



What do you see?

Design of a Communication Strategy
to Promote Positive Change
for Unorganized Workers in Karnataka, India

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to Promote Positive Change
for Unorganized Workers in Karnataka, India**

Imprint

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On the Title:

Shenaz, 16 years, construction worker in rural Bangalore

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A farmer from Raichur, turned construction worker in Bangalore

Introduction

Using visual communication to stimulate positive change and promote development goals has a long tradition. There has been very little research if and how *participants*⁴ in rural environments read and understand visuals, which are mostly created by design offices in cities for and not with participant groups.

Visual images, like all representations, *are never innocent or neutral reflections of reality...they represent for us: that is, they offer not a mirror of the world but an interpretation of it.*²

About 430 Million people, 93% of India's workforce work in the so-called informal economy. *The informal economy consists of all activity generating work and employment that is not registered and administered by public regulation.*³ The Informal Economy is a regime to cheapen the cost of labour in order to raise the profit of capital⁶ with no protection against arbitrary dismissal, accidents and other risks. Thus unorganized workers are extremely vulnerable.

The Indian government has set up at various points of time a multiplicity of schemes which aim to ensure that the vulnerable sections of the population have access to basic entitlements, such as food and nutrition, housing and health, education and employment, etc.

The problem is that there is no overall conformity and design of those schemes and *a lack of consistent policy and the coverage of unorganized workers under the schemes has been minuscule.*⁵ The unorganized workers have generally no information about their entitlements and therefore no access to pensions, healthcare or other forms of social security.

In Karnataka, information about and access to these schemes has been made easier by the Cooperation between the *Department of Labour in Karnataka*, in collaboration with *Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ)*. Since 2008 unorganised workers have access to efficient and improved social security services via newly established worker facilitation centres (WFCs) in five districts in Karnataka. Community facilitators (CF) survey and identify beneficiaries and offer easier access to social security schemes through a Single-Window-Service (SWS).

In spite of the efforts made by the GIZ, there is still a lack of information and awareness about Social Security Schemes within the society in general and the Unorganized Workers in particular.

None of the Unorganized Workers we interviewed at random had ever heard of any social security schemes. On the other hand, all of the beneficiaries had gotten their “card” only through the Community Facilitator.

Creating communication and awareness campaigns by using various educational and cultural means will be helpful to achieve the inclusion and participation of the unorganized workers in the social security system.⁶

This paper aims to evaluate the communication design already used in the process and in order to start a strategic communication campaign to create awareness and stimulate positive change towards social security schemes, while deliberately designing and implementing a multi-pronged program, which informs, empowers, educates and entertains. It is divided into four parts: The first one looks at the role and meaning of images in developing strategic communication with participant groups; the second part describes the research in this process; the third part suggests effective ways to build a communication strategy and the fourth part advises on the implementation of tools for behaviour change, social mobilization and advocacy to promote Social Security and the access through the Single Window Service for Unorganized Workers.

Sabina von Kessel



Traditional lunch boxes of the agricultural labourers, who are planting rice near Hampi, Karnataka

Objectives

The specific objectives of this paper are

- To review and evaluate the print material used by the GIZ and examine if it can be read, understood and related to by the participants
- To provide a channel for clear and understandable communication that supports and incorporates the visual language of the participants
- To suggest effective ways for a branding and communication strategy and provide recommendations for further actions



The sense of sight operates selectively. Perception is not a passive recording of all that is in front of the eyes, but is a continuous judgement of scale and colour relationships, and includes making categories of forms to classify images and shapes in the world.⁷

We are in the world, we are able to perceive

This chapter reviews the key questions of visual communication design and visual semiotics in relation to the participants and the cultural context

Every picture tells a story

Our interpretation of symbols and graphic language depends greatly on our cultural language. There is very little uniformity between different cultures. Michael Evamy states that it is a great misconception to assume that graphic information becomes magically accessible to everyone, everywhere when you remove words.⁸

Visual communication in India is unique in the fact that it reflects its cultural context extremely accurately. Signs, graphic, photographic and audio visual information depict typical attitudes prevalent in Indian society. Divisions of wealth, caste, class and gender are displayed and understood on billboards, wall paintings and signs in public places, TV shows and film posters.

In train stations and in front of public toilets in the countryside symbols for “rural man” and “rural woman” are used and there are separate signs for ‘male queue’ and ‘female queue’. These pictograms are successful because they reflect existing cultural norms and attitudes prevalent in Indian society.

Semiotics makes us aware that the cultural values with which we make sense of the world are a tissue of conventions that have been handed down from generation to generation by the members of the culture of which we are a part. It reminds us that there is nothing ‘natural’ about our values: they are social constructs that not only vary enormously in the course of time but differ radically from culture to culture.⁹

Good communication design addresses knowledge, attitudes and practices through identifying, analysing and segmenting audiences and participant groups.

It involves research of the perception of the participants we seek to reach and their perception of a sign system. A sign can be a word, a sound, or a visual image. Signs are everywhere around us, but unless we have learned how to interpret signs they might have different meanings (eg. Traffic signs) in different cultures and environments.



Ornament of a woman fighting with a lion, historic sports-ground in Hampi, Karnataka



Rural wall painting in Karnataka

The science which studies signs and sign processes is called semiotics. The semiotics of the visual image has to be distinguished from other kinds of particular semiotics not being the visual. Reflections appropriate to perceptions other than visual are not included in this paper.

The sign is a sensually perceived object which represents another object and bears information for perception of that object. It represents not itself, but something else, another object, located out of it. It “stands for something else”.



Posters and wallpainting on a public toilet in Hoskote. Signs can mean anything we agree that they mean, and they can mean different things to different cultures. Nonverbal signs can produce many complex symbols and hold multiple meanings. All visual signs depend on a common understanding. Below a painted cart in Karnataka's countryside.

Most signs operate on several levels—iconic as well as symbolic and/or indexical, which suggests that visual semiotic analysis may be addressing a hierarchy of meaning, in addition to categories and components of meaning.⁴⁰ By looking at cultural and communication products and events as signs and then by looking at the relationship among these signs, systems of meaning can be investigated. The categories of signs and the relationships between them create a system.

Ron Scollon and Suzie Wong Scollon note that every advertisement has its own system of meaning.⁴⁴ This includes the relationships between the components of the visual, its' composition, its' represented participants and action, and those who are viewing the advertisement.



The relationship the billboard forms with its environment gives a whole new meaning to the advertisement.

The semiotic system of advertising includes four components:

- 1 Represented participants: elements of a visual image are either narrative or conceptual
- 2 Modality: how true to reality a visual image is. Truth, veracity, or sincerity might be expressed in very different ways from one society to another
- 3 Composition: the way in which represented participants within a visual image are arranged in relation to one another
- 4 Interactive participants: the various relationships that occur around a visual image

Nonverbal signs can mean different things in different cultures.
Every advertisement has its own system of meaning.

Visual Literacy and the process of sensemaking

This chapter looks at the ‘visual’ age and the meaning of ‘visual literacy’.

The trend of all mass media is towards the visual- from the fairly recent replacement of the cash register in fast food chains and cafeterias with computers with icons as keys, to the proliferation of computer games.¹²

We live in a “visual” age. Humans have always created images, in fact for a much longer period of time than they were able to read and write. After centuries of the predominance of the alphabet, the contemporary culture relies not so much on thinking and communication, but on image modes. Nowadays the ability to read and write is dominated by the ability to decode images as sources of information.



This 3-year old boy from Berlin knows already how to navigate on the i-pad.

*The convergence of the television with the home computer, the video game, the worldwide web, the mobile phone and the digital camera has run in parallel with the shift away from the conventional use of the alphabet as our principal communication tool.¹³ The use of visual images as sources of information and learning demand new abilities in the global world. These new abilities, coined *Visual Literacy*¹⁴ have transformed our ways to communicate and to decode communication. Children with access to digital technologies learn an image-based use of language and become visually literate at a very early age. Youths who spend a third of their waking hours*



The majority of people worldwide, who have no access to global media, have only learnt to read and decode the locally used sign language, here a film poster for a Kannada film in Bangalore.

in front of a screen are saturated with images. The ubiquity of images in young people’s lives has transformed the way they learn and perceive the world.¹⁵ As Thomas L. Friedman states in his influential book “The World is flat” you can plug and play, collaborate and connect, if you are from Bangalore or Brooklyn, your life chances and opportunities hold more potential than ever before.¹⁶

Every day, American young people spend more than four hours watching television, DVDs or videos; one hour using a computer; and 49 minutes playing video games. In many cases, youths are engaged in two or more of these activities at the same time. Little wonder this era has become known as the *digital age*, and Americans born after 1980 have become known as *digital natives*.

The “flat world” enables all people equally?



Drawing a kolam with powder is the daily art practice of women in South India, connecting the environment, the universe and the house. Kolam or rangoli is an example of how various rhythms are actively reproduced, but also how they can be negotiated and reconfigured into different forms of flow.

Though the possibilities of a pictorial language are unmistakably holding the promise to communicate across linguistic boundaries, the majority of people worldwide have no access to the internet and other flat-screen technology and are therefore not able to decode the “global visual language”.

In India, internet penetration in the country is a mere 11 per cent.⁴⁷ It seems that the vast majority of the population in India is therefore not able

to decode the abstract global sign system. They struggle to read icons, pictograms, illustrations, graphs and info graphics and make sense of those representations. Lack of access to education and to the abstract global sign system and codes, visible in the internet and mass media, lead to an inability to decode the global visual language.

One becomes visually literate by studying the techniques used to create images, learning the vocabulary of shapes and colors, identifying the characteristics of an image that gives it meaning, and developing the cognitive skills necessary to interpret or create the ideas that inform an image, be it a television show, photograph, painting, chart, graph, advertisement, Power Point slide, animated GIF, or monster movie.⁴⁸

The inability to understand or process information in visual form is coined “Visual Illiteracy”.

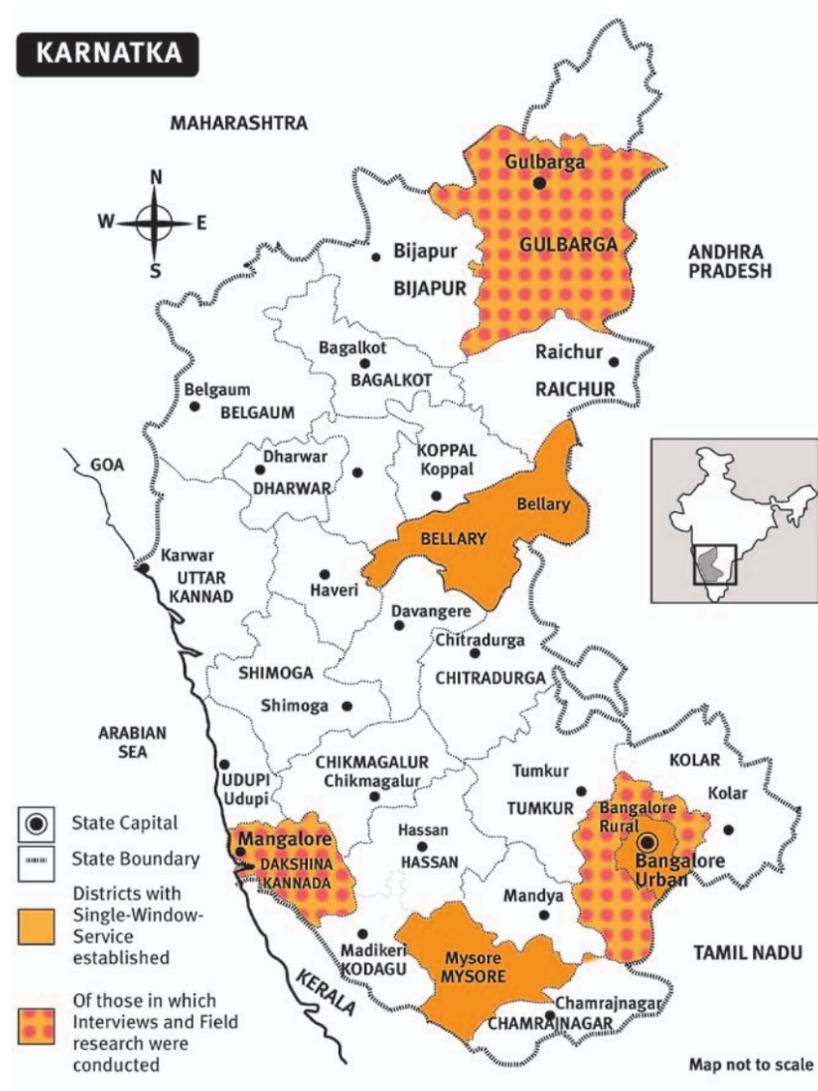
Most people with visual illiteracy have no such underlying cause like people who suffer from specific types of brain damage which cause an innate inability to understand and recognize faces or vision entirely. Most people, like the participants of this study, the Unorganized Workers in Karnataka have simply no or very little access to the internet or mass media other than TV and are therefore not able to decode the global semiotic landscape. Their visual language is simply different from the global visual language.

Conclusion

The visual language globally used to communicate in the internet and other media does not relate to the semiotic system of the UOWs.

It is fundamental to understand the visual and cultural perceptions of the participants and to incorporate their own visual language in the final product.

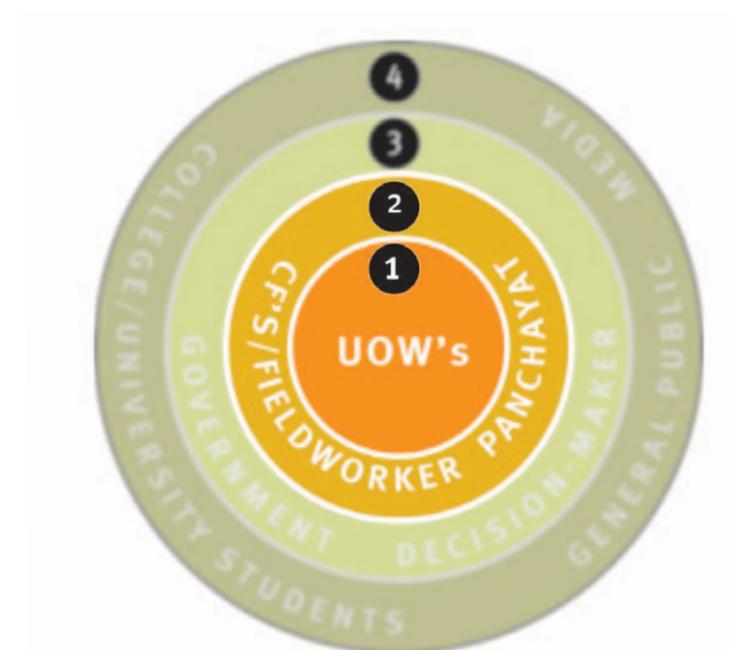
Visual literacy and its counterpart visual illiteracy have to be considered in the cultural context and cannot be termed as ability or inability to perceive images in general.



The GIZ and the Department of Labour of the Government of Karnataka have implemented jointly the Single-Window Service and set up a number of facilitation centres, which are intended to provide 'single window' solutions in order to improve the access to social security for the unorganised workers, presently in six districts. The research for this study was done in three districts: Bangalore rural, Dakshina Kannada and Gulbarga.

The Participants*

This chapter analyses the situation of the participants of this field study in relation to communication design and identifies key questions for the research conducted with Unorganized Worker, Panchayat employees, elected members and Community Facilitators (Fieldworker).



Though this study focuses on primary participants (Unorganized Workers) and secondary participants (Community Facilitators and Panchayat members), a communication campaign has to be directed towards a much wider audience to generate an understanding and interest in the society. *The term participants instead of target audience is used here since communication is always a 2-way process.

1 Unorganized workers (UOWs)

The major security needs of the unorganised workers are food security, nutritional security, health security, housing security, employment security, income security, life and accident security, and old age security.¹⁹ In Karnataka, the number of unorganised workers increased from 9.7 million in 1981 to 13 million in 1991, and to 17.3 million in 2001. In 2002, the Department of Labour in Karnataka drafted a Karnataka Unorganised Workers Welfare Bill, which is unable to make a big impact for differing reasons. A majority of the workers are unaware of their social security entitlements and have therefore no access to benefits like health care, old age pension, maternity benefits and other social security schemes such as life insurance.

The majority of the unorganized workers have poor or no formal education. Many are illiterate.²⁰ Illiteracy means not being able to read or write, text decode or identify words, or correctly decipher a particular word out of a group of letters. Visual illiteracy is the difficulty to decode visual information like pictograms or illustrations commonly used in a globalized world, to which UOW have very seldom have access. In the center of our work are the UOWs. The second layer form the panchayat/government and community facilitator/fieldworker.



Beedi Worker in Punashar, Dakshina Kannada

How to create a communication design,

- which delivers the message and makes sure that it links to the participants?
- helps to empower unorganized workers and works to create positive change using locally known communication channels?

2 Government stakeholders and elected members in Panchayats

The Panchayats are one of the oldest local governance institutions in rural Karnataka. This age old system of governance at the village level has gained much popularity in the current time.

The Panchayati Raj, as it is often called, has been given importance by the Government of Karnataka and the opportunity to set their own priorities as well as make their own strategies and implement them.



People in the panchayats here in Vitla, Dakshina Kannada would like to promote the Single-Window-Service. Left the panchayat secretary Jalajakshi.

Panchayat Raj in Karnataka have a three-tier structural constitution: the Zilla Panchayats at the district level, the Taluka Panchayats at the sub-district level, the Gram Panchayats at the village level In Karnataka 27 Zilla Panchayats, 175 Taluka Panchayats, and 5659 Grama Panchayats exist.²⁴

The panchayats will in future facilitate the access to the Unorganized Workers by providing the Single Window Service. They are a key in empowering and informing millions of unorganized workers. Panchayats often have difficulties accessing computer based technology, since up-to-date soft- and hardware equipment is lacking and powercuts are frequent.

How to design

- locally-based communication channels (person –to –person and community media) that support the communication between government stakeholders and UOWs and raise consciousness about Social Security Schemes?
- communication channels restructuring relationships of power and hierarchy within the community allowing greater equity and participation among participants, UOWs, Panchayat members, fieldworkers?
- information material especially created to empower and inform female Panchayat members (elected)?²²
- “incentives” of recognition, respect and reward which could be motivating for government stakeholders and elected panchayat members, while linking to the service delivery aspects of SWS?



Shilpa, a Community Facilitator, collecting household information in Hoskote, rural Bangalore

3 Community Facilitator (Fieldworker)

250 Community Facilitators (fieldworker) have been successfully working in villages in six districts providing access to social security services via Single-Window-Service in newly established worker facilitation centres (WFCs). Interpersonal communication (IPC) is the premier mode of communication between the participant groups. Face-to-face communication (IPC) involves listening skills, the ability to emphasize, be supportive and to identify and facilitate the right information. Thus the communication and dissemination of information depends on the fieldworker's abilities and interpersonal skills.

To turn face-to-face discourses in images and signs, designers have to understand the system behind the communication.

How to design

- an effective communication system to support the communication of the fieldworkers (Community Facilitators) and the sharing of knowledge with the UOWs
- information design for WFCs to provide information which works also in absence of fieldworkers
- a cost-effective digital tool, which makes survey and data collection easier and faster for fieldworkers based on up-to-date technology (connected to an effective communication system)
- information design which provides clear information for fieldworkers, embedded in the digital tool

Seeing and Perceiving

This chapter reviews the key questions and the role of research-grounded design. It examines the use of images and other visuals in the collaterals used at present and provides lessons learned in developing and applying graphic design in information material for Unorganized Workers

The purpose of the research in the field was to understand and examine the relations between stakeholders, information design and media technology. The following aspects were explored

1 Visual Language/Semiotics:

The visual language and cultural perceptions of the participants

2 Communication Channels:

The economics of cell phones (which types of cellphones and how are they used)

The use of mass media/entertainment (which TV channels and which soaps are watched)

Actors or celebrity spokespersons known and liked (to find a possible brand ambassador)

Which consumer products/brands are commonly bought (to identify a brand for a public-private partnership)

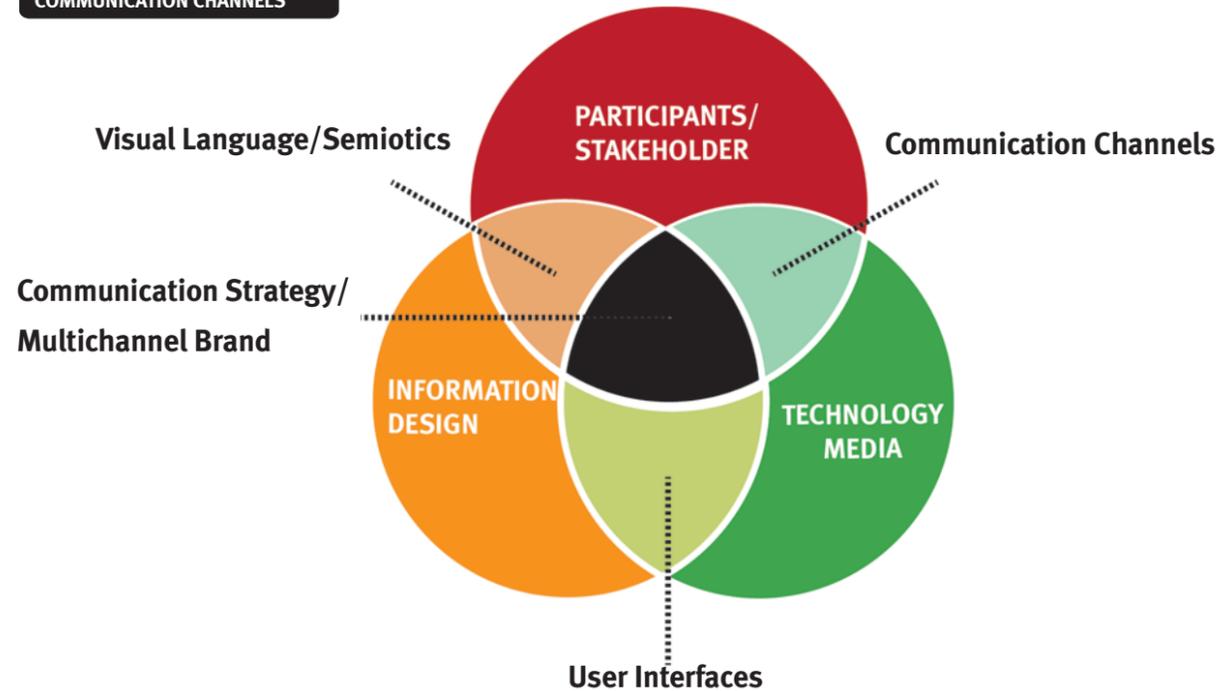
3 User Interfaces

to consult the participant groups to analyse if the material so far used communicates the message and enables a communication with and between participants.

