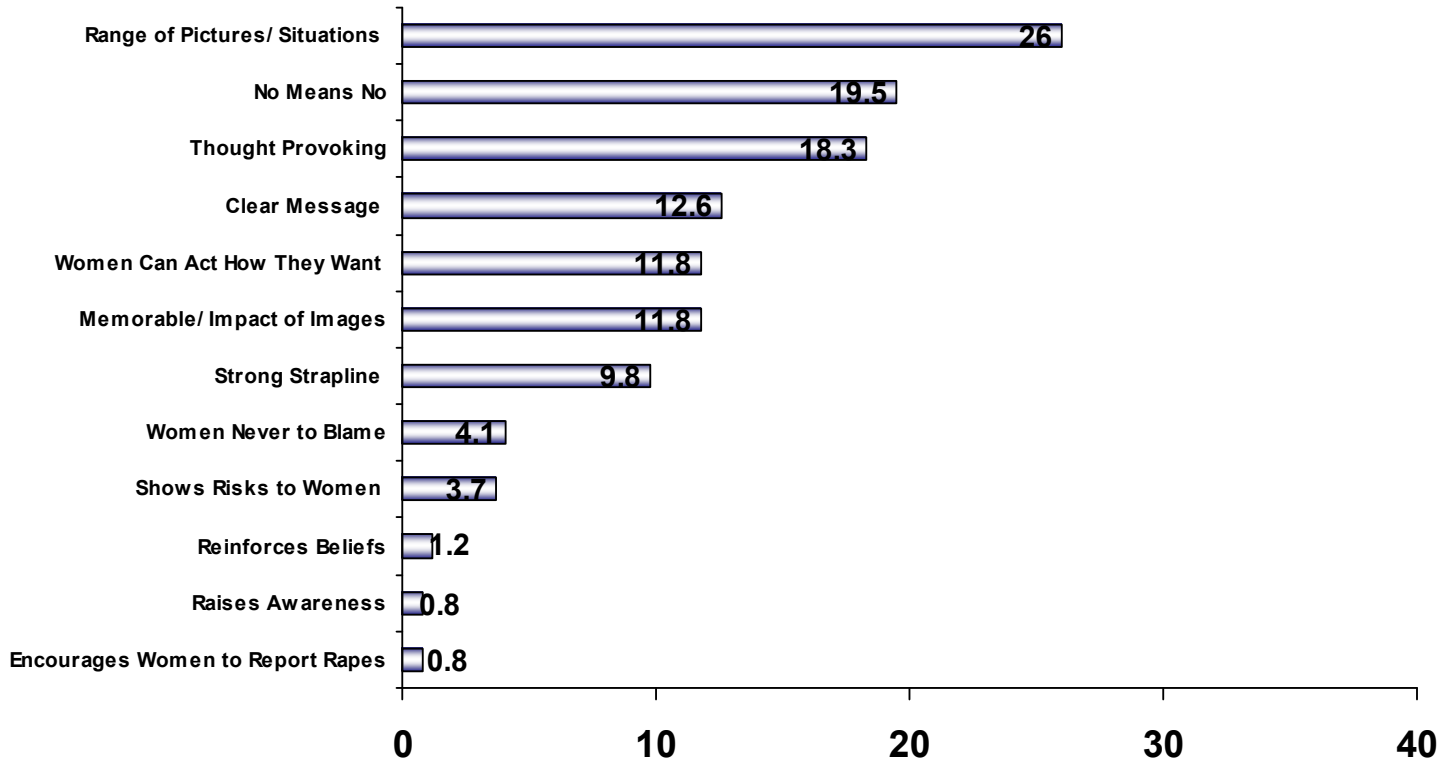
“Women are entitled to say no at any time and it doesn’t matter when they say no, no should be respected”

“You will change some people’s ideas of being “led on””

“It made me think about circumstances in which people are victims of rape and should do the same for others”.

The illustration overleaf summarises the responses given in support of the campaign being “on target”.

Figure 15: Reasons Given For Campaign Being On Target
Base: 246



For the 52% of people who felt the campaign was partially achieving its aims there was a recognition that deep rooted attitudes would take time to change. There was also a repeated response that no woman deserves to be raped, but that all women should take care not to increase their risk of being attacked.

