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**ACRONYMS**

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<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tr>
<td>BE</td>
<td>Behavioral Economics</td>
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<tr>
<td>CCSI</td>
<td>Center for Communication and Social Impact</td>
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<tr>
<td>FP</td>
<td>Family planning</td>
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<tr>
<td>GIT</td>
<td>Get it together</td>
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<tr>
<td>HCD</td>
<td>Human Centered Design</td>
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<tr>
<td>MEC</td>
<td>Medical Eligibility Criteria</td>
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<tr>
<td>NURHI</td>
<td>Nigerian Urban Reproductive Health Initiative</td>
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<td>WHO</td>
<td>World Health Organization</td>
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The Nigerian Urban Reproductive Health Initiative (NURHI 2) is a five-year project with the vision of a Nigeria where supply and demand barriers to contraceptive use are eliminated and family planning becomes a social norm. The project aims to achieve this vision through a strategic combination of service delivery, communication, and advocacy inputs.

This key learning document was developed for knowledge-sharing and information on how NURHI 2 carried out its mass media campaign using the transmedia approach. It highlights NURHI 2 experiences and challenges on how the transmedia approach was implemented along with key areas for improvement.

The NURHI 2 project would like to thank Prima Garnet Africa – a leading media production agency in Nigeria and one of the project’s mass media campaign consultants for the concept development and scripting and production of some of the transmedia campaign materials. We would also like to extend our kind appreciation to one of our core partners - Center for Communication and Social Impact (CCSI) for their role also in scripting and production of television spots and the Sg Rigbo mini drama series.

We hope that this will be a source of knowledge to anyone who plans to develop a transmedia campaign, especially in the Nigerian context.
INTRODUCTION:

Following the success of NURHI during the first phase (2009 – 2014) of the project in contributing to the increase in CPR in its implementation cities of Benin, FCT, Ilorin, Ibadan, Kaduna and Zaria, the project in its second phase (2015 – 2016) continues to aim at further increasing contraceptive use in Lagos, Kaduna and Oyo States. NURHI 2 is building on the successful innovations and models implemented over a six-year period during the first phase using a strategic combination of service delivery, communication, and advocacy efforts. It aims to increase demand for and supply of family planning, ultimately leading to long-term sustainability. To create a supportive environment for supply and demand efforts, NURHI 2 will support advocacy initiatives aimed at increasing commitment and socio-political support for family planning.

Nigeria Family Planning Environment

The global family planning score-sheet rates Nigeria very low because of the glaring and obvious undesirable health and socio-economic indices (high fertility, high maternal and infant mortality, increasing poverty and population pressures). The contraceptive prevalence rate (CPR) in Nigeria has stagnated for decades and nationally as recorded by the 2013 NDHS, as only 10% of married women use a modern contraceptive method; in 2003 the rate was 8%.

When NURHI started its interventions in four initial cities - Abuja, Ibadan, Ilorin and Kaduna in 2010, the mCPR in these States according to NDHS 2008 have been stagnant for a long time with Abuja having a mCPR of 32.2%; Ilorin – 26.9%; Ibadan - 33.5% and Kaduna – 19.9%. By 2013, with the contributions of NURHI and other FP stakeholders, the CPR in these states had improved tremendously (Abuja - 40.4%; Ilorin - 34.5%; Ibadan - 45.5 and Kaduna 30.6).

While the 2013 NDHS results showed divergent trends in fertility across NURHI implementation States, and a dramatic increase in CPR in Oyo and Kaduna States (NURHI Phase 1 implementation States), CPR among married women in Lagos State (new NURHI 2 State), remain stagnant. Notwithstanding the recent increases in contraceptive use in Oyo and Kaduna states, the overall uptake of contraception remains low, particularly in Lagos and rural areas of Oyo and Kaduna. This is despite a large proportion of women who would like to space or stop childbearing. Unmet need for family planning is highest in Kaduna state (24%) followed by Oyo (15.4%) and Lagos (11.8%).