The Goal

- to suggest effective ways for a communication strategy for behaviour change, social mobilization and advocacy
- to build a multichannel brand for the Single-Window-Service

INTEVIEWS AND RESEARCH COMMUNICATION CHANNELS



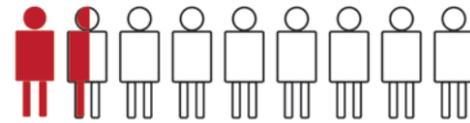
The purpose of the research in the field was to understand and examine the connection between stakeholders, information design and technology/media with the aim of developing a communication strategy and multichannel brand.

90 Interviews*

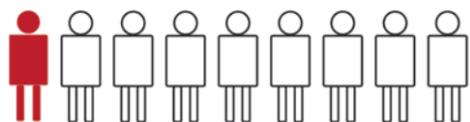
61 Unorganized Workers



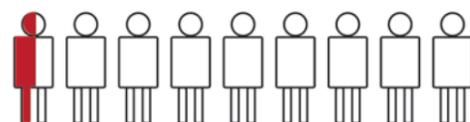
15 Community Facilitators



11 Panchayat Members



3 PDO's Panchayat Development Officers



*with 40 female, 52 male participants

Method

Design is about social values, strategy and policy as much as it is about technique and elegant solutions.²³



The interviewer, Johnny Jaganath, interviews a woman, who is a beneficiary of a widow pension scheme, in her makeshift home in Gulbarga. He has shown her different visuals and print media to find out what she perceives, which cellphone she uses, which cheap products she buys and if she has access to mass media channels.

We designers do research different from scientists, we learn about the nature of the problem largely as a result of trying out solutions, our mode of problem-solving is *solution-focused*, our mode of thinking is *constructive*.²⁴ We are analysing a design in terms of its ability to support the message for others. We borrow methods from Ethnography, using forms of qualitative research to get a detailed, in-depth observation by observing and interacting with participants in a natural environment. During three field trips to different districts of Karnataka (Bangalore Rural, Dakshina Kannada, Gulbarga), we interviewed UOWs (Unorganized workers), local members of the Panchayats and Community Facilitators. The participants were either beneficiaries and the meetings were organized by the fieldworkers/community facilitators or they were unorganized workers we randomly met in different places: in small eateries, in crowded marketplace and streets, in Panchayat offices, in homes and on dusty fields. We used field ethnography, observing and recording events to build up a realistic picture of what actually happens with 1-to-1 interviews, as well as group interviews, following tightly scripted questions or a loose outline. The duration of these interviews ranged from 20 minutes to 1 hour. All interviews were recorded on digital film and photography using digital ethnography.



This daily-wage construction worker and mother of five in Gulbarga easily recognizes and identifies different professions and persons on photos.



Interviews with a construction worker, a beneficiary in his house in Hoskote, an elected member of the panchayat in Hoskote and female unorganized workers in Hoskote and in Gulbarga (clockwise)

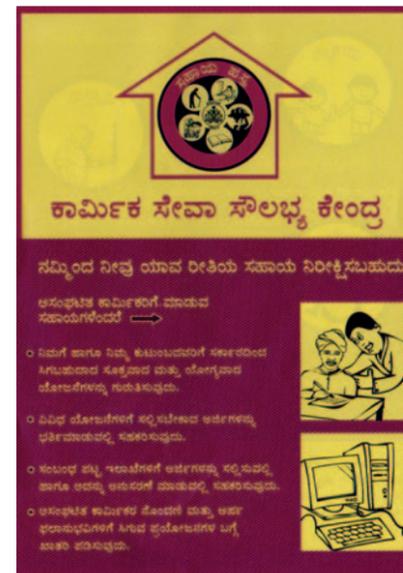
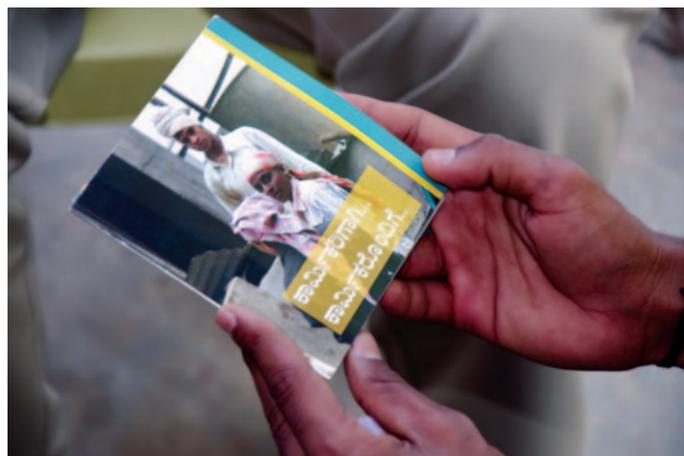
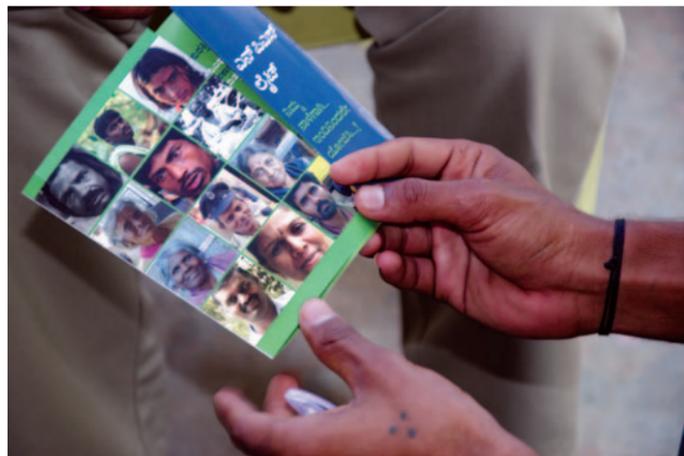
What do you see?

Testing images with participants

- Participants were asked to describe and identify the pictograms and images used at present in leaflets, pamphlets and other collaterals.
- Isolated pictograms were shown to participants on a questionnaire, who were asked to describe and identify the visuals.
- A newly developed visual language, containing new pictograms and a redesigned logo were tested and/or discussed with participants.
- Examining the use and perception of photos



Questionnaire with pictograms presently used in the information material for Community Facilitators



Examining design I

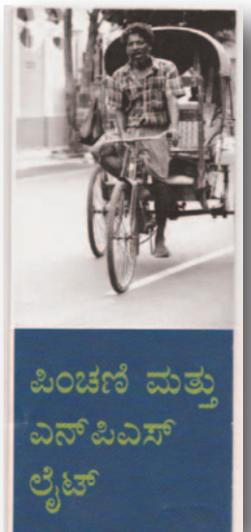
Community Facilitators have disseminated thousands of copies of the leaflet shown above. It is often the only communication material handed out to Unorganized Workers.

Reasons why the graphic-design does not provide a clear communication and information system in this leaflet are:

- The pictograms do not clearly represent the Single-Window-Service or act as an interface to inform the participants:
- Pictograms typically used globally do not relate to local signage or communicate to/with UOWs (see 'Visual Semiotics').
- Pictograms are not specifically designed for the service and the Social Security Schemes, but cliparts taken from the internet. They lack consistency.
- The logo is too complex, uses unspecific illustrations (clipart) and does not fulfill technical requirement, eg. cannot be recognized in small scale.
- The frame around the logo is not connected by Unorganized Workers to the Single-Window-Service. Most thought of a hospital.
- A logo needs to be an abstract and easy to recognize sign which fulfills certain technical requirements for different media channels.

Findings

- The use of photographed faces at random in the brochure is confusing for the participants. One of the interviewed female workers said that she thought 'the men were drunk'. A clear visual message is missing.
- Many Unorganized Workers showed frustration looking at brochures which contained text and no visual information.
- UOWs easily recognize and relate to photos which show a daily-life-work situation.
- Photos in collaterals enable participants to relate to the content. If the photos are not contextualized in the local, they 'tell the wrong story'. None of the participants had ever seen a cycle rickshaw before, not the usual mode of transport in Karnataka. Therefore difficult to guess what the brochure is about.



Participants never saw a cycle rickshaw before, which is traditionally used in North India only.



Examining design II

The brochure shown above is presently in use. It is taken here as an example to examine the design. Reasons why the graphic-design does not provide a clear communication and information system are:

- Visuals, here photos, are not specific in the way they are used. - What is the story told? - Why are these people shown? - What is the link between them and the service? - Why the black and white mode of abstraction? Here it conveys a look and feel of 'old fashion' versus modern.
- The color of the text lacks contrast to the background. Reading is therefore difficult.
- Colors are not related to the logo/brand.
- Decoding the logo of SWS is difficult/impossible due to its size.
- Too much text for (illiterate) UOW's.

Photographic images used randomly do not relate to the intended content and do not reflect the cultural context of the participant groups. Visual language and photography need to specifically address the participants.

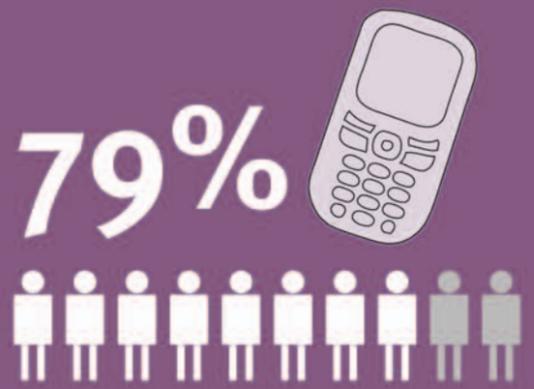


The photo used in this brochure works well. It tells 'a story' immediately clear for the participants.