“As a woman I’m afraid to admit sometimes I secretly think women should be more careful or that they should have expected something was going to happen in that situation. The campaign reminds me that women are never to blame, but I’m not sure it will stop me from ever thinking such thoughts”

“You cannot fully achieve the aim, no matter what you put in an advert”

“I think it shows a great number of situations, some to do with personal responsibility for safety and for those where safety shouldn’t even be an issue, which negate the “she was asking for it” point of view. The whole definition of rape is that she doesn’t ask for it, but people still believe that any expression of sexuality is an invitation. I still think though that women have to take a little responsibility for not putting themselves in dangerous situations, but the campaign shows that just going home with someone and being attracted to them doesn’t automatically lead to sex”.

8% of the people surveyed were more negative, declaring that the campaign had not met its aims. Their comments typically fell into three groups, first, those who felt that the messages were still not powerful enough, secondly, those who found the message were not clear enough, and finally those who maintained the view that sometimes women were partially, or even fully to blame. There were also a few comments in favour of men and with the warning that men can also be victims, in the event of women crying rape.

“Unfortunately I think the campaign may be too subtle to reach a very high proportion of the male population”

“I think the design of the wording is unclear. It took me some time to work out what it was saying”

“I’m no graphic artist but the legend looks like something from a music mag. If you saw it in passing you probably wouldn’t read it and just see the pictures”

“I am a woman (not religious) and think that if women are dressing and acting in an overtly sexual manner then they really should be looking at how they are behaving. Yes, we all get into situations that we shouldn’t, but crawling all over a man like a couple of the pictures show, isn’t that giving out a signal that the woman is expecting to have sex?”

“Rape is a crime where both male and female are victims. All too often the blame is cast on the man, despite the fact that it had been consenting, but the female has taken fright after the event. Also the male is always named, while little miss innocent is always given anonymity. The subject is far too serious to be addressed from a biased angle using flippant, glib posters”

Finally, in terms of potential limitations of the campaign a few respondents highlighted the absence of an older woman in the scenarios presented. This may be an additional execution to include within the campaign portfolio at a later stage.

“I think the images are very powerful, but they only show young women. This implies that only teenage or early 20s women are raped. I think that women in their 30s might not associate the ads for them yet can also be in a lot of these situations. This might also make the men who may attack older women ignore the ads”.

Branding the Campaign

Throughout the research the poster expressions were shown to consumers without any branding. However, in the focus groups and stakeholder depth interviews the respondents were also asked to consider the effect on the campaign of adding branding to the posters, in the form of the Scottish Executive logo (since re-branded as Scottish Government) and the Rape Crisis Scotland logo.

The notion of including the Scottish Government branding was not seen as an unexpected move, in the light of a wealth of Executive and Government funded campaigns in areas including health, well being and racism. On the positive side, branding the campaign was seen to add additional authority and would also position the campaign as part of a longer term initiative, for example, as part of a wider programme to reduce the incidence of rape, or to increase the prosecution rates for rape. Stakeholders also put forward the suggestion that Scottish Government branding would enable the campaign to make use of other Government funded communication channels, for example the Sunday Herald supplement *fresh*, (sponsored by the Scottish Executive at the time of the research) was suggested as a vehicle to promote the campaign to a younger audience.

However, on the negative side the point was made that inclusion of an authoritative logo might hamper the campaign at a local or community level, effectively making it easier for people on the ground to distance themselves from it. There was also a sense that the curiosity factor attached to the campaign might be lost and propensity to visit the website “this is not an invitation to rape me.co.uk” might be lower as a result.

There was also a cautious response to including the Rape Crisis Scotland logo on the campaign materials. Three main reasons were behind this. First of all, it was felt by some that the message would appear less inclusive and that men specifically might use the Rape Crisis Scotland branding as an excuse for saying the campaign was not aimed at them. A second cautionary note lay in the potential confusion about which site to visit on the back of the campaign, Rape Crisis Scotland or the “this is not an invitation to rape me” site. Linked with this was the third reason, that some would assume a direct help line into Rape Crisis Scotland would also be featured in the visuals. Although Rape Crisis Scotland has launched a national helpline, objectives for this campaign are not to raise awareness for the helpline.

On a more positive note inclusion of Rape Crisis Scotland branding on the posters would give the campaign a “parent” and would raise awareness of the organisation, whilst also reinforcing the message that women should never be held accountable for being raped, no matter what.

On balance the research findings led to a conclusion that initially at least, for maximum impact and to provoke interest and debate the posters should be launched without branding. Once the initial impact has been created branding could be introduced for subsequent waves of campaign activity. It was also felt that resource packs distributed to partner organisations would benefit from branding and that PR activity to support the launch of the poster campaign should bring in the role of Rape Crisis Scotland as the organisation driving this campaign forward.