Source: NDHS 2008, MLE 2015
Among women with unmet need in Kaduna, Lagos and Oyo States, the most common reasons for non-use are the belief that they are not at risk of pregnancy, health fears or method-related concerns or misconceptions, or not being married.

**Linking Approaches/Models - The Get It Together (GIT) Brand**

NURHI Phase 1 used multiple communication and media channels to disseminate its messages and create demand for FP. There was a common denominator tying all these channels together, and that is the overarching “Get It Together” brand with the “Know. Talk. Go!” slogan. This brand was developed to encourage discussion, use, and access to FP across all cities, and it is the official brand of all NURHI communication and service delivery sites. The “Get It Together” messages across all cities promoted adequate childbirth spacing information and specified all FP methods with materials produced in English Language and geography-specific languages.

**LESSONS LEARNED FROM NURHI PHASE 1**

Between 2009 – 2014, an impact evaluation survey conducted by an external evaluation organization – Measurement, Learning and Evaluation (MLE) implemented in the four NURHI initial implementation cities – Kaduna, Abuja, Ibadan, and Ilorin, found an average increase of 10.9 percentage points across these four cities. MLE further provided evidence that showed the major intervention elements (advocacy, service delivery and demand generation) were all associated with change in contraceptive use among women. In particular, social mobilization, radio entertainment education interventions, and radio and television spots were highly associated with significant change.

**Nigeria Impact Findings (percent increase in CPR with 100% exposure)**

![Graph showing impact findings](image)

\*p<0.05, \**p<0.01, \***p<0.001.

Source: NURHI Endline Survey: 2015
In Lagos, exposure to NURHI 2 transmedia spots is associated with increased odds of engaging in personal advocacy, and use of contraceptives, including modern methods. In Oyo state, exposure to NURHI 2 transmedia spots was significantly associated with increased odds of personal advocacy for FP, use of any contraceptive method, and use of modern contraceptives.

Conclusion

The use of entertainment education using the transmedia approach can serve as a means of getting family planning key messages to a wider audience, hence serve as a cost-effective medium that drives diffusion of positive behavioral-change targeted messages.

Evidence has shown that married women, with at least a secondary education who are exposed to FP radio and TV messages are more likely to take up an FP method. Radio listeners exposed to FP messages are more likely to use a contraceptive method in future.

It is also noted that data from various surveys are already showing the positive effects of a family planning-centred-entertainment-education using the transmedia approach on intention to use, and the ideational elements — rejection of the myth that contraceptive is dangerous to health and discussion of contraceptive use with spouse/partner in NURHI 2 implementation States.

NURHI 2 and Its Demand-led Approach

A major focus in the second phase is strengthening the use of communication to increase demand for family planning among men and women through an integrated communication strategy that employs a combination of mass media campaigns, entertainment education and social mobilization. These approaches are expected to:

- Generate and promote wholesome dialogue about family planning at the household, community and all tiers of government.
- Correct misinformation and dispel fears surrounding contraceptive use.
- Refer men and women for FP services.

In preparation for the implementation of NURHI 2, a demand generation strategy was developed. Representatives from the three implementation states, collaborating partners (CCSI and ARFH) and NURHI 2 team members were invited to brainstorm, look at what worked and provide the pathway for the project years. At the strategy meeting, all NURHI 2 communication materials and approaches were reviewed in line with the MLE Endline Survey findings.

Findings from the MLE Endline and 2015 Family Planning Landscaping Surveys revealed that television, radio and mobile phones were the most commonly accessed media channels in both Kaduna and Lagos States. According to the Landscaping reports from the two states, more than 90% of women watched television in both states in the week prior to the survey and in both States, mobile phone use was almost as prevalent among women as watching television. There was little difference across economic quintiles. Radio listenership in both States was considerably lower than television viewership, especially in Lagos.