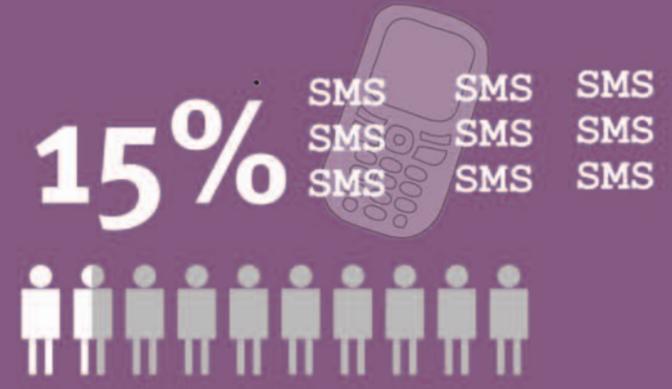
12 Creative Tips

... to conceptualize and design print material/collaterals

- 1 Check if the print material/collaterals are part of a wider communication strategy.
- 2 Why print? What makes the content be specific for print? Consider different media channels to reach the stakeholder.
- 3 Define objectives: the behavior you want to achieve with your stakeholders/participants.
- 4 Consider budget and sustainability.
- 5 Put the reader/participants first. Consider the cultural context of the same.
- 6 Adapt the style of writing. Avoid complicated language.
- 7 Keep brochure design concepts clear and simple.
- 8 Design in line with the corporate identity. Keep in mind that collaterals are part of the brand.
- 9 Use images carefully. Every photo/image tells a story. Do not use them randomly (stock images) or copy from the web (copyright).
- 10 Use professionally made photos which connect with the reality of the participants.
- 11 Discuss content/style with participants before printing. Adapt content and style if it does not work.
- 12 Use eco-friendly materials/paper only.



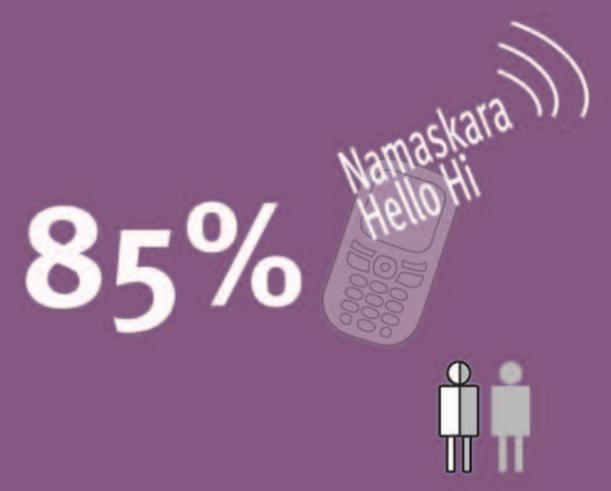
79% of UOWs own a cell phone with basic technology



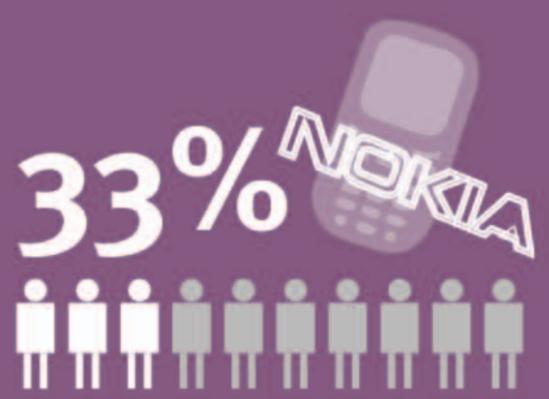
15% use the cellphone also to send/receive sms



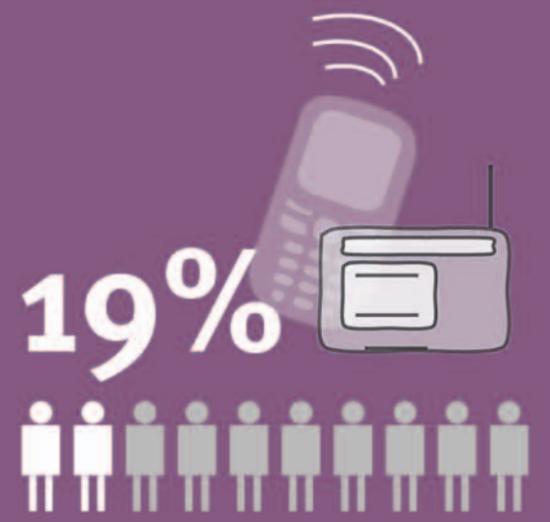
Average of 2 cellphones per family



85% of UOWs use cell phones only to make calls



33% (of 79%) have a Nokia (basic)
Others: Airtel, idea, Micromax, Karbonn, intex, Samsung, Cellcon



19% listen to the radio through their cellphone during work

Do you have a cell phone?

Observing the use of communication channels: Cell phones, radios, TV channels and soaps, to learn for a communication strategy and conceptualize education entertainment for social change.



Today more than 65% of the Indian total population are cell phone users, with 20 million new subscribers per month. Thus cell phones could be used as a social marketing tool, though few UOWs use sms. A solution could be an application, with a visual language, to help people obtain the information they need or connect to a call center. UOWs do not use internet connections on their cell phones, therefore the application would need to be present on the phone at purchase, with the possibility of updating informations without an Internet subscription.

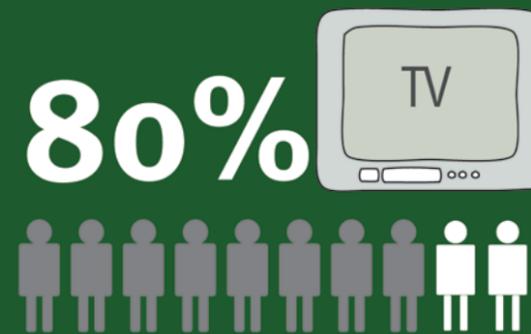


Migrant construction workers in their makeshift homes watching TV after work in Bangalore.

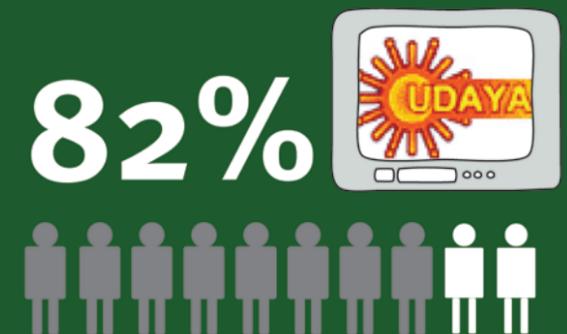
The purpose of the research was to find out how Education Entertainment could be used to build awareness.

Education Entertainment is a combination of entertainment and education to produce social change. Historically this can be traced back to the old art of storytelling.

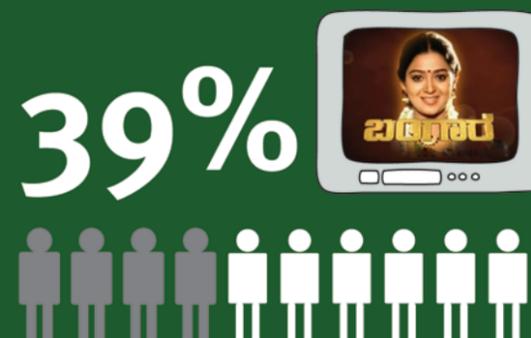
Utilizing the channels of radio, television, music, film, print and folk media have effectively promoted pro-social educational messages in countries of Latin America, Africa and Asia. The primary purpose of media, according to development media theory, is to promote economic development, social change and nation building.



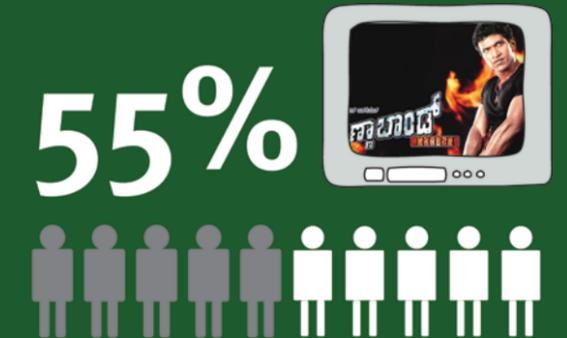
80% watch TV



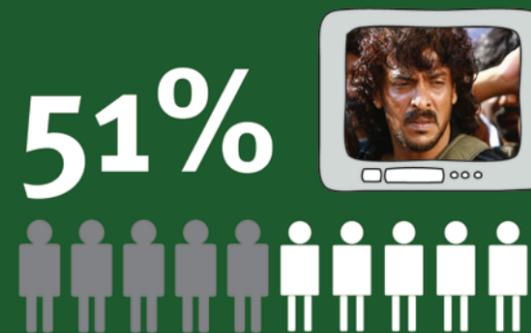
82% like to watch Udaya (Kannada TV Channel)



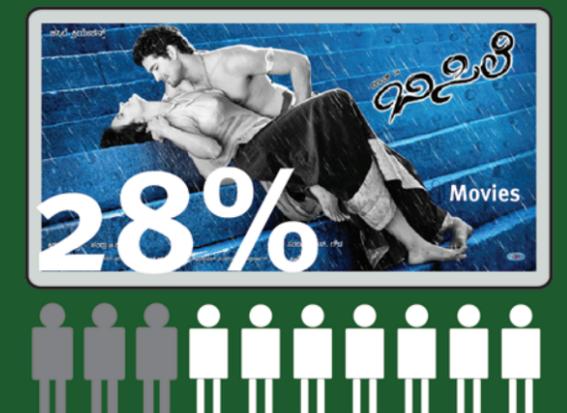
39% , the majority women, watch and like the Kannada TV-Soap Bangara



55% like the Kannada actors Puneet Raj Kumar, Shiv Raj Kumar



51% know and like the Kannada actor Upendra
44% Darshan, 41% Pooja Gandhi, 41% Ramya
37% Ram Charan



28% watch Kannada movies in film theatres

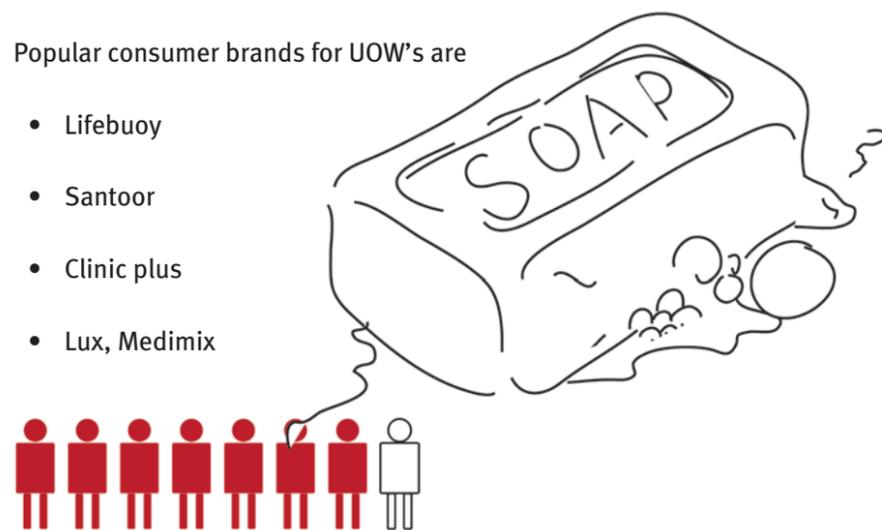


Popular Consumer Brands are match boxes and detergents, soaps and shampoos sold in small quantities for a cheap price (5 or 10 IR)