Conclusions and Recommendations

Research findings indicated that the Rape Crisis Scotland campaign was on target and would succeed in provoking significant debate. Even if the established attitudes of hard core blamers prove hard to shift overnight, the campaign presents a tangible catalyst for change, as it calls into question assumed consent and forces viewers to check their premises.

The juxtaposition of strapline and image worked extremely well across the board and the family of diverse images also worked to strengthen the underlying message, that rape is not acceptable under any circumstances; there are *no* excuses for rape.

Because so much power lay in the collection of images together the research findings led to a recommendation that the general public should be exposed to as many of the images from the collection as possible. It was therefore recommended that (as much as possible) the general public should be exposed to a variety of different posters, rather than targeting specific areas with only one or two poster executions.

Five routes have been recommended for inclusion in the launch of the campaign:

- Girls' Night Out
- Girl Walking Down Street
- Wedding Day
- Young Couple in Phone Box
- Couple in Taxi

These routes have been selected because they are all impactful, memorable, thought provoking and action inspiring, and work well across all audiences.

Three additional expressions could also be considered for future waves of the campaign:

- Girl or woman who is too drunk to be able to give consent
- An older woman (a demographic group that was not present in any of the images tested in this research)
- Lap Dance, to raise awareness of rape of women involved in the sex industry.

The importance of the strapline also led to a recommendation to increase its impact on the poster executions in time for launch, to ensure that its message was not lost, or overshadowed by the arresting visuals. Specifically the strapline was very hard for people to read, owing to the different fonts and typefaces used.

Finally, findings from the research suggested that for launch, the campaign posters should be displayed without any branding, essentially to optimise impact and provoke debate. However, supporting campaign materials (including fact sheets) would provide the vehicle for introducing Rape Crisis Scotland and Scottish Government branding. PR support was recommended to further leverage the campaign, help create the agenda for debate and raise awareness of Rape Crisis Scotland. Endorsements from relevant stakeholders from partner agencies, the police, the education sector and Crown office would also be valuable to bring additional weight to the campaign.

Appendix

1. Questionnaire

2. Topic Guide

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Rape Crisis Scotland Campaign Development: Online questionnaire

September 2007

[Section 1]

Section 1: Campaign Images

We are going to show you 6 images which form the basis of a poster advertising campaign. The campaign aims to raise awareness of issues surrounding rape.

We would like you to look at the images and answer the questions below them.

Please consider your answers carefully before moving on and if you feel uncomfortable with the images at any stage, move to the next question.

NB. You may need to scroll down to see the 'Next' button on some pages.

[The following questions are to be asked for each image]

[Rotate Images]

Q1 Please describe what you see in this poster

Q2 On a scale of 1-10, please indicate how much blame would you assign to the woman, if she were raped because she is leading on a man/men?

[1 being no blame assigned and 10 being all blame assigned]

Not at all to blame									Completely to blame
1	2	3	4	5	6	7	8	9	10

Q3 On a scale of 1-10, please indicate how much blame you would assign to the woman, if she were raped because she is not considering her own security?

[1 being no blame assigned and 10 being all blame assigned]

Not at all to blame									Completely to blame
1	2	3	4	5	6	7	8	9	10

Q4 If you noticed this poster in the street, do you think you would do any of the following?

[tick all that apply, rotate answers]

Remember the image	1
Remember the wording	2
Talk about the campaign with your friends / family	3
Talk about the wider subject of rape with your friends/ family	4
Seek more information about the campaign	5
Think more about the circumstances in which rape can occur	6
Feel more sympathy for women who are raped	7
Consider my own attitudes to rape	8
None of the above	9

[Section 2]

Section 2: Statements

Below are a number of statements relating to issues surrounding rape. We would value your opinion about all of them, but if you are not comfortable with the subject matter or all of them, please comment on the ones you can and move onto the next question.

Q5 Please indicate how much you agree with the following statements:-

[Rotate list in matrix – do not force an answer for each statement]

	Agree a lot	Agree a little	Neither agree nor disagree	Disagree a little	Disagree a lot	Don't Know
Women are never to blame for being raped						
More rapes go unreported than ever before						
Juries tend to favour men in rape cases						
Most victims of rape are raped by strangers						

Our legal system automatically takes an unsympathetic view of rape victims						
More men are being falsely accused of rape than ever before						
Women contribute to rape by wearing revealing clothes						
Women contribute to rape if they are drunk						
Women contribute to rape if they have already engaged in some form of sexual activity						
Women contribute to rape if they put themselves in risky situations (e.g. going back to a man's flat)						

[Section 4]

[Show all images again on one page]

Q6 What do you think the overall aim of the campaign is? If you think there is more than one aim, please select as many as you think are applicable.