More than one third of upper-class women in Lagos and almost half of upper-class women in Kaduna State used the internet regularly. In Oyo state, according to the 2013 NDHS, 53% of women watched television and 68% of women listened to radio in the week prior to the survey. It is very likely that access has increased over the past three years.

Overall, when NURHI 2 started implementation, the demand generation component was positioned to continue, scale up and sustain what worked well in the NURHI initial cities, extending its reach into urban and rural areas of Kaduna and Oyo States and expanding to Lagos State. In the course of carrying out the mass media campaigns, several studies carried out highlighted intention to use and ideation as key predictors of contraceptive use. Ideation is the concept that peoples' actions are influenced by their beliefs, emotions, and perceptions, and that targeting these elements can lead to positive behavioral change. Ideational theory will continue to form the backbone of NURHI 2 demand generation messaging. Under the initial NURHI Project, NURHI 2 demand generation activities link and coordinate with the other two key project components of service delivery (quality improvement and expanding access) and advocacy ensuring that the overall communication initiative is unified and works synergistically for maximum impact.
The NURHI 2 campaign audience remains the same as the initial ones, that is:

- Women; non-users who intend to use modern contraceptives
- Male partners and spouses of non-users service providers
- Women who use traditional family planning methods (primarily rhythm and withdrawal)

During the development of the strategy for NURHI 2, a new approach was introduced – “The Transmedia Approach”. This approach applies to all existing communication and media platforms. New audience-focused TV spots and mini dramas, radio spots and drama series, social media contents, Below-the-Line (BTL) materials and other attention-grabbing media effects were created using the trans media approach. During this period, the overarching brand tagline “Get It Together” was slightly re-engineered for better effect to “Get it Together for a Brighter Future” also known as “GIT”.

**NURHI 2 Transmedia Experience**

Transmedia is a process of spreading a message across multiple media platforms to reinforce a campaign. While the core of the message remains the same, the content or delivery is modified to suit the channels deployed. This approach engages audiences on multiple platforms to showcase the characters' lives; conflicts, decisions and evolutions. It gets the story out to people through their preferred media and reinforces the same message through multiple channels.

The transmedia approach was new to the project. Its flexibility and multiple platforms allow for creativity and expansion of the already existing demand generation activities. The transmedia approach strengthens and expands the lives of the campaign characters that the audience have become accustomed to, with the hope that this would help the audience make informed contraceptive choices, appreciate the benefits better as well as create a reinforcement to the messages they have heard or seen on radio or TV. The catch theme for Lagos TV, radio and material production is Se Rígbo, Kaduna - Komai Nisan Ifa and Oyo - Ireti Eda.

With the transmedia approach, the different stories and situations portrayed provide content for audience to look forward to because it provides entertainment and educational values.

**Table 1:** Effect of exposure to NURHI 2 radio/TV transmedia spots on contraceptive ideation, intention (among non-users), and contraceptive use after adjustment for socio-demographic characteristics

<table>
<thead>
<tr>
<th>Independent Variables</th>
<th>Kaduna</th>
<th>Lagos</th>
<th>Oyo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjusted OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Significance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recommend friends and family to use FP (Personal Advocacy)</td>
<td>1.88***</td>
<td>Significant</td>
<td>1.56**</td>
</tr>
<tr>
<td>Discussion with spouse about number of children</td>
<td>1.98***</td>
<td>Significant</td>
<td>1.14</td>
</tr>
<tr>
<td>Discussion with spouse about FP</td>
<td>1.57**</td>
<td>Significant</td>
<td>1.76**</td>
</tr>
<tr>
<td>Perceived to have high Self-efficacy</td>
<td>0.54***</td>
<td>Significant</td>
<td>1.38</td>
</tr>
<tr>
<td>Rejection of most myths and misconceptions</td>
<td>1.08</td>
<td>Ns</td>
<td>1.24</td>
</tr>
<tr>
<td>Intention to use contraceptive (among non-users)</td>
<td>2.00**</td>
<td>Significant</td>
<td>1.53</td>
</tr>
<tr>
<td>Use of any contraceptive method</td>
<td>2.36**</td>
<td>Significant</td>
<td>1.36*</td>
</tr>
<tr>
<td>Use of modern methods</td>
<td>2.47***</td>
<td>Significant</td>
<td>1.15</td>
</tr>
</tbody>
</table>

*p=0.05; **p=0.01; ***p=0.001; Ns = Not significant

The table above presents results of the logistic regression models that assess the effect of the NURHI 2 transmedia spots on contraceptive ideation, intention to use (among non-users), contraceptive use (including modern methods), after adjusting for socio-demographic characteristics.

In Kaduna state, exposure to NURHI 2 transmedia spots significantly increased the odds of engaging in personal advocacy for FP, spousal discussion about number of children and discussion about FP with spouse. The data further showed that exposure to the transmedia spots is associated with increased odds of reporting high perceived self-efficacy for contraceptive use, increased intention to use contraceptives, use of any contraceptive method, and increased odds of using modern contraceptives.
**Timelines**

At the beginning of the transmedia process, it is vital that realistic timelines are put in place. This is important for both the project and production teams as this helps to ensure quality output. As much as possible, the timeline should factor in enough time for the review and pretest processes. This should also include adequate time for the production team to revise materials based on feedback.

**Key learning:**

Timelines should be developed based on realism and not an ‘acquired emergency’ status. This enables production to build in the required quality.

**Impact**

Over the years, the impact of the NURHI 2 mass media campaigns has increased across its implementation sites. Awareness of the NURHI 2 radio drama series is on the increase and will continue to be amplified. More people including religious and community leaders are speaking out publicly in favour of family planning and exposure to all the NURHI media channels is increasing contraceptive uptake.

**Figure 1: Exposure to NURHI 2 transmedia spots on radio and TV across project states among Women and Men, NURHI2 Flexi-track Omnibus Survey, Sept. 2018**

Except for Lagos, at least two out of every five women and men have been exposed to one or more of NURHI 2 transmedia spots on radio or TV in the last six months. Exposure to the transmedia spots was generally higher in Oyo than in either of the two other states. In Kaduna, exposure to the spots was higher for men than for women while in Lagos and Oyo, women were more likely to report exposure than men.

**The Transmedia Campaign Development Process:**

**Concept Development**

NURHI 2 employed the services of media agencies in the development of its media campaigns with supervision by members of the demand generation team. A creative concept was developed to guide the media agencies in their development of the transmedia campaign. Creative briefs were developed for the demand generation materials listed below:

<table>
<thead>
<tr>
<th>Platform</th>
<th>Duration</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Get It Together ” Song by Paul (P -Square) and Tiwa Savage</td>
<td>4 minutes 15 seconds</td>
<td>English</td>
</tr>
<tr>
<td>TV Spots for Kaduna, Lagos and Oyo developed from the “Get It Together” Song by Paul (P-Square) and Tiwa Savage</td>
<td>1 minute (60 seconds)</td>
<td>English Yoruba and Hausa</td>
</tr>
<tr>
<td>TV Mini Drama series for Lagos State: Eight Episodes</td>
<td>2 minutes each</td>
<td>English, Pidgin and Yoruba</td>
</tr>
<tr>
<td>TV spots for Kaduna, Lagos and Oyo States: Three-part — The Scare, Action and The Dream</td>
<td>1 minute (60 seconds)</td>
<td>English, Yoruba and Hausa</td>
</tr>
<tr>
<td>Radio spots for Kaduna, Lagos and Oyo Three-part - The Scare, Action and The Dream (same as the TV spots)</td>
<td>1 minute (60 seconds)</td>
<td>English, Yoruba and Hausa</td>
</tr>
<tr>
<td>Print materials: Be Beautiful, Be Successful. Colourful 3-part folder that reflects the benefits of family planning to the woman, man, and a call to action to visit a trained provider</td>
<td>3-part colourful, easy to read folder, English (Yoruba and Hausa to be produced later)</td>
<td></td>
</tr>
<tr>
<td>Below-the-Line (BTL) materials. These include badges, pens, site identifiers, danglers, wristbands, hijabs etc</td>
<td>Colourful easy to read and attractive</td>
<td>English, Yoruba and Hausa</td>
</tr>
<tr>
<td>Frequently Asked Questions on Family Planning</td>
<td>Beautifully coloured booklet that provides answers on FP for youths, women and men</td>
<td>English, Yoruba and Hausa</td>
</tr>
</tbody>
</table>

These short format materials give an opportunity to address and dispel myths and misconceptions surrounding modern FP in quicker and more accessible formats. One of the benefits of these short format materials is that they can be used on the “Get It Together” platforms including social media.
In developing the creative briefs for *Se Rigbo* mini drama and the three-part spots, the following steps were taken:

- NURHI 2 shared a creative brief with the media agency
- The media agency responded to the creative brief
- A treatment workshop was conducted during which a narrative and first draft of the concept for television and radio were developed. This often includes notes to the director giving a scene-by-scene breakdown of how the story progresses.
- These treatments were reviewed by the NURHI 2 demand generation team and feedback was given to the media agency
- Key learning:
  - One of the benefits of short format transmedia materials is that they can also be used on all Get It Together platforms including social media without edits.
  - Scripts were produced for review

Scripting to Production:

For NURHI 2, the process of scripting and producing the transmedia campaign materials, especially the television and radio output was quite a lengthy one. This was the first time the approach was used by the project and it came with its own challenges.

The scripting of the transmedia campaign materials was developed by the project’s lead mass media agency – Prima Garnet Africa, while the production was done by NURHI 2’s core partner, Centre for Communication and Social Impact (CCSI). The reason for this task-sharing was to specifically enhance further the capacity of CCSI in media production, as they have in recent times produced some good TV and radio spots.

The transmedia scripts were developed with the NURHI 2 audience in mind, embedding FP in the discussions of everyday families, planning for their future and that of their children. The discourse in these scripts was creatively embedded to make family planning a social norm in Nigeria rather than a phenomenon that just exists in space.

Review process

The review teams for the transmedia production should be the same group that have been involved in the development of the scripts and materials. If done well, the review process is key to ensuring that all goals and objectives set for the transmedia materials are achieved. The review teams do not only review for picture quality but also check for clarity of messages and cultural sensitivities. It is important and cost-effective that the review teams are carried along throughout the production phase, to minimize the potential for a reshoot, except based on audience pretest findings. Technical content experts should however be carefully chosen and supported to participate from a background of understanding the context to guard against the risk of inadvertently biasing feedback. The involvement of the script development/review team in the production process will also help ensure that the activity is not cumbersome for the production team.

Key Learnings:

Ensure all members of the review team are carried along through the transmedia development process; this helps to ensure a high-quality final product and efficient time management.
Production

During production of the TV materials, the availability of project staff to assist in setting up was key to ensuring correct use of campaign materials and costumes. For example, in deciding the costumes of the nurses and midwives in Lagos State, consideration had to be given to the fact that these cadres of registered health care professionals use a different uniform from their counterparts across other parts of Nigeria and the proper uniform was used.

Technical project staff also supported in setting up by ensuring that the clinic set depicts what is applicable in reality. These include use of the FP flip chart, WHO MEC wheel, sphygmomanometer etc. This helps ensure that the audience know what to expect when they visit health facilities.

During production, it would be beneficial to build in elements of Human Centered Design (HCD), Behavioral Economics (BE) and quickly prototype so that the team get on the right track without wasting time.

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**Key Learning:**

Carry along technical project staff on the transmedia materials’ development process.

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Pretest

Once draft materials are ready, they are pretested among the audience to ensure that transmedia materials are culturally acceptable. The pretest tool covers clarity of message, acceptability of artists/scenes and cultural sensitivities. Content experts should not suffer from a fear of audience reaction by ‘predicting what is acceptable or not’ before the actual pretest has taken place. A key lesson from the process is the importance of the technical staff being open-minded and receptive to feedback from the field without any bias. Care should also be taken in examining feedback from pretest to guard against inadvertent wrong choice of framing words, which could change the message or material context.

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**Key Learnings:**

- Pretest draft materials to ensure clarity of message, acceptability of artists/scenes and cultural acceptability.
- Technical staff should be open-minded and receptive to feedback from the field without any bias.
- The audience pretest however, helped to guide decision-making on areas where the review team flagged potential issues. Feedback

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Character Identification

One of the key components of a transmedia campaign are the characters through which the story is told. For the NURHI 2 transmedia approach, the characters were developed from season 2 of the entertainment education radio drama series: Komai Nisa Jifa (Kaduna), Se Rigbo (Lagos) and Ireti Ede (Oyo).

Character profiling was conducted and pretested on the preferred artiste by the audience in each of NURHI 2 implementation States. These characters were chosen based on their popularity in the States. The Kaduna and Oyo characters were decided through a series of visits by writers who interacted with audience members in NURHI 2 implementation communities. For Lagos, the new characters introduced to the radio programme were adjudged as suitable due to their ability to carry through the FP story.

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**Key learning:**

When creating a series that has the potential of taking the shape of a transmedia approach, develop characters that are multi-dimensional and whose stories can be told from different angles across various platforms.
Length of scripts

The script review process factored in the length of the script to ensure that key messages are not lost in post-production trim down. With one-minute spot and two-minute mini-drama, developing a demo during the script development/review process would help in ensuring that the script is concise and

Key Learning:
Test for length of script developed to ensure that key messages are captured within the allotted timing for the material.

Identification of Artistes

The success of a transmedia campaign is dependent on the acceptability and sometimes the popularity of the artistes used. An important first step was to draw up a list of potential artistes that suit the transmedia characters’ profiles from each State. These lists were shared with State teams and audience representatives in the States to access their acceptability and suitability of the given role. The final choice of artistes was made based on feedback (pretest) from the intervention States where the transmedia materials would be used. It is important to note that some artistes whose popularity could have been leveraged on to extend the reach of the campaign were dropped because of reports that could negatively affect the campaign brand.

Key Learning:
Conduct extensive checks for the acceptability of shortlisted artistes to protect against backlash on final production that could affect the campaign.

Engagement of the artistes

Since the transmedia concept requires the image of artistes on multiple platforms, the engagement process is key. For NURHI 2 transmedia productions, engagement of the artistes was done through experienced artiste managers/ producers who would guarantee compliance with the process. A realistic timeline was drawn up to produce all required materials (e.g. TV, radio and print) and secure availability of artistes for the time specified. It was also vital that the artistes were brought up to speed on the scope of the transmedia processes, as they would be required for video shoots, audio studio recordings and photography shoots. Legal contracts were put in place to ensure that agreements and terms of engagement with artistes were clearly spelt out.

Key Learnings:
Ensure that the legal process and terms of engagement for artistes are clearly spelt out and understood. It is more cost-effective to engage transmedia artistes through registered agents (managers/producers) than direct engagement by the producer. This process is less time-consuming and the managers are responsible for ensuring that artistes comply with all requirements.

Cultural Sensitivities

Script development and review teams must be mindful of potential culturally sensitive scenes. Once these are identified, notes are developed to guide the producers so that the final product is not offensive in anyway.

Key Learning:
Ensure constant checks for cultural sensitivities all through the transmedia development process.