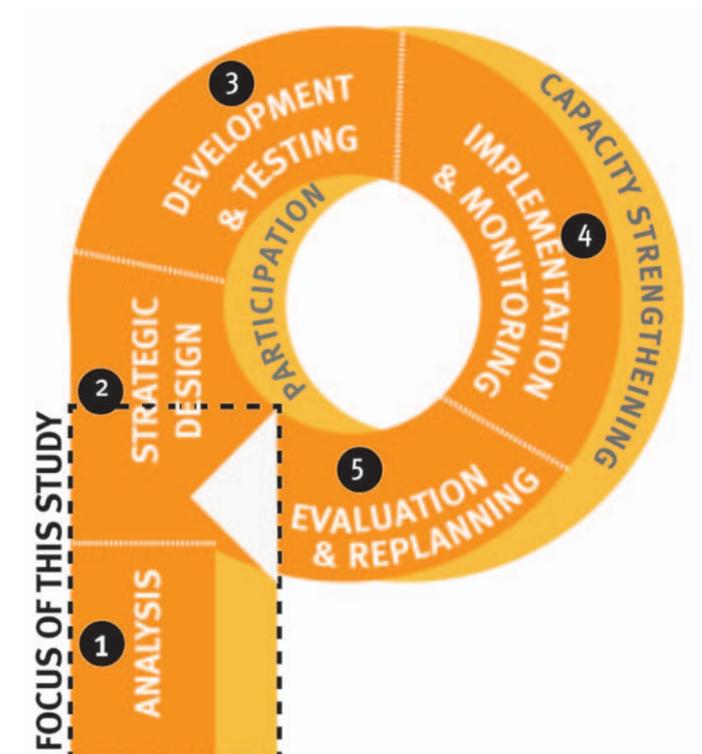
These products could be instrumental in a marketing strategy and multi-channel branding.

Popular consumer brands for UOW's are

- Lifebuoy
- Santoor
- Clinic plus
- Lux, Medimix



The new P-Process- Five Steps in Strategic Communication



This integrated approach to improving access to Social Security is based on growing evidence that strategic communication can influence behavior. The P-process is based on work at Johns Hopkins Bloomberg School of Public Health, Center for Communication Programs.²⁵

- 1 EXPANDED ANALYSIS is divided into a situation analysis and a communication and audience analysis.
- 2 STRATEGIC DESIGN includes communication objectives, choice of the channel, implementation and M&E Plan
- 3 DEVELOPMENT & TESTING includes message development and pre-testing
- 4 IMPLEMENTATION & MONITORING includes capacity building
- 5 EVALUATION & REPLANNING



A beedi worker and member of a SHG looks at one of the newly developed illustration, which she finds difficult to perceive and describe, since it lacks context. It shows a female agricultural labourer, but without tools and a paddy field around most UOW's have difficulties to make sense of the illustration. As soon as figures in illustrations are shown in a context, they are easily recognized.

Strategic Communication

The third part of the paper suggests effective ways for a design and communication strategy and provides recommendations to promote the Single-Window-Service and the Social Security Schemes as a whole.

There is not a singular approach to strategic communication. Only a mix of appropriate multiple and synergistic approaches, a multi-pronged communication strategy can foster social and individual change. A successful communication strategy needs to be responsive to peoples' wants, needs and desires. It involves identifying effective communication channels and designing messages and products based on the sound knowledge of the participants. A communication strategy only works in close synchrony with the program: to be effective "the promise has to be delivered".

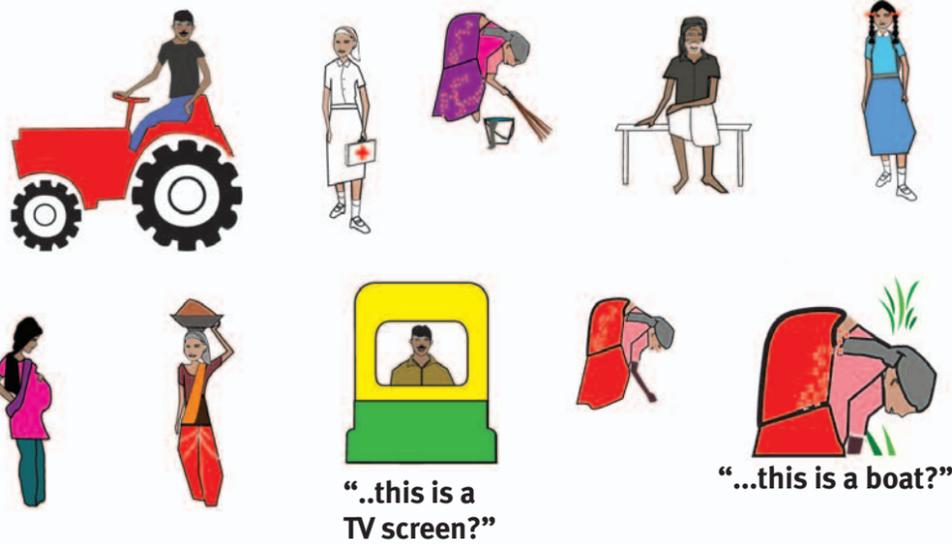
Our research and learning in the field of graphic design led to the development of a visual language and a logo, as part of the communication strategy and corporate identity.

The P-Process and COMBI for communication strategies have been developed to influence behaviour and foster social change in the public health sector, they have been borrowed and adapted here.

Strategic communication is an evidence-based, results-oriented process, undertaken in consultation with the participant group(s). It is intrinsically linked to other programme elements, cognisant of the local context and favouring a multiplicity of communication approaches, to stimulate positive and measurable behaviour and social change.²⁶

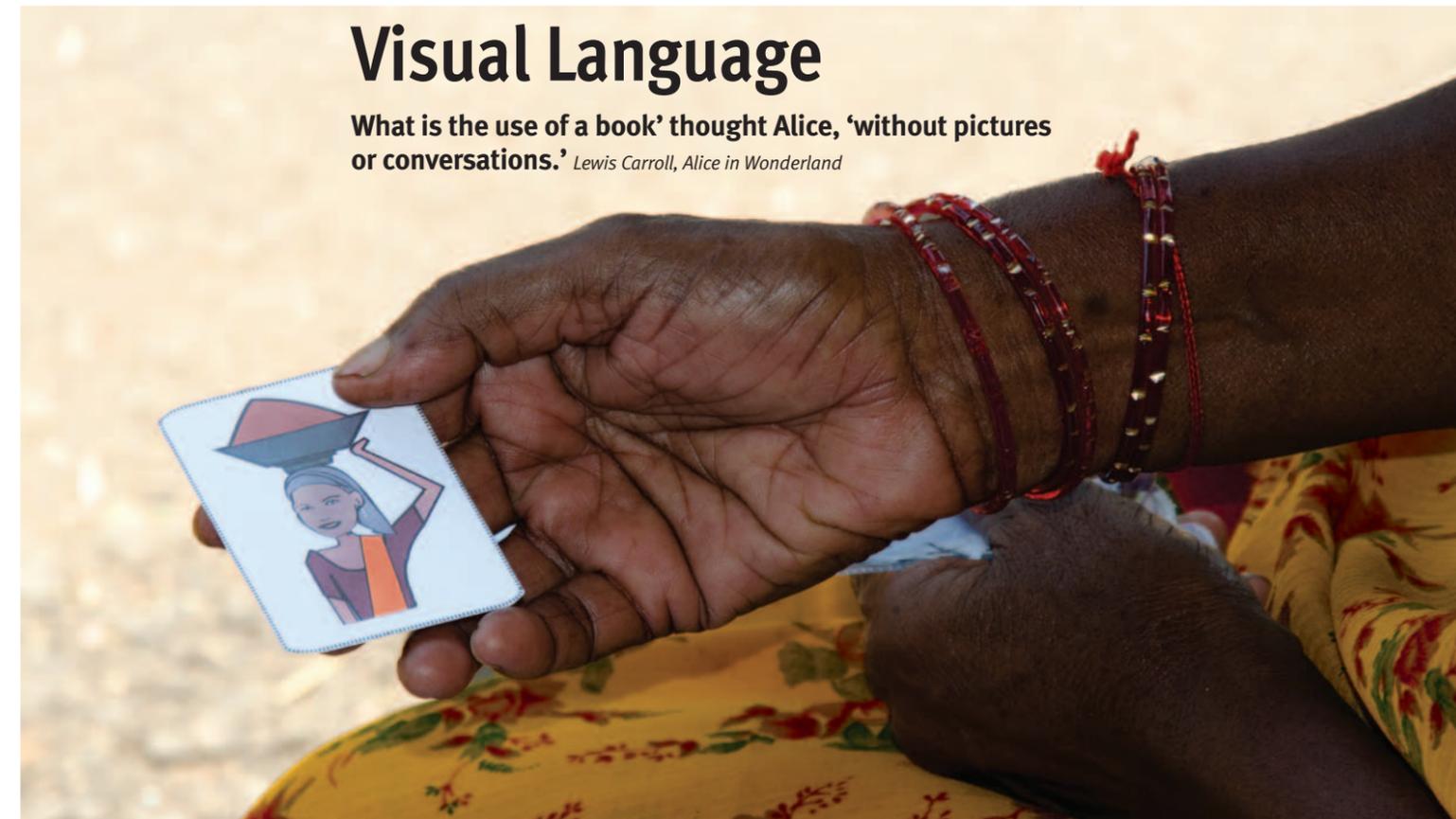
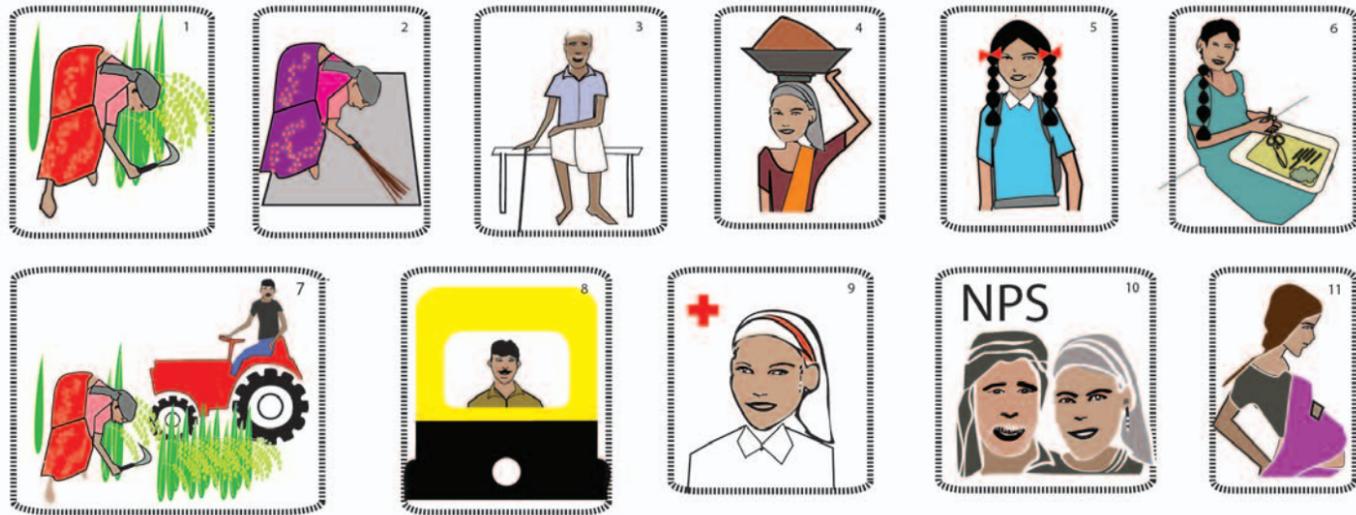
Steps in strategic communication

- This integrated approach to improving access to Social Security, the Single-Window Service for Unorganized Workers, is based on growing evidence that strategic communication can influence behavior.
- Though communication cannot substitute the service, "the promise has to be delivered".



"..this is a TV screen?"

"...this is a boat?"



Visual Language

What is the use of a book' thought Alice, 'without pictures or conversations.' Lewis Carroll, *Alice in Wonderland*

Just as people can verbalize their thinking, they can visualize it. An image that dramatizes and communicates an idea assumes the use of a visual language, using visual elements in a spatial context, rather than the linear form used for words. The elements in an image represent concepts. Speech and visual communication are parallel and often interdependent means by which humans exchange information. As people speak different languages, their visual languages also differ.

The illustrations on the left were developed and tested during the research phase. The intention was to use a visual language, related to the cultural context of unorganized workers. Most of the illustrations were developed using photographs of "real people". They went through stages of testing and refining. Remarkable, was that participants looked very much at details and were very specific about people's clothes or tools or even the plants in the background. Elements like a cutting tool and rice plants had to be added to contextualize the illustration of the agricultural labourer. In the last phase 11 illustrations were printed on cards and tested again: Nr.1, Nr.2, Nr.4, Nr.5, Nr.6, Nr.9 worked well. Nr.3 (the pensioner) was not clearly recognized. The rickshaw on Nr.8 was mistaken for a TV. Nr.10 (pensioners) was not always clear. Nr.11 (pregnant women) was perceived, though, out of shame, could not be mentioned.



Photographic images, regionally taken, are easily recognized and UOW's are connecting to the narrative.

Conclusion

- The visual language has to relate to the regional semiotic system.
- Illustrations need to show figures in a context.
- Surroundings, cloths, tools, hairstyle are important for the narrative and perception.
- Professional photography works best when they are showing real people from the region.

Visual Identity and Brand

This chapter shows the newly developed logo and describes what a brand is, applying private sector experience to social marketing to create a strong relationship with the audience.

We are used to seeing commercial brands all around us, but also Not-for-profit brands are visible worldwide, eg. The Red Cross, Amnesty International, WWF, Greenpeace, LIC.

A Brand is a perceived emotional image of an organization as a whole. A Brand is more than a visual identity. It plays a distinctive role to express missions and values for their stakeholders and to create greater cohesion inside organizations by aligning all aspects of the organization with the brand.

A growing number of Not-for-profit brands are moving beyond the approach of fundraising to explore the wider strategic roles that brands can play: driving broad long-term social goals, while strengthening internal identity, cohesion, and capacity.

Two fundamental forces are changing and shaping the environment in which nonprofit organizations operate: changes around social media and the proliferation of partnerships...away from a purely fundraising and PR tool, to that of a critical strategic asset focused on mission implementation. Instead of thinking of the brand as a logo and tag-line, organizations operating under the new paradigm understands brand as the embodiment of the organization's mission and values.²⁶

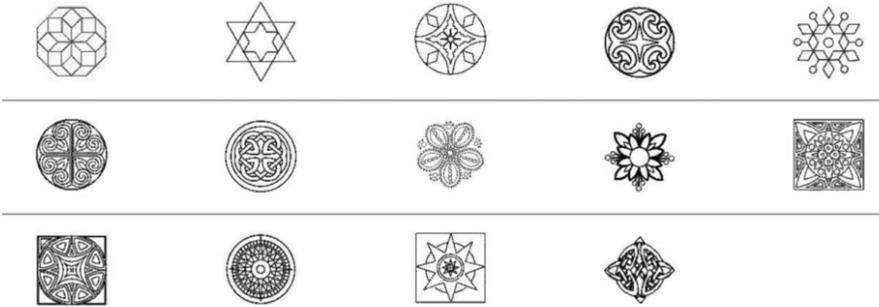
If organizations develop a clear understanding of what their brand stands for, they are better equipped to tell stories that audiences want to hear—and want to share.

We have been using a Brand Equity Model to develop a strategic branding for the campaign and tell a story which connects with the audience.

Commercial marketing uses neuroscience to answer marketing questions that conventional research cannot and to explain how customers connect with brands. A short introduction to it's means and what can be learned for social marketing.

As part of the brand building, a new logo has been developed which clearly symbolizes the Single-Window-System and can technically be used in all media channels.

Developing the New Visual Identity



The sacred geometry of kolams or rangolis newly created in front of Indian houses each morning, show a great mode of abstract recognition and memory. As part of their cultural heritage women memorize each detail of the rangoli connecting dots to lines and creating complicated patterns with extreme care and attention to please the Hindu deities and bring peace and harmony to the home. They were taken as an inspiration for the logo.



A Community Facilitator comments on the new logo and different slogans for the visual identity.

lo·go

A logo is a sign, mark or icon to symbolize ones organisation. It is part of the brand and commonly used by organizations to aid and promote instant public recognition. The most popular and successful companies consider logos to be the “simpler the better”. They have to be easy to catch for the eye and the brain to memorize.

THE REDESIGNED LOGO FOR SINGLE-WINDOW-SERVICE



Working Life is hard.
Make it safe!

ಕಾರ್ಮಿಕ ಜೀವನ ಕಷ್ಟ
ಅದನ್ನು ಸುರಕ್ಷಿತ ಮಾಡಿಕೊಳ್ಳಿ!

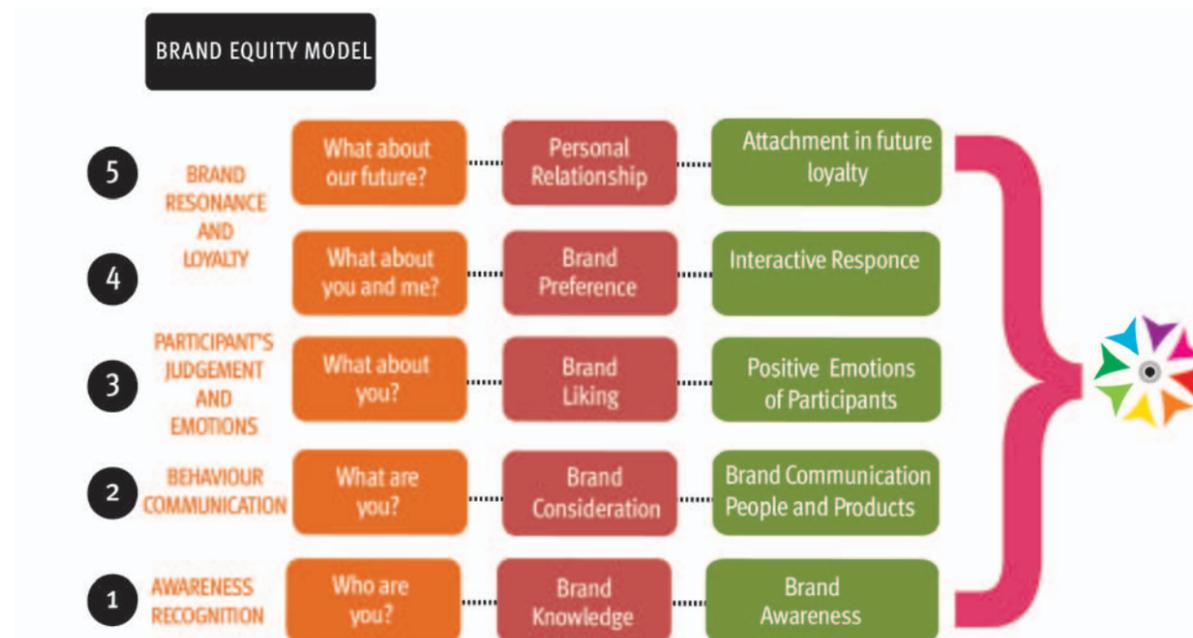
- A logo is easy to recognize, an ‘eyecatcher’
- Scalable to any size without losing its quality
- Works in color and in black and white
- In printmedia, films and digital media, on billboards, walls, on T-shirts, badges etc.

Creating a Brand

Brand equity is used in marketing to describe the value of having a well-known brand name. Brand equity facilitates the effectiveness of brand extensions and brand introductions. This is because people who trust and display loyalty toward a brand are willing to try to adopt brand extensions.

When you meet a stranger, which questions do you ask?

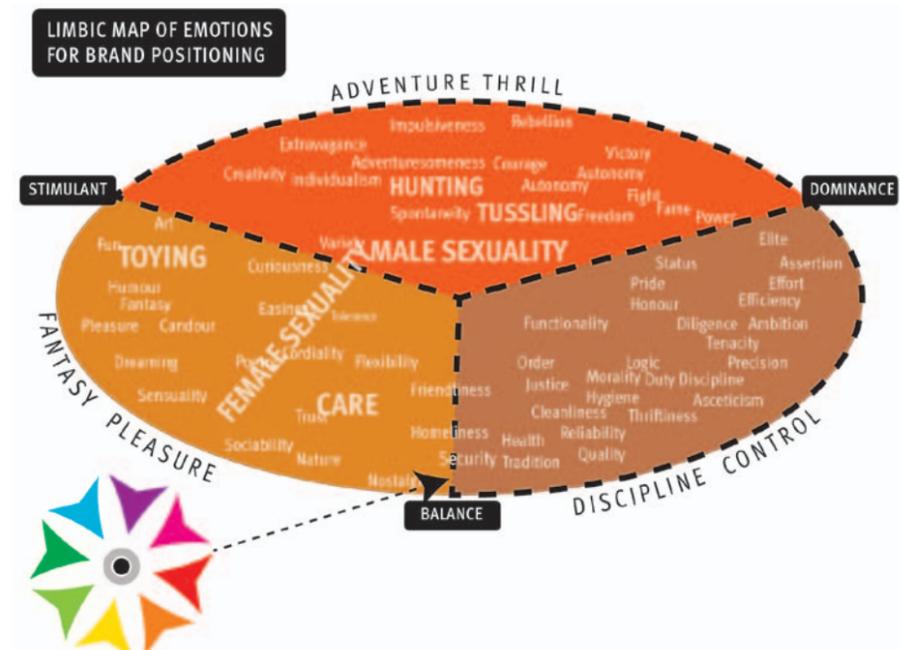
How do you establish a relationship?



This model follows the idea, that establishing a relationship with a brand resembles the stages of developing a relationship between people building trust and loyalty.²⁷

Positioning of a Brand

...applying the latest trend in private sector experience to social marketing.



Commercial marketing uses neuroscience to answer marketing questions that conventional research cannot and to explain how customers connect with brands.

Neuroscience, behavioral economics and psychology are helping marketers understand customer's decision-making and the drivers based much more on intuition than on reasoning or analysis. Scientific research in multiple fields, such as neuroscience, has highlighted that consumers' decisions are driven as much by gut instinct as considered thought. Yet how can marketers understand something as nebulous as "gut feel"?

In neuroscience, the reward system is a collection of brain structures which attempts to regulate and control behavior by inducing pleasurable effects.²⁸ An emotion can have a powerful impact on the brain.

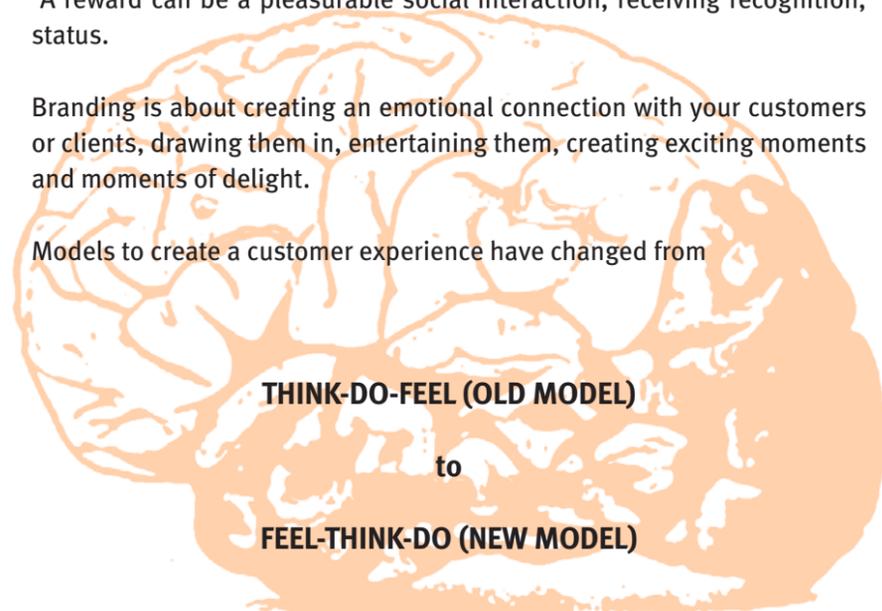
Neuropsychology shows, that people only do things when they are rewarded. Without a reward, there is no change in behavior.²⁹

A reward can be an emotion. An emotion can have a powerful impact on memory. Emotional events are likely to be recalled more often and with more clarity and detail than neutral events, as numerous studies have shown.

A reward can be a pleasurable social interaction, receiving recognition, status.

Branding is about creating an emotional connection with your customers or clients, drawing them in, entertaining them, creating exciting moments and moments of delight.

Models to create a customer experience have changed from



Recommendation:

- Develop a clear understanding where to position the brand.
- Use the new logo/visual identity as part of the brand.
- Establish the connection between the brand and the participants and work out the reward system to clarify the expected behavior and the reward as a response to the behavior.

Implementing the strategy

This chapter provides ideas and recommends measure to put the strategy into practice: A device, which helps to optimize the work of Community Facilitators, marketing tools like the 'bus' and 'autolorry' to generate awareness, narratives for an ad and billboard campaign and a communication, PR- and mediaplan for a multifold campaign.

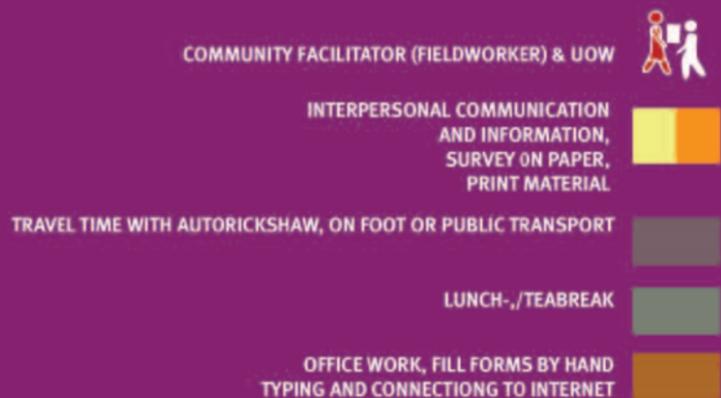


Community Facilitators in Gulbarga try out a new device to optimize survey and data submission.

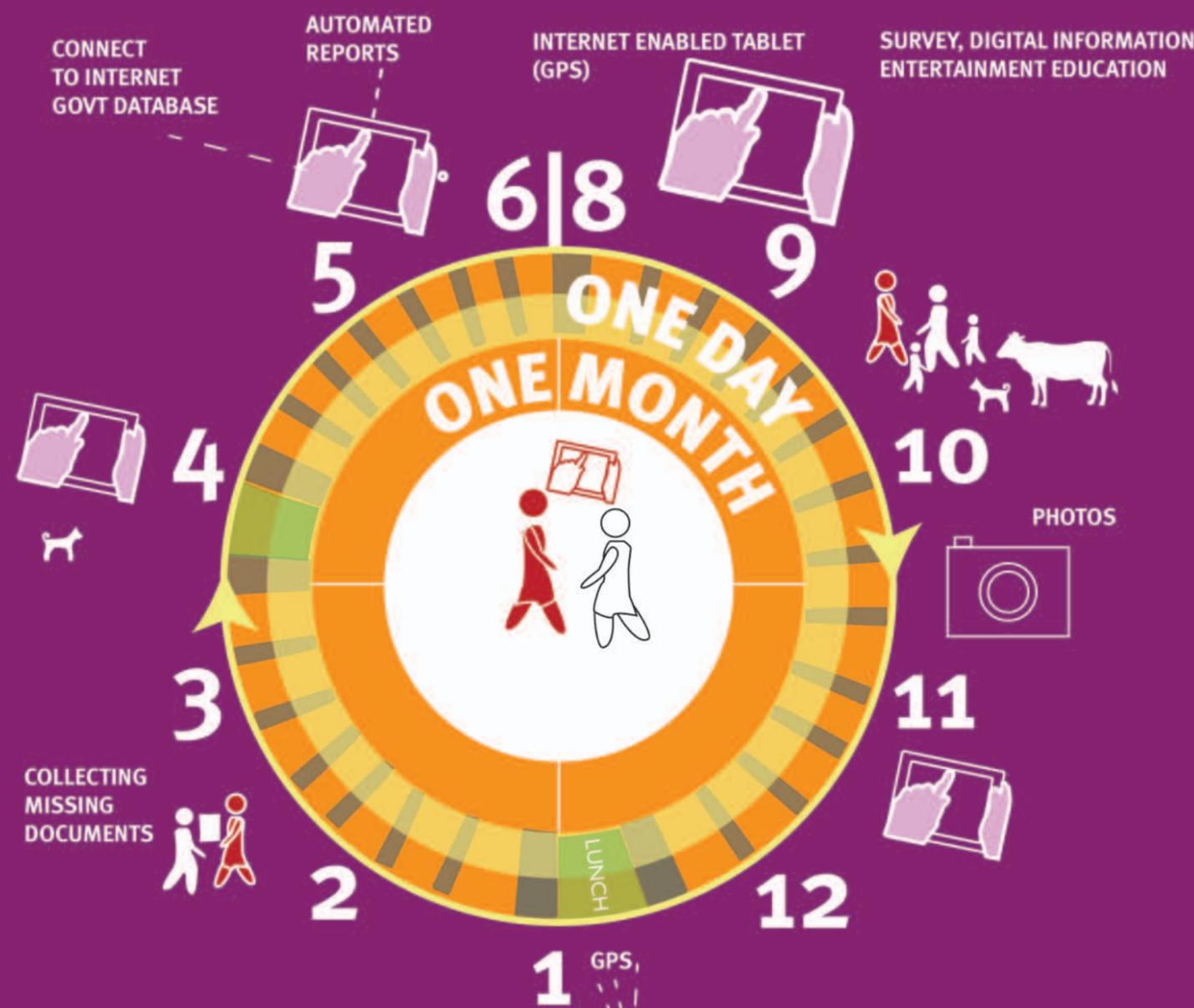
Analysing the Work Schedule of a Community Facilitator



Surveys daily 10
 Surveys weekly 60
 Surveys monthly 180



Envisioning in Future: 2.8 Times more Surveys



Surveys daily 21
 Surveys weekly 126
 Surveys monthly 504
 2.8 Times more Surveys

The Use of Tablets/GPS

- 1 Enables the CF to type data in situ.
- 2 Provides independence from availability of power and Internet connectivity.
- 3 Saves time.
- 4 Supports multiple possibilities for the use of the gathered data:
- 5 Enables the CFS to tag each household with a unique GPS coordinate (automatically entered into the survey data) during a survey. This GPS coordinate can be treated as an alternative address of a household of an unorganized worker, in a given Panchayat.
- 6 GPS data (along with other details of a household) can be processed further to provide a map of an entire Panchayat based on the schemes that were implemented (or not implemented).
- 7 Prevents misuse of a given Government scheme by households based on known map parameters.
- 8 Calculation of fuel, in case a 2-wheeler is provided to the CF (with the intent of speeding up the number of surveys per day).
- 9 Gathering and updating data: The data gathered in this manner, with a tablet, will be error free, making maintenance and updates easier.
- 10 Updating from/to central server: Any new schemes and benefits will be updated in a central server. Data will be automatically downloaded by all tablets in the state. This means, the CF's are always updated with the latest information regarding social security schemes.
- 11 Marketing Tool: Easy to show information material, electronic leaflets and short videos, to an unorganized worker. Sustainable, saves paper, printing costs.

The Autolorry

is a mobile marketing and branding tool to support the work of Community Facilitators and Panchayats, directing attention towards the service, as well as disseminating information material, mobile exhibition and digital films, not only for Gram Sabhas.



Karnataka has

- 30 Districts
- 5659 Grama Panchayats
- 27000 Villages
- 16977 Gram Sabhas

The AC-Bus

is a tool for survey, information, marketing and entertainment. The bus service can be established as a Public-Private Partnership model to draw attention to the cause, optimize survey and sign-up process and create a social movement. Appeals to UOWs as well as volunteering students, helps panchayats and Community Facilitators with survey and the technical process. Needs to be equipped with computers, a solar power system and GPS. The bus is also a great marketing and entertainment tool. A lot can happen around it.



Create A Social Movement and engage College Students to volunteer in

- 30 Districts
- 5659 Grama Panchayats
- 27000 Villages
- 16977 Gram Sabhas
- 44 Mio Rural Population
- 1 Bus can cover 290 GPs per year
- 20 Buses can cover all of Karnataka in one year

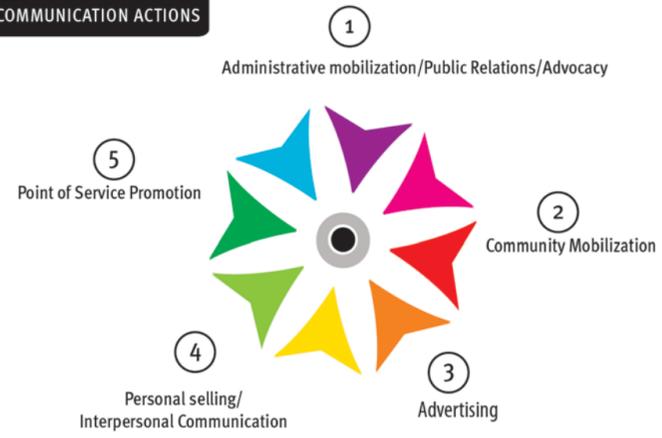
Ad campaign: Information and Storytelling

Putting the particular topic on the public and administrative agenda via the mass media: An ad campaign with “real people”, that share a single idea and theme, a narrative which adds up to an integrated marketing communication.



The campaign theme is the central message that will be communicated in the promotional activities. The campaign themes are usually developed with the intention of being used for a substantial period of time. An ad has to appear at least six times.

THE COMBI PROCESS: FIVE INTEGRATED COMMUNICATION ACTIONS



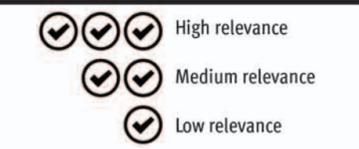
- 1** Public relations/advocacy/administrative mobilisation for putting the particular topic on the public and administrative agenda via the mass media: Advertising in newspapers, news coverage in newspapers, TV, radio, Entertainment Education in Soaps, Actors, Celebrity Spokespersons, on Billboards, Festivals in Colleges, Meetings and Discussions with various categories of government and community leadership, service providers, and administrators, and partnership meetings.
- 2** Community mobilisation including use of participatory community group meetings, Films and Discussions during Gram Sabhas,partnership meetings, traditional media, posters, videos, home visits, theater/community drama. Collaterals: pamphlets, posters and leaflets.
- 3** Sustained appropriate advertising through multiple media channels, engage people in reviewing the benefits of the recommended behaviour vis-à-vis the “cost” of adopting it. Effective advertising has to be Massive, Repetitive, Intense, Persistent (M-RIP), which requires resources, and based on research it requires at least six “hits’ (exposures) for a person to register a message.
- 4** Personal selling/interpersonal communication/counselling at the community level, in homes and particularly at service points in the buses with appropriate informational literature including careful listening to people’s concerns and addressing them.
- 5** Response: Point-of-service promotion emphasising easily accessible solutions through Single-Window Service.

Communication and PR-Plan

THE COMBI-PROCESS: INTEGRATED COMMUNICATION AND PR PLAN

	Ads in Newspapers	Billboards Hoardings	Painted Walls	Poster Printmedia	Filmclips	Education Entertainment TV-Soaps	RadioShows	Street-Theater	Tablet, GPS Internet, EE	Cellphone	Auto-Lorry	Bus	Exhibition	Social Media	Website	Merchandise Products
1 UOWS	✓	✓✓	✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓			✓✓
2 CFS, FWS, PANCHAYAT	✓✓	✓✓	✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓	✓✓✓	✓✓✓	✓✓✓			✓✓
3 GOV, DECISION	✓✓✓	✓✓✓	✓✓	✓	✓	✓✓						✓✓✓		✓✓✓	✓✓✓	
4 MEDIA, STD PUBLIC, STD	✓✓✓	✓✓✓	✓✓	✓	✓✓✓	✓✓				✓✓✓		✓✓✓	✓✓✓	✓✓✓	✓✓✓	✓✓
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

RELEVANZ TO INFLUENCE PARTICIPANTS/STAKEHOLDER



Communication and PR-Plan put into Practice

- 1 **Ads in Newspapers, Magazines, trade publications** are the most common form of advertising. Newspaper ads are limited in space and color and have to be designed specifically for the purpose. India has more paid-for newspapers than any other country in the world. At least 6 ads have to appear to catch attention and start building a brand.
- 2 **Advertisement on Billboards and Hoardings** One of the biggest advantages of billboards is their visibility. People might miss ads in print media, but billboards are likely to catch attention, due to their large sizes and strategic locations.

A narrative for a series of ads (minimum of 6 ads) needs to be developed.
- 3 **Painted Walls** along big roads in the countryside and in strategic locations are perceived by a different target group and have to be designed in a way that painters in the countryside can do their job.
- 4 **Posters for the Panchayats and Worker Facilitation Centers** in waiting areas provide information for UOW's, panchayat members and other visitors while enhancing the visibility of the Single-Window-Service, as well as making it easier for the facilitators to point out and explain the process and facts. The design has to be informative, easy to catch, entertaining and speak the language of the stakeholders.
- 5 **Filmclips** for Social Media/Internetplatforms to reach a wider public, middle class and college students to engage with the subject. Filmclips can also be shown on tablets used by CF's.
- 6 **Entertainment Education** is a community strategy for social change. TV-Soaps and Radio Shows are most pervasive mass media mediums to influence behaviour, even if unintended by the source and unnoticed by the audience. They have a high potential to educate the public about various social problems. Entertainment media, spurred by advances in such new
- 8 communication technologies as satellite and cable television, VCRs, and multimedia; and by economic progress, reach also the hard to reach rural poor at a relatively low cost. **Street Theater** is a tool for social change and has been used to communicate social messages and to create awareness. It uses a direct approach to people and breaks formal barriers. It could be used during Gram Sabhas or festivals in villages.
- 9 **GPS enabled Tablet** is a tool for Community Facilitators which enables them to optimize their work. An analysis and description follows on the next pages.
- 10 **Cellphone** Mobile marketing is marketing on or with a mobile device, such as a smart phone. Mobile marketing can provide customers with time and location sensitive, personalized information that promotes goods, services and ideas.
- 11 **The Autolorry** is a mobile marketing and branding tool to drive around villages and support the work of Community Facilitators and Panchayats, directing attention towards the service, as well as disseminating information material.
- 12 **The (Volvo) Bus** is a tool for marketing, information, survey and entertainment. The bus service has to be established as a Public-Private partnership model to create a social movement and attract volunteers. Appeals to UOWs as well as volunteering students, Helps panchayats and Community Facilitators with survey and draws attention, while optimizing the whole process. The bus is a great marketing tool.
- 13 **A mobile and flexible exhibition** attracts and informs. It is useful for indoor and outdoor purposes and activities and can be put up in schools, panchayats, streets and on markets and other public places.
- 14 **Social Media and Website** are directed towards the public, media, middle-class and intend to build a community of supporters and volunteers, who cre-

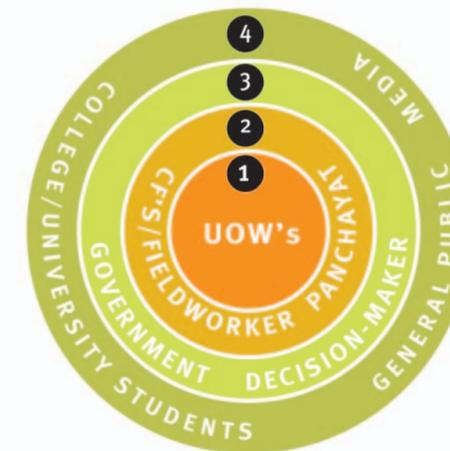
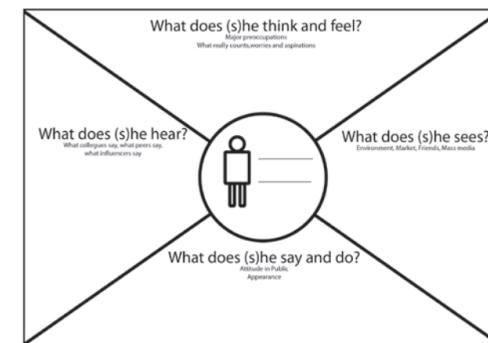
ate, share, and/or exchange information and ideas in virtual communities and networks. The idea is to allow the creation and exchange of content.

- 16 **Merchandise** for a social cause involves small products to promote the brand and reward stakeholders. Products could be caps, t-shirts, buttons, pens, bags.

Who is the participant?

1. Build a character profile of each of your participants/stakeholders. Create some fictitious characters of your stakeholders. Describe what their characteristics and their socio-economic backgrounds are.

2. Fill the empathy map for your different characters.



Creative Checklist

How to conceptualize and implement a communication strategy

- 1 **Define behavioural objectives: a statement of specific, measurable, appropriate, realistic and time-bound (SMART) behavioural objectives.** For example: "To motivate x numbers of women in the age group of 25-45 to apply for social-security schemes in the next four weeks."
- 2 **For which specific audience is the medium created?**
- 3 **Why is this medium used and what makes it special for the stakeholders?**
- 4 **What is the message/story? Is the story working on an emotional level connecting with the audience/participants/stakeholders?**
- 5 **Does the story relate to the storytelling of the brand?**
- 6 **Is the stakeholder able to make use of this medium and if yes, how? Does she/he have the technical equipment/knowledge?**
- 7 **Diversify, no medium works in isolation. Which other media could accompany this one? Advertising has to be massive.**
- 8 **Since one medium does not reach all the participants, are the different media actions connected and planned?**
- 9 **Does the media speak in the cultural language of the stakeholder/participant/community?**
- 10 **Is the use of language, words, images related to the semiotic system of the stakeholder/participant/community?**
- 11 **How do stakeholders/participants engage and participate in this medium? Is the medium speaking with or to them?**
- 12 **Which change in behavior is expected to be achieved with this medium?**
- 13 **How is the change in behavior rewarded/ responded to?**
- 14 **Is there a system in place to respond to the audience/stakeholders/participants?**

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15 Every day, American young people spend more than four hours watching television, DVDs or videos; one hour using a computer; and 49 minutes playing video games. In many cases, youths are engaged in two or more of these activities at the same time. Little wonder this era has become known as the "digital age," and Americans born after 1980 have become known as "digital natives." *Learning in a Visual Age: The Critical Importance of Visual Arts Education* at www.arteducators.org

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18 In the preface to Burmark's book *Visual Literacy: Learn to See, See to Learn* (2002), Tad Simons defines visual literacy as "a learned skill, not an intuitive one."

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29 Prof.Dr. Dieter-Georg Herbst is a specialist in Digital Brand Relationship Management www.source1.de/themes

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