



Profile

Team Name : VIS

Campaign name

Rhymes for Current Times

Campaign background

The intention is to create awareness, understanding and care about gender stereotyping. A campaign that educates parents on the impact children's toys and the media has on their beliefs for later in life. Do not limit what children can play with by gender-specific labelling to the UK market and across the whole of Europe. Highlighting to parents the link between toys and the way children see the world and themselves.

We aim to communicate sensitively and do not want to offend the audience's parenting techniques by enlightening them to consider the message and take action against stereotyping and the limitations toys can cause. We do not want to patronise parents but instead inspire and provoke thoughts towards the impact of gender stereotyping.

Challenge preconceived gender stereotypes and minimise accidental barriers that parents have unconsciously enforced through children's play. As a result of the challenge, we want to address these accidental barriers that guardians/parents have, unaware of the fact, enforced through the act of children's play with the use of toys and interactive media.

Dads want to do right by their children and are open to gender equality but prone to accidental blocking. We intend to inspire and instigate conversation that allows Dads to question existing attitudes towards gender and toys. The target audience of Dads aged 30-40 experienced an analogue childhood and a digital adulthood justifying the utilisation of on and offline media executions. The campaign will encourage the target audience to share their own online content to spread the Let Toys Be Toys gender-related messages and promote co-creation through familiar children's rhymes.

The result of the campaign is to ultimately ensure that parents give children a free choice of toys and inspiring them to change the social norm of gender stereotyping.

Campaign summary

In the campaign, we'll speak to Dads,
challenging stereotypes with our ads,
we won't insist what to play or wear,
but we'll highlight more ways to keep it fair.

Dad's consider themselves as inclusive,
so we've ensured that we're not intrusive,
but instead inspire a change in attitude,
and how accidental blocking can be skewed.

Thought-provoking rhymes will play a part,
Tugging at the strings of a parent's heart,
not to patronise them or to doubt,
but to encourage them to #stereotypeitout

Additional information

A cultural artefact inspired our campaign strategy. Rhymes are far more educational as they are not optional to consume, unlike art and films. It is a form of cultural literature that is known worldwide and will resonate with parents as well as children. This global way of storytelling is an 'amazing teaching tool' and has been proven to 'expand a child's imagination' (Parents.com 2018; IRA Parenting 2018). Rhymes are told to children at a crucial age where perceptions are built, which means that by focusing on rhymes within the campaign, gender stereotypes can be challenged effectively.

Conducted Research

We conducted secondary research online and through reading texts around the current issue of gender stereotyping amongst children through their toys.

Market Analysis

The issue of gender neutrality for children was first thrust into the spotlight when John Lewis removed gendered labels on their children's clothing lines. This was an inevitable change, yet a very progressive move for the department store retailer. This brought to light parents concerned about the impact of gender-neutral clothing.

Cultural Analysis

We conducted a cultural analysis due to it increasing our understanding of the context of this movement and what specifically the media has been doing as a result. President Obama in 2014 supported this notion by swapping toys in the girls and boys boxes at an event, as an attempt to 'break down these gender stereotypes' (Revesz 2016). This attention highlights the severity and recognition this movement deserves.

Some Sociologists state that the marketing of toys today is more gendered than at any time in the past 50 years with the rise of princess culture in the mid-1980s and 1990s. (Sweet 2014). This increase in gendered toys can have real-life implications for children if they grow up to believe these limitations apply to the real world. This is what we want to address in our campaign. It is important to challenge these stereotypes from a young age so that children don't feel that any sorts of jobs are also off limits to them.

Target Audience

Our target audience is 'fathers'. The 'fathers' title is to be inclusive of everyone from different communities, single parents, non-binary. This choice was supported through our research that fathers are becoming much more involved in the act of parenting than previous generations according to APA in 2018. This shift suggests that fatherly roles and care helps children develop their emotional, social and cognitive development.

Fathers are also not the typical decision makers for toy purchasing in families but are becoming more active roles in family life. New sites and groups such as Dadsnet emerging indicate that this group of people do care about this topic of toy purchasing and want to get involved in the conversation. We also understand through research that to appeal to our TA, it is worth appealing to the shoulder-TA such as mothers and grandparents.

Key consumer insight

Through our research, we were able to develop one key consumer insight that would act as the basis for our creative, strategy etc. From our research, our key insight is ' They want to keep their analogue childhood whilst maintaining their digital adulthood'. This encompasses the nostalgia our TA feels, especially towards their childhood, but recognises they are also up-to-date and tech-savvy with their modern media usage. This nostalgia ties into our creative because we wanted it to be a familiar form of

media to parents that they have experienced either from their parenting now or as a child themselves.

Prioritized objectives

1. Establish a shift in perception from the “social norms” of children’s gender stereotyping to acceptance of any child can do anything by 15%; through educating the implications of promoting gender stereotyping to children, over the next 12 months measured through focus groups made up of parents/guardians in 30-40 year olds (predominantly ‘fathers’).
2. To develop a partnership with local radio stations, inspiring a change in attitude from accidental blocking towards the fact that the choice of toys impact children, within 30-40 year olds (predominantly ‘fathers’) by 10% over the next 12 months measured through surveys.

Proposed strategy & tactics

Our chosen target audience is 30-40-year-old ‘fathers’ with the idea that this will in turn tie in those from different communities and cultures as well as single parents, non-binary individuals etc. A demographic that not only embraces their analogue parents’ nature but also are ‘tech-savvy’.

The ‘father’ audience are becoming a more active role in their children’s lives and developing habits in the household. For example, in the last 10 years, there has been a 12% increase whereby ‘dads’ are the main shoppers of households (Brown 2016).

These ‘fathers’ are more likely to interact with their sons in rough play and encourage a more competitive nature by using terms such as ‘win’ and ‘top’ whereas they have more complex conversations involving emotions with their daughters (Times 2017). With this in mind, the complexity of the relationships ‘fathers’ attitudinally have with their children offer an interesting forum to which this campaign will explore. Frequently bypassed by marketers, the ‘father’ figures are not the typical decision makers when it comes to the toy options. However, as they are becoming more active, fathers have stated that they feel ignored and 62% of UK dads claim to feel annoyed as they don’t feel they are represented in ads (Brown 2016).

This integrated campaign will reach the audience by tapping into the dwell time all parents endure through the use of off and online content. Our shoulder target audience are those who classify as influencers to our ‘father’ group. Mother/partners of the ‘fathers’ and their parents. All significant decision influencers to the main target audience.

A key strategic aspect we intend to use is the idea of accidental blocking - a concept we developed whereby parents unintentionally promote gender stereotypes by limiting their children’s’ toy choices.

Campaign Evaluation

We will be evaluating the campaign through two methods - focus groups and surveys. These will allow us to assess the impact of the campaign by getting real-life feedback from consumers who it will touch. We will sample a large number of consumers with the survey to understand the reach and then the focus groups will more closely understand the influence of the campaign.

The research conducted, outlined above, will involve the target audience and the shoulder target audiences to assess how effective the campaign has been in changing their perceptions of this current issue.

Creative brief

Target Audience:

Dads/ those identifying as fathers. Aged 30-40. Do not realise they are stereotyping. Xennials and latter end of millennials are more likely to rough play and compete with sons and have more emotional conversations with girls.

Shoulder Target Audience:

Mums, aged 30-40, are more aware of advice from fellow mums, books and online. They are protective and defensive of their children. They have a big impact on how their child is raised.

Grandparents – traditional views from a different generation. Still play a big part in a child's upbringing and will influence toys that are purchased.

Proposition: Challenge preconceived gender stereotypes and minimise accidental barriers that parents have unconsciously enforced through children's play.

Evidence of proposition: Accidental blocking is a relevant focus for the campaign as it is a challenge to overcome. It demonstrates our understanding of the TA, the obstacles they face in regards to engaging with the message.

Strategy: To get 30-40-year-old parents (predominantly 'fathers') to engage with the gender neutrality movement through the understanding of the wider message with reference to toys through shareable content on/offline.

Media: To use media platforms targeted at 30-40-year-old parents (predominantly 'fathers') that generates and circulates shareable content.

Creative execution

The creative executions are modernised adaptations of familiar rhymes. The prints highlight or reverse the norms of society regarding gender, e.g. roles children aspire to have. The emotive tugs and shock-factor are intended to make an impact on parents and their accidental blocking of current gender stereotypes. Rhymes are widely told by elders to children as key learning tools. The messages will be in places where (grand)parents are waiting so they have time to take it in, whilst their children are on their mind. People can write their own rhymes around the topic on Facebook using #stereotypeitout.

Media plan

The schedule is split into four phases representing the seasons. The first and second phase will focus on content seeding and radio, in order to raise awareness. There will be one theme every month, with one rhyme per month. For example, Halloween theme during the month of October. The choice of content seeding emphasises the campaign message in a non-intrusive manner and includes a call-to-action to drive social media engagement. Radio is an effective platform as "parents are waiting to pick up their children for up to 30 hours and 46 minutes per year" (Netmums 2014). This demonstrates how this platform captures the audience's attention with lengthy dwell time.

Within the winter phase, there will be an introduction to co-creation, this is when children are off school and toys are being bought as gifts, therefore it is an appropriate time to focus on the TA as it will be thought-provoking. Co-creation will be launched from the beginning of the second phase and will end in the fourth phase with #stereotypeitout. The audience will be aware of the campaign, therefore they are more likely to engage with their own rhymes once into the second phase.

Media

- [In-situ Park.png](#)
- [In-situ swimming pool.png](#)
- [Social media post.png](#)
- [If you're happy and you know it.png](#)
- [The wheels on the car.png](#)
- [Twinkle Twinkle.png](#)
- [What are little boys made of .png](#)
- [LTBT-RhymesForTheCurrentTimes-VIS-compressed.pdf](#)