[Multicode, Rotate answers]

Generate sympathy towards rape victims	1
Make women think more about their own safety	2
Encourage women to report rape	3
Encourage victims to get support	4
Make men think twice before assuming a woman wants to have sex with them	5
Make men take responsibility for ensuring that a woman is consenting to sex	6
Raise the profile of rape as serious issue	7
Remove any sense that women are to blame for being raped or contribute to being raped	8
None of the above	9
Unsure	10

This advertising campaign aims to change attitudes towards rape and communicate the message that no matter what the situation, women who are raped are not to blame for it.

Q7 To what extent do you think the campaign achieves its aim for you?

[1,2,3 route to 7a]

[4 route to 8]

The campaign fully achieves its aim	1
The campaign partially achieves its aim	2
The campaign does not achieve its aim	3
Unsure	4

Q7a Why do you say this?

--

Q8 Who do you think the campaign is mostly aimed at?

[Multicode – Rotate Answers]

Women who have been raped	1
Men who have raped women	2
Men who might go on to rape women	3
Women who may be putting themselves at risk of rape	4
General public – anyone in our society	5
Other (please specify)	6
Unsure	7

[Section 5]

Q9 Please select the two pictures that you think fit *the best* with the statement “This is not an invitation to rape me” and write a brief explanation of why you chose them.

[Show all images again on one page”]

[Two Picture Selection]

Picture	Code	Reason for selection
A Girls in bar	1	
B Couple in phone box	2	
C Couple kissing in taxi	3	
D Nightclub scene / lap dancer	4	
E Couple getting married	5	
F Girl walking down street with low neckline	6	

Q10 Finally, please select two pictures that you think fit *the least* with the statement “This is not an invitation to rape me” and write a brief explanation of why you chose them.

[Show all images again on one page – except those routed out as selected at Q9]

Picture	Code	Reason for selection
A Girls in bar	1	
B Couple in phone box	2	
C Couple kissing in taxi	3	
D Nightclub scene / lap dancer	4	
E Couple getting married	5	
F Girl walking down street with low neckline	6	

[Section 6]

Q11 Please specify your gender

Male	1
Female	2

Q12 Please specify your age

18-24	1
25-34	2
35-44	3
45-54	4
55-64	5
65 +	6

Q13 Please indicate your relationship status (please select the one option most relevant to you at the moment)

(Single Code)

Married	1
Cohabiting with a long term partner	2
In a long term relationship, but not cohabiting	3
In a fairly new relationship	4
In a very new relationship	5
Single, and not in a relationship	6
Separated	7
Divorced	8
Widowed	9

Q14 Are you a parent or legal guardian of any children?

[Single Code, Route From Yes to Q14a]

Yes	1
No	2

Q14a Please indicate how many children you are a parent or legal guardian for in each age bracket.

(matrix, select one per column, but can select two per row)

	Age 0-11	Age 12-17
None		
One		
Two		
Three		
Four or more		

Q15a Please indicate which region you live in
(Scottish Regions)

Q15b Please indicate whether you live in an urban or rural area

Urban	1
Rural	2

Thank and close

progressive

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Rape Crisis Scotland Campaign Development: Discussion Guide

Discussion guide -July 2007

<p>Overall objective: <i>To evaluate the proposed campaign images and to assess which images have the greatest impact, challenging women-blaming perceptions, and stimulating debate</i></p>	
<p>Section 1: Introduction/Warm Up (approx. 5-10 mins) Aim: To introduce the topic, encourage participation and explain the shape of the session.</p>	<ul style="list-style-type: none"> • Welcome to the session • Introduction by moderator to group and explanation of Market Research Society Code of Conduct • Explanation of rules of engagement of group discussion: take part; not a test; no right or wrong answers • Introduction to topic: development of a new, national advertising campaign comprising outdoor posters (actual topic to be revealed in course of discussion) • Introduction to respondents: name, age, family, interests • Quick warm up: what, if any, advertising (specifically posters) has caught their attention recently and why?
<p>Section 2: Familiarisation with group (approx. 10 mins) Aim: to get group to bond and get them accustomed to talking together</p>	<ul style="list-style-type: none"> • How would they describe what life is like for them at the moment? • What's it like living in 2007? • What hopes / aspirations do they have? • Any fears / concerns? What keeps them awake at night? • Show sort cards featuring negative events and ask group to sort them into piles: 1. events that really concern them "it could happen to me/my loved ones", 2. events that worry them but which they feel distant/protected from, e.g. "it won't happen to me" and 3. events that do not really concern them "it's bad but I feel largely unaffected by it/protected from it". List to include 10 items: rape, suicide, drink driving, mugging, burglary in the home, domestic violence, identity theft, terrorism, gang violence, drug abuse • Briefly explore rationale for placing events in the way that they have. Observe: How concerned are they about rape in the context of other dangers?

<p>Section 3:</p> <p>Initial reactions to Campaign [images only, unbranded]</p> <p>(approx. 20 minutes)</p> <p>Aim: to understand spontaneous reactions to the campaign images, to identify gut reactions</p>	<p>Moderator note: Explain to the group that we'll be looking at a selection of images to start with. We will show each image in turn and ask them to simply write down the thoughts / words that come to mind when they look at each image, before discussing as a group</p> <p>Show first image [NB rotate order of images shown across groups]:</p> <ul style="list-style-type: none"> • Respondents to write down individual thoughts on paper provided by Progressive, (featuring thought bubbles for self-completion) <p>Open up discussion:</p> <ul style="list-style-type: none"> • Initial thoughts? • What words did they write down? • How do they describe what is going on in the picture? • What's being advertised? • Get group to tell the story behind the picture. What is each of the people in the picture thinking? What are they saying? How are they acting? What has happened in the run up to this image? What's going to happen next? • Ask group to imagine themselves in the story. Where are they in this image? To what degree do they identify with what they see? What would they do if they were in this situation? • What happens if the scenario develops into one in which the two adults have sex? At what point does rape come into the equation (if at all?) <p>When / if rape as an outcome from the scenario is mentioned probe to explore:</p> <ul style="list-style-type: none"> • Who's the victim / protagonist? • Why did the scenario culminate in rape? • What would have to have happened for the scenario not to have culminated in rape? • At what point does behaviour turn to rape? <p>Use "Court Room" creative exercise to delve deeper:</p> <ul style="list-style-type: none"> • Imagine that the final outcome of this picture is sex. What are the groups' views / feelings and opinions on whether the sex was consensual or not? • The man stands accused of rape. You have been selected onto the jury to decide whether the male in the picture is guilty of rape. Debate and reach a verdict as a group <p>Repeat above process for all images [repeating court room verdict exercise if time permits]</p> <p>When all images have been explored, look at them altogether to ascertain:</p> <ul style="list-style-type: none"> • Common theme: what's the underlying message? • Level of impact • Level of engagement
--	--

	<ul style="list-style-type: none"> Do any of these images remind them of any situations they have experienced / witnessed first hand?
<p>Section 4:</p> <p>Reactions to Campaign, including Strapline [unbranded]</p> <p>(approx. 20 mins)</p> <p>Aim: to understand reactions to the strap line and the effect of the strap line on overall understanding, impact and appeal</p>	<p>Moderator note: now show each of the images again, this time with the line “This is not an invitation to rape me”</p> <p>Show first image. Looking at the strap line specifically:</p> <ul style="list-style-type: none"> Respondents to write down their thoughts about the strap line specifically What do they think of the line? Probe: impact, appeal, understanding, fit with image(s), level of agreement <p>Still looking at first image</p> <ul style="list-style-type: none"> What, if anything has changed, now that the strap line is featured? How does this line affect: <ul style="list-style-type: none"> Their understanding / perceived take out? Their level of engagement? The impact of the image? How does the line support the image and vice versa? Do they agree with the message: <i>“This is not an invitation to rape me”</i> How would they describe this to a friend? Who is this targeting? Them or someone else? Why? <p>Revisiting their court room verdict from section 3:</p> <ul style="list-style-type: none"> What, if anything does addition of the strap line change? Would they be more likely to return a verdict of guilty? <p>Show remaining images</p> <ul style="list-style-type: none"> What, if anything does addition of the strap line change [PROBE: impact, appeal, understanding, level of identity/connection, ability to change/challenge the way they think about things] <p>Looking at all the images together, explore:</p> <ul style="list-style-type: none"> How do these images make them feel about rape? What do these images make them think about rape? [Use emotional response card to help respondents articulate their feelings. Emotional response cards to include feelings such as: angry, bewildered, upset, annoyed, surprised, pleased, intrigued, sad, frustrated etc.] What do they think this campaign is trying to achieve? What makes them say this? Which images have the greatest potential to get people talking about the issue of rape? Which images make them most / least sympathetic to the victim? Which images cause them to consider their own perceptions of rape?

	<ul style="list-style-type: none"> • Who will be hardest hit by this campaign? Who is being targeted? Primary / secondary targets? • Where would they expect to see this advertising? <p>Rank images in order of those which most favour the victim / bring about the greatest levels of sympathy for the victim</p> <p>And which images have the greatest potential to provoke debate on a wide scale?</p>
<p>Section 5:</p> <p>Understanding perceptions of rape and attitudes towards rape</p> <p>(approx. 20 mins)</p> <p>Aim: To understand what people really think about rape and how they “judge” / perceive rape perpetrators vs victims</p>	<ul style="list-style-type: none"> • Who is responsible for rape? • When they think about rape who do they think of? Victim / aggressor? Both? • How important do they think the issue of rape is? <p>Moderator to listen actively to language used throughout to build up a picture of rape in terms of words, imagery and associations</p> <p>Use the following creative exercises to fully explore how group members perceive rape and rape victims.</p> <p>Exercise 1: Sentence completion Ask group to quickly complete the following sentences (individually), then as a group:</p> <ul style="list-style-type: none"> • Women contribute to rape by... • Parents of teenage boys... • People who rape... • Rape victims are usually... • Rape means... <p>Exercise 2: Statistics. show card with statistics. E.g. the conviction rate for rape in Scotland is 3.9%; in 2005/6 there were 38 convictions of rape, in 2004/5 the average jail term for a convicted rapist in Scotland was just over 5 ½ years; only 10% of rapes recorded by the police get to court; 34% of people think a woman is fully or partly responsible for being raped if she behaves in a “flirtatious” manner; 30% of people think a woman is fully or partly responsible for being raped if she is drunk; 26% of people think a woman is fully or partly responsible for being raped if she is wearing “sexy” or “revealing” clothing, 22% of people think that a woman is partly or fully responsible for being raped if she has many sexual partners; 1 in 2 boys and 1 in 3 girls think it is acceptable for a man to force a woman to have sex in certain circumstances; 70% of US College boys said that if they could rape they would</p> <p>Show cards featuring statistics and explore reactions:</p> <ul style="list-style-type: none"> • Impact: how interesting / shocking / thought provoking • Fit with expectation • Credibility • How do they feel when they hear this? • Perceived reasons to explain figures/stats • Does this confirm / challenge what they know / think about

	<p>rape?</p> <ul style="list-style-type: none"> • Moderator to summarise understanding of group's perceptions / views on the subject of rape • How does this debate make them feel about the campaign now?
<p>Section 6:</p> <p>Reactions to Campaign, including Strap line & branded (5 mins)</p> <p>Aim: To understand views of campaign overall</p>	<ul style="list-style-type: none"> • Who do they think is behind this campaign? • Which organisation and why? <p>Show branded campaign material and explore:</p> <ul style="list-style-type: none"> • Impact • Awareness of Rape Crisis Scotland. What sort of organisation do they imagine it to be? • Fit with message • Call to action • How does the campaign make them feel about Rape Crisis Scotland • Who do they think Rape Crisis Scotland is trying to achieve overall? • Will Rape Crisis succeed? What, if any obstacles do they think the campaign faces at the current time? What else could the campaign / Rape Crisis Scotland do to overcome these obstacles? <p>Probe impact of Scottish Executive / funder's logo</p> <ul style="list-style-type: none"> • Impact of including funder's logo • What, if anything does the Scottish Executive logo add to the campaign in terms of impact, understanding, appeal, credibility? • What, if anything would the campaign lose if the funder's logo was not present on the campaign?
<p>Summary and wrap up</p> <p>(approx. 5-10 mins)</p>	<ul style="list-style-type: none"> • Quick summary of key themes emerging from the group discussion • In essence: what are their prevailing attitudes towards rape? To what extent have these attitudes been challenged by the campaign? Which images have the greatest power to provoke debate? Which images have the greatest power to increase sympathy / empathy towards female victims of rape? What else, if anything does the campaign need to do to ensure that women blaming perceptions are tackled head on? • Any other thoughts / comments <p>Thank respondents and close</p>