

Quench the Thirst:

A Content Analysis of the Persuasive Techniques of UNICEF's Tap Project

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Dedication

To God's glory

&

For God's glory

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Abstract

This study analyzes the persuasive techniques utilized by UNICEF's Tap Project. This water related campaign began in 2007 and since then has created four themes. These themes are: Dine out, Celebrity Tap, Facebook Push and Cellphone Challenge. The study finds that the videos employed by the Tap Project portrays all six Facets of Effects. However, their usage was based on the message that was being delivered. That said, not all videos utilized all of the facets. This implies that an advertisement need not necessarily use all six Facets of Effects to be successful. The facet of association however, stood out to be the key facet in all of the videos analyzed. The consistent use of images, tagline, and logo created brand awareness and in this case campaign awareness. UNICEF's advertisements for the Tap Project demonstrate the persuasive power of using different facets of effects. Other non-profit organizations can learn from their success how and when to strategically utilize facets of effects in campaigns.

Keywords: UNICEF, Tap Project, cause related campaigns, social marketing, Facets of Effects Models, the Persuasion Matrix

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Introduction

For a child, summer seems to be the best time of the year. It's vacation time. No homework, no studies. You get to sleep in right? Wrong! For several years when I was a child, sleeping in on a summer day was out of the question. Why? This is because early in the morning, for one hour exactly, our apartment complex in India would get drinking water. Each household was allowed two pots of water and nothing more. We had to wait in line, hoping we reach the tap, before it runs dry. Knowing there is a water problem and living through a water problem, are two very different circumstances. Having lived in India my whole life, I know what it means to crave water – to wonder how we would cook that day, because you ran out of drinking water. Or how we would shower because the water in all the bathrooms was exhausted, and the hand-pump outside your house ran dry. I wanted to complain and groan about how awful it was that I was filling water and carrying pots, but I couldn't – I wasn't the only one. In fact, in developing countries, such as India, over 20% of children (nearly 376 million) have more than a 15 minutes walk for water or are using water from unsafe sources (UNICEF, 2004). Growing up, I often asked myself, "If everyone knows that water is such a problem, why won't someone do something about it?"

Water is undeniably essential for the existence of life, not just for human beings but also for all other species that share the global ecosystem. It is evident that clean water gives life and protects health. However, water that is polluted can ruin the entire ecosystem. Therefore, ensuring there is a proper management of water resources is important for the well being of the environment and more importantly, human life. The United Nations Children's Fund (UNICEF) participates in protecting and conserving water sources and attempts to provide clean water to children around the world. All of UNICEF's water campaigns and programs center on the

primary objective of establishing secure child health and well being by improving their physical, biological and social environments (UNICEF, 1989). The staggering reality, however, is that over 1.1 billion people have no access to drinking water, and children end up paying a heavy price for this severe lack of clean water, creating conditions for illness and infection (UNICEF, 2007). Each year, over 3.4 million people die from water, sanitation, and hygiene-related causes. Of these, 99 percent of deaths occur in the developing world. Nearly 780 million people have no access to clean drinking water – this is approximately one in nine people. To put that statistic into perspective, it can be said that an American taking a five-minute shower uses more water than the average person in a developing country slum uses for an entire day (The crisis, n.d.). One child dies from water-related diseases every 21 seconds. This implies that three children lose their lives every minute, and 171 children die every hour (“Water facts,” n.d.).

While this may seem like an issue that is limited to developing countries, the truth is, it isn't. It is as relevant to America as it is to the rest of the world, even though the severity of the problem may greatly differ. While America has one of the safest water supplies in the world, it takes minutes for all of that to change. This is clearly evidenced in the recent chemical spill in Charleston, West Virginia, that left over 300,000 residents without clean drinking water. Even though this caused no deaths, the contamination of the water reportedly caused 400 people to experience rashes, nausea, vomiting and other symptoms (Friend, 2014).

UNICEF's primary water campaign, “The Tap Project” was created in 2007 and was analyzed in this study. What was then called the United Nations International Children's Emergency Fund was established in 1946 in response to the needs of children in the post-war Europe and China. In 1950, with the broadening of its mandate to incorporate issues of health, nutrition, education, fundamental rights, protection from exploitation and abuse of every kind,

policy and advocacy, UNICEF renamed itself as the United Nations Children's Fund ("About UNICEF: Who We Are," 2003).

The researcher chose to study UNICEF in particular because it is an organization that endeavors to build a world where basic rights are realized for every child, regardless of nationality, race or creed. From the time of its inception, UNICEF has strived to bring together influencers, whether they be governments, donors, humanitarian agencies, businesses or children themselves to work toward the cause of making the world a better place to live in, one child at a time. UNICEF makes a difference in the lives of children in more than 190 countries. It has, through its efforts, established the "Convention of the Rights of the Child," the first international instrument that is legally binding and incorporates the full range of human rights specifically for children.

The work UNICEF has done in providing clean drinking water to children around the world is remarkable. The tsunami that swept across the Indian Ocean on December 26, 2004, killed 230,000 people and left millions without houses, schools, food supplies, or medical care. Above all, it left them without clean drinking water. UNICEF stepped in and provided 65 water trucks for Lampeuneurut, a region in the Indonesian province of Aceh. A report written two years after the Tsunami estimated that UNICEF reached 4.8 million children and women in not just Indonesia but also seven other countries (Connolly, 2008). Working together with governments and partners around the world, UNICEF has garnered access to improved drinking water sources to more than 2 billion people since 1990 (UNICEF USA, 2012). The researcher was particularly interested in studying UNICEF's Tap Project because water, while a basic need, is not as easily and freely available, as it desired. As people who have access to clean drinking water, we tend to forget that there are numerous people, and especially children, who not only

have no access to clean water but also are dying of causes that are preventable. This topic is worthy of study because issues such as a water crisis are relevant in today's society and organizations such as the UNICEF endeavor to use public relations and advertising as platforms to persuade their audience to not just think about a cause, but also to take action on it. Their audience often range from the common man, to decision makers, to governments, Every country is concerned about their children and UNICEF's water campaigns have managed to address each country's specific water needs for its children. It is important to understand that the responsibility to make a difference lies in the hands of the common man. UNICEF's campaigns focus on this very thing – getting the audience involved, whether it is by persuading them to make a donation or influencing their understanding of the seriousness of the issue at hand.

The researcher believes that the primary goal of the water campaign is to jolt its audience to reality. Why the need for a jolt? The researcher feels that while most people understand the importance of water as a commodity, their actions are not in tandem with this understanding. For instance, the Amyotrophic Lateral Sclerosis (ALS) ice bucket challenge has gone viral over social media in the summer of 2014. This campaign was launched as a way to raise awareness about this disease. Once challenged, the person nominated needs to make a \$10 donation to the ALS association and then pour a bucket of ice water over their head in an attempt to understand how ALS makes someone feel, physically. He or she then nominates his or her friend on social media to repeat this challenge within a 24 hours window or make a \$100 donation. This campaign was very successful, in that it raised \$94.3 million in donations between July 29, 2014, and August 27, 2014 (“#IceBucketChallenge,” 2014).

While it is essential to raise awareness about this disease, it may be important to also bring into perspective the amount of water that has been consumed by this challenge when

approximately 900 million people around the world lack access to clean water (UNICEF USA, 2010). For example, the Blaze reports that an estimated 6 million gallons of water have been poured out in the name of ALS (Klimas, 2014).

Addressing the UNICEF Tap Project, Caryl Stern, President and CEO of the U. S. Fund for UNICEF said,

“Many of us consume and use safe, clean water every day without thinking twice.

Meanwhile in communities across the globe, disease can spread with lethal swiftness for the millions of children and adults who lack access to a safe water source and adequate sanitation. Today, for too many of the world’s children, clean water can mean the difference between life and death” (UNICEF USA, 2012).

The UN News Center (2010) confirmed that about 1.5 million children under the age of five die each year due to water and sanitation related diseases.

The purpose of this qualitative analytical study is to explore the persuasive techniques incorporated in to UNICEF’s Tap Project via its various advertisements. These advertisements will be categorized by the campaign’s themes, and further categorized in to three sections – (1) Advertisements published or endorsed by UNICEF (2) Earned publicity via news reports and (3) Other television shows such as the “Rachael Ray Show”. This study is of significance because the researcher found that though similar studies have been done using the Facets of Effects Model on commercial advertisements, no research is found on an analysis done on social marketing, i.e., cause-related campaigns such as UNICEF’s campaigns. Further, this study will advance the literature and effectiveness of future efforts that are taken on to address water issues.

The study applies the Facets of Effects Model and uses William McGuire’s Persuasion Matrix to draw a coding frame. This helps determine what facets or appeals the campaign

administers in persuading its audience to a behavioral change. A thorough understanding of both models is determined in the methodology chapter. Methods of enquiry include reviewing the campaign over its eight years of existence, beginning in 2007.

To accomplish this, the researcher used two models of persuasion. The Facets of Effects Model enabled the researcher to determine what consumer response each of the themes in the Tap Project campaign aimed at deriving, and the Persuasion Matrix determined the dependent and independent components that the campaigns used to generate an effective response from its target audience. Belch and Belch (2009) suggests that the Persuasion Matrix is important because it enables advertisers to develop an effective campaign by selecting the right medium to deliver a compelling message through appropriate channels and media. For the purpose of this study however, the Persuasion Matrix will be used only to create a coding frame for the content analysis. Two research questions will be answered: (1) Which of the Facets of Effects appeals are most evident in UNICEF Tap Project's digital advertisements? And (2) How do the appeals compare across the four campaign themes - Dine Out, Celebrity Tap, Facebook Push and Cellphone Challenge?

The next four chapters of this thesis will consist of a literature review, methodology, results and discussion. First, the literature review will take a closer look at the research related to (1) public relations, (2) social marketing/cause related campaigns, (3) UNICEF campaigns, (4) the Facets of Effects Model and (5) the Persuasion Matrix. Then, the methodology chapter will explain the content analysis process in more detail. Next, data from the campaign will be presented in the results chapter. Finally, the discussion chapter will seek to answer the research questions, discuss implications of the study as well as suggestions for future research and offer some concluding thoughts about the UNICEF Tap Project.

Literature Review

Public relations (PR) is a field of immense creativity, an opportunity to persuade and influence any given audience. PR campaigns enable an organization to establish its cause, using varied mass media, thereby demonstrating the ability to possibly bring about maximum change. This literature review attempts to highlight the characteristics of successful PR campaigns, presents research on the analysis of previous campaigns based on social causes and public awareness, under the theoretical framework of both the Facets of Effects Model and the Persuasion Matrix. This literature review also presents research available in academia on these two models, as well as its application in the areas of cause related campaigns as well as commercial advertising.

Public Relations

Public relations campaigns consist of certain essential elements – situational analysis of the needs, goals and capabilities of the public are assessed, a systematic campaign plan and strategy is made, desired campaign results are identified, the audience is defined, message is adapted and an appropriate choice of medium for the message delivery is made, a practical timeline is set and a realistic budget is allocated. Campaigns are continuously monitored and evaluated to tweak them should the need arise and for future reference (Rinrattanakorn, n.d.). According to Wilcox, Ault, Agee and Cameron (2000), in some cases, campaigns are created to salvage negative organizational publicity. In other cases, PR campaigns preserve the image of an organization and enable it to maintain public support, as a form of reinforcement. However, if not managed well, can be detrimental to the organization.

This is clearly evidenced in the BP oil spill crisis that occurred in 2010. On the evening of April 20, 2010, British petroleum giant BP's Deepwater Horizon oilrig saw a gas release and

subsequent explosion. The oilrig was working on the Macondo exploration well in the Gulf of Mexico. The explosion caused a fire that burned for 36 hours before the well was closed and sealed (BP, n.d.). BP agreed to pay \$4.5 billion to the U. S. government for in criminal damages and \$7.8 billion as settlement for individuals and businesses in the oil spill considered to be the biggest offshore spill in U. S. history. BP carelessly created a PR situation synonymous with chaos. It didn't appear prepared to deal with such a catastrophe (Corbell, n.d.). Despite several attempts, the apologies made by BP's chairman and chief executive, were considered spectacularly ineffective. It seemed as if they were basically renouncing all responsibility for the disaster and refused to answer any questions on why the explosion even took place, leading the organization to establish a marred image of itself to the public (Warner, 2010).

Although BP has been famous for its public relations, this particular situation just could not be salvaged. Its "Beyond Petroleum" rebranding campaign, first launched in 2000, also drew mockery from journalists and environmentalists who saw the campaign as "greenwashing" (Beam, 2010). Despite BP's best efforts, the company could not restore its image (Corbell, n.d.).

Studies have shown that five characteristics are key to successful PR campaigns. First is the *educational* aspect. A campaign must always edify its audience, enlightening them of information they did not already know, or provide them with a differing perspective of something they do know. The second element is *engineering*, a factor that is critical for behavioral change. This involves making sure that the audience have the tools and are in a position to accomplish what is being asked of them. For example, in developing nations, it may not always be feasible for women to take their children physically to get vaccinated. The only way to achieve the desired results is if the doctors and the vaccines were readily available and, in certain instances, even transported to the women and their children in the villages. The third

element of a successful campaign is *enforcement*. Something beyond just incentives is required to emphasize the importance of the campaign. This has been true for campaigns in favor of vaccinating children.

The final element is *entitlement*, a form of *reinforcement*. This means that the audience is convinced of the value of the campaign, issue or cause, reinforcing the ideology of the campaign and extending the message by having those outside the campaign join in giving it voice. Reinforcement is beneficial because people don't often remember and tend to forget easily. Also, because new members view the campaign from time to time, a continuing message has to be available for them. Those who are already participating and are aware of the campaign also need the reinforcement, so they will continue to do what they have been doing. *Evaluation* of a campaign is the fifth significant element. In ongoing campaigns, there should be annual evaluations, to establish what desired behavioral change occurred, when it occurred, and by which audience (Newsom, Turk & Kruckeberg, 2000).

The same is true for organizations such as the UNICEF and World Health Organization (WHO). A comparative study done on the state of polio in India before 2002 and after 2003 shows that strategy is imperative in executing a campaign to its optimum effect. According to the WHO, the reported cases of polio in India were 28,757 in 1985. This was about 74.4% of the total cases reported in world. WHO intervened in 1988 by establishing a Global Polio Eradication Campaign in 200 countries, including India, where polio was endemic. Despite this, reported cases in India only reduced to 46.4% of the reported cases in the world, implying that the campaign was not as effective as intended. This was because of the various concerns that parents in lower income families had toward the immunization process. Some concerns included possible side effects of the oral vaccination, misconceptions that the vaccine might cause

impotency, and that lower quality vaccines might be given to minority groups. In 2002-03, with the intervention of UNICEF, in partnership with the Indian government, steps were taken to address all possible concerns by adding four components to the PR campaigns: (1) thematic films that were one-minute clips describing the achievements of the Intensive Pulse Polio Immunization and the challenges that were yet to be addressed to achieve the goal of complete polio eradication; (2) TV advertisements addressing concerns about the vaccinations; (3) radio advertisements highlighting the same concerns were produced and broadcast on 184 stations throughout India, about 15 days prior to National Immunization Days and Sub- National Immunization Days. Indian celebrity Amitabh Bacchan was appointed the Brand Ambassador of program and the television ran several emotional and action oriented ads. As a result, behaviors changed, and in 2012, WHO declared India a polio free country (Mahra & Mondal, 2013).

In pursuing this literature review the researcher found that very few relevant sources were available that analyzed campaigns that were specific to UNICEF. Therefore, in the framework of this study, the researcher has included analyses of other campaigns that focus on social issues that are oriented toward public awareness, as well as those with a commercial focus to demonstrate the scope of the topic at hand.

Cause Related Campaigns

Mass media has always been very effective in expanding the knowledge and understanding, thereby influencing behavioral change with regards to a number of issues (Elder, Geller, Hovell, & Mayer, 1994). When marketing practices are established successfully in mass markets to influence a social change, it may be termed as “social marketing.” Successful social marketing campaigns have used media technologies such as radio, television, print media and the web technology (Novelli, 1990; Valente, Paredes & Poppe, 1998).

Hatfield, Hinck and Birkholt (2007) analyzed UNICEF Belgium's Smurf public service announcement in order to explore the characteristics of visual argument by applying J. Anthony Blair's (1996) theory of argumentation. The study attempted to make an analysis of the visual argument of this Public Service Announcement (PSA). In an effort to raise funds to support efforts to reform child soldiers in Burundi, Congo, and Sudan, UNICEF created the Smurf's PSA to illustrate the horrors of war (Rennie, 2005). In conversation with the researchers, the press officer for UNICEF Belgium explained, "Traditional images of suffering Third World war zones have lost their power to move television viewers" (p. 144). Therefore, UNICEF saw the need to be more aggressive in their approach and in an attempt to shock their viewers into action, used the cartoon characters, the Smurfs, to reach out to their desensitized audience. Unlike their typical television commercials, this PSA used familiar images and music to reach out to its audience and to articulate a visual argument.

In applying the theory of argumentation to this PSA, the results made the following implications – The first deals with the elicitation of emotion in argument and establishes the persuasive power generated by visual arguments. The Smurf PSA reveals the characteristics of an argument but also stimulates an emotional response, thereby persuading the viewers to action. The PSA overcomes the viewers' state of desensitization by tying the message into a personal memory. The second implication deals with the success of this visual argument in increasing awareness, which was measured in terms of the traffic on the UNICEF website, suggesting perhaps that the viewers were prompted to become more informed (Van Munching, 2005). Another measure of success was seen in the amount of "talk" the campaign generated. People talked about it and so did the media. Teachers also talked about this campaign in their classrooms. The third implication deals with the visuals themselves in that the PSA engages the

insensitive public by using familiar images to shift an important social issue to a context with which the viewers could identify.

A study by Erbelding (2006) on the *Tú No Me Conoces* (You Don't Know Me) campaign describes the development, implementation and evaluation of this 8-week culturally specific Spanish-language social marketing campaign targeting Latinos living on the California-Mexico border. The goals of this social awareness campaign were to (a) raise awareness of the possibility of undiagnosed HIV/AIDS, (b) encourage HIV testing services at local community health clinic sites, and (c) measure the message recall among the populations that are at risk. This campaign was developed by the Southern California Border HIV/AIDS Project, funded by the U. S. Department of Health and Human Services, Health Resources and Services, Health Resources and Services Administration (HRSA), Special Projects of National Significance. This was done in response to the Centers for Disease Control and Prevention's (CDC) estimation that 180,000-280,000 U. S. Latinos were undiagnosed with HIV/AIDS (Center for Disease Control, 2003). However, because of the stigma that society tends to attach to HIV or to its testing, getting the undiagnosed populations to HIV testing is very challenging (Erbelding, 2006).

This study applied the principles of public health mass media marketing (Elder et al., 1994) and the principles of behavioral stages of change (SOC) to develop the *Tú No Me Conoces* mass media campaign (Prochaska & DiClemente, 1982). The study revealed that the SOC principles could be a suitable framework for understanding that some people may be unaware of their risk for HIV infection (pre-contemplation) and with appropriate prompts and information, they may be inspired to deliberate their threat and consider getting tested (contemplation), and then prepare to be tested by finding a place where they can go to get tested (preparation). The campaign aimed to move target groups from pre-contemplation to contemplation of HIV/AIDS

risk. The results showed that HIV testing in high-risk Latino groups increased and yearly seasonal testing remained consistent (Olshefsky, Zive, Scolari & Zuniga, 2007).

A study by Daniel, Prue, Taylor, Thomas and Scales (2009) explores the use of a social marketing approach to raise the prompt identification and treatment of autism and other developmental disorders in children. Formative research, behavior change theory and traditional social marketing techniques were used to intervene through the “Learn the Signs. Act Early” campaign that aimed at parents, health care professionals and early educators. The campaign increased understanding and raised awareness of autism and other milestone delays. It also prompted immediate action if a development delay was foreseen. The Centers for Disease Control and Prevention (CDC) used social marketing principles to apply standard research to the intended audience. This study was to enable an understanding of the challenges and the incentives to change behavior, which involved a lack of information and resources (barriers), along with an acceptance to discover and do more (motivators).

This “Learn the Signs. Act Early” campaign used resources that parents were already accustomed to, in order to engage them in observing the physical growth of their children and to urge them to keep track of their emotional, cognitive and social development. Focus group testing of this campaign guided to a specific approach that emphasized the seriousness and severity of the problem at hand and encouraged action. Results of this study suggest that there was a substantial change in the behavior of parents who had prior awareness of the campaign, and considerably more healthcare professionals believed that they had the resources to inform parents about scrutinizing their child’s mental, social and physical growth. The campaign, however, had most impact when parents, healthcare professionals and early educators engaged

with strategic partners to spread the message, thereby helping campaign planners resonate with the target audience and move them towards action.

Commercial Campaigns

One advertising campaign that has seen immense success is that of “The Axe.” Bhasin (2011) suggests that the company falsely proclaims that the deodorant will help the user attract women, not just one woman at a time but the ultimate male fantasy of being irresistible to several women. The result of this campaign, she emphasizes, is that Axe became the #1 male antiperspirant/ deodorant brand. The campaign worked too well, to the point that Unilever, the company that produces Axe, had to backpedal a bit from the image because Axe had gained a reputation as a product that only “losers” used. Also, high school kids would even totally douse themselves in Axe, getting the brand into trouble with some school districts (Bhasin, 2011). The campaign, however, was an instant hit, earning Unilever \$71 million in sales in 2006 (\$50 million more than its closest rival, Tag) and \$186 million (excluding Walmart sales) in 2007, an increase of 14 percent from a year earlier, which was leagues ahead of its nearest rival. What's more, sales of the brand's other products shot up as well because body sprays are often used as a "training fragrance."

However, the brand's early success soon began to backfire. The problem was that the ads had worked too well in persuading the “Insecure Novices” and “Enthusiastic Novices” to buy the product. Geeks and dorks everywhere were now buying Axe by the caseload, and it was hurting the brand's image. Eventually (in the United States, at least) Axe had essentially become to most high-school and college-age males, the brand for pathetic losers and, not surprisingly, sales took a huge hit. Then Axe faced another big problem. Insecure high-school students had been so convincingly persuaded that Axe would make them sexually appealing that they began

completely dousing themselves in it. Some boys have been dousing themselves in Axe, apparently believing commercials that show a young man applying the deodorant and being immediately hit on by beautiful women. It got to the point that the students were reeking so heavily of it that it was becoming a distraction at school. In Minnesota, school- district officials attempted to ban it, claiming that the man spray had been abused and the aerosol stench was a hazard for students and faculty. Despite its few stumbles, the wild success of Axe's ad campaign showed what can happen when a brand and its clever marketers probe and plug into the consumers' most private and deeply rooted insecurities (Lindstorm, 2011).

In a blog post titled "Dove Campaign for Real Beauty," Kaitlyn Farrell (2013) analyzes the campaign initiated in September 2004 by personal care brand Dove. The campaign attempts to challenge society's stereotype understanding and media's portrayal of what "real" beauty is. To show its commitment to raising awareness, promoting self-confidence and fight self-esteem and anxiety issues among women, Dove used "real" women as spokesperson in their campaign. Farrell applies the Elaboration Likelihood Model to this campaign and suggests that the campaign uses the "peripheral route" to raise awareness and enforce a positive impact on women's self esteem. Repetition is the tool used in the campaign to enforce this attitude. These components of the elaboration likelihood theory are accurately portrayed in Dove's image and voice throughout the campaign. They have also let Dove connect deeper with their audience, making Dove an icon for women everywhere.

Facets of Effects Model

The Facets of Effects Model was made in an attempt to move away from linear models that were driven by principles of rational processing because it was necessary to understand how marketing and advertising could be made effective. This can only be established by creating a

strong understanding of the possible consumer response. According to Moriarty, Mitchell and Wells (2009), the Facets of Effects Model is an approach that determines effective advertising based on six primary consumer responses. These six responses are: See/hear, feel, think/understand, connect, association and act/do, all of which work together to create a response to an organization's messages. These six effects are facets that lead to an integrated perception. The effects an advertising campaign generates vary in importance, with some campaigns focusing on one or several facets. The following is a description of the six facets:

1. *Perception Facet:* The process by which information is received and meaning assigned to it is considered perception. For an advertisement to be effective, it must first be noticed either by being seen or heard. The level of perception is not important.
2. *The Affective or Emotional Facet:* The term "affective" refers to something that kindles wants, traces emotions, establishes liking and stimulates feelings. Emotional responses to information will determine whether or not it was paid attention to. This suggests that the key task for an advertisement is to evoke an emotional reaction.
3. *The Cognition Facet:* How audiences explore and respond to information, as well as how they realize and comprehend something is known as "cognition". It's a logical reaction to information.
4. *The Association Facet:* Association is the method of communicating through representation. It is considered as the primary tool used in communicating a brand to its audience. It is the manner of learning to make symbolic relations between a brand and suitable features and qualities, as well as individuals, circumstances, and lifestyles that indicate the image of a brand.

5. *The Persuasion Facet:* The conscious intention by the source to impact or motivate the receiver of the message to believe or act in a particular manner is known as persuasion. Persuasive communication attempts to create or change attitudes and creates conviction. It is an area where reasoning and emotional factors come together – persuasion works both through rational arguments and by touching emotions in such a way that they compel their audience to act.
6. *The Behavior Facet:* Behavior involves varied action in response to the message conveyed. The goal of an advertisement is to get people to act in a certain way. There however needs to be a distinction between *direct* action, which denotes an instant response and *indirect* action, which is a delayed response to advertising.

According to Wells, W., Moriarty, S., Burnett, J., & Lwin, M. (2007), the Facet Model is a more comprehensive advertising effects model than linear models such as the AIDA and Think-Feel-Do Response Model. This is because the Facet Model includes persuasion and association in the communication of the advertisement. Based on the Facet Model, an effective advertisement may establish six consumer responses that may vary in proportions, based on different situations. These effects are generated in place of directly stimulated consumer action. Some conditions that cater to the varying effects include the variety of products, cost of the product, customer's needs and background, the message being delivered, as well as the medium used. Nonetheless, all of these effects exist in a consumer's response created by an effective advertisement. In comparison to existing consumer response models, the Facet Model is more far-reaching and established (Thiruchelvam, 2011). Being a fairly new approach, limited academic research is available on the Facets Model of Effects.

Gallucci (2013), in discussing the Facets Model of Effects, describes advertisements in which each of these facets has been utilized. Conventional advertisements utilize various strategies to keep the attention of the audience. These vary from comedy to suspense to sex appeal, all of them addressing the facet of perception. Kmart has recently had people coming back to view their controversial “ship my pants” commercial, which is a play on words hinted at bathroom humor. Because the advertisement plays with people’s perception, it is memorable.

Creating wants, desires, excitement and content that generates a strong emotional connection with the audience and with the product or service, utilizes the emotional/affective facet. For example, Dannon Oikos yogurt used the highly desirable John Stamos to connect with their target audience – women. When facts, information and explanation are used to develop understanding, cognitive learning is established. The facet of cognition uses complete comprehension to persuade the audience. It requires that marketers use truth, relevance and importance in what is being said. Giving examples of past work done generates authenticity. GE’s YouTube channel clearly demonstrates the use of this facet. GE is a brand that is globally recognized but people don’t necessarily understand what GE does. These videos give users the opportunity to have a better understanding of them because of the association they make with the symbols used in the advertisements.

When speaking of the facet of persuasion, Gallucci (2013) suggests that one should note that conditioned learning comes in to play when a group of thoughts and feelings become associated with a brand through the repetition of a message. This could be based on the brand’s promise, motto and mission because the goal is transformation. Emotions, stories, facets, and principles help the audience associate with a brand. For example, *The Onion* transformed its product to be a place where people go to have a laugh because it conditioned readers to expect to

find humor every time they read. Consistency helps persuasion. People are persuaded when they have reason to believe what an advertisement is suggesting. Using credible sources such as celebrities, influential opinion leaders and field experts allow for persuasion.

Addressing the facet of behavior utilizes immensely the role of getting the audience involved and keeping them engaged. The more the involvement, the greater the conviction to believe the message being offered. For example, BuzzFeed and Starbucks partnered up to allow users to “Use Your Face” when responding to a BuzzFeed article. Because of the new level of engagement, other users are reassured of the belief they have instilled in the product or service. Offering a call to action is a simple way of addressing the facet of behavior. The simpler the action, the more likely the audience will act on it. For example, Skin care line Mario Badescu allows users to take a quiz about their skin type and beauty routine, after which an explanation is offered in suggestion of which of their products would work best for the user. This then leads to an email offering the user free sample sizes of each of the products recommended.

In a study of Colgate’s advertising strategies to identify and evaluate their effectiveness, Facets Model of Effects was used. Applying this model, the study determined that Colgate advertisements try to influence the perception, persuasion, cognition, behavioral and association objectives. They strive to attain publicity, gain readers’ attention, and maintain high levels of interest and significance by establishing awareness and by introducing recognition through images. Colgate kindles especially the cognitive sensors to prompt credibility and trust. Eliciting action to be taken by the consumer is an objective that Colgate seeks to achieve. The researchers of the study then applied the Facets Model of Effects to the Sensodyne’s advertisements and observed that the objectives for Sensodyne’s new ads are perception, affective, association, behavior and persuasion responses from the consumers. Sensodyne attains perception by creating

awareness of this dental product in specific, targeted magazines. These advertisements focus on associations, evoking feelings of security and creating significance between the target audience and the brand. The ads seek also to reiterate a pre-existent opinion on Sensodyne, which further persuades the audience's attitudes (Xuan, Ariel, Maybelline, Kalangie, n.d.).

A blog published by Ad Principles (2013) evaluating an online campaign by Ford Fiesta, applied the Facets of Effects Model to understand what consumer response the campaign generated. The campaign involved giving 100 people a new Fiesta for eight months with free insurance and gas. In exchange, they were required to write regular posts related to the car in both social media and blogs. This campaign was created in February 2013. The Facets of Effects associated with this campaign are perception and emotion because it attracted attention and curiosity of both the 100 Fiesta users and the broader audience. Another post published on the same blog discussed the "Real Beauty" campaign done by Dove. The campaign was a video of a sketch artist who sat behind a curtain and drew pictures of women as they described themselves. The artist then drew another picture of the same women based on the description given by their acquaintances. The campaign showed that the descriptions that the women gave of themselves were not as beautiful. The facets identified with this campaign were perception and emotion because the rationale behind the video was to help women change their self-perception (Ad Principles, 2013). After discussing campaigns that utilized the Facets of Effects Model, this literature review discusses the Persuasion Matrix.

Persuasion Matrix

The Persuasion Matrix as defined by Belch and Belch (2009) helps marketers see how each controllable element interacts with the consumer's response process. The matrix has two sets of variables. *Independent variables* are the controllable components of the communication process,

and the *dependent variables* are the steps a receiver goes through in being persuaded. That said, it is essential to remember that the two variables are interdependent. Marketers can choose the person or source who delivers the message, the type of message appeal used, and the channel or medium utilized. Although the advertiser cannot control the receiver, they can select their target audience. This is important because promotional planners need to know how decisions about each independent variable influence the stages of the response hierarchy, so they don't enhance one stage at the expense of another. The four independent variables associated with this model are as follows –

1. *Receiver/comprehension: Can the receiver comprehend the ad?* It is imperative that marketers know their target audience in order to ensure their message is clear and understandable. Knowing the audience will help the marketer choose words, symbols and expressions that cater to them at their level.
2. *Channel/presentation: Which media will increase presentation?* Determining this is important because every advertiser wants to ensure their campaigns have the best viewership.
3. *Message/yielding: What type of message will create favorable attitudes or feelings?* Marketers generally try to create agreeable messages that lead to positive feelings toward the product or service. For example, humorous messages often put consumers in a good mood and evoke positive feelings that may become associated with the brand being advertised.
4. *Source/attention: Who will be effective in getting consumers' attention?* The large number of ads we are bombarded with every day makes it difficult for advertisers to

break through the clutter. Marketers deal with this problem by using sources who will attract the target audience's attention—actors, athletes, rock stars, or attractive models.

According to Iannuzzi (2013), messages need to be directed through suitable means or media. The source, the message and the channel are controllable factors needed to ensure organizations communicate with their target audience. Persuasion Matrix is a method through which these components can be coordinated.

Two sets of variables are involved. The dependent variables are those through which a message can be sent, such as the medium. However, the variable that cannot be controlled is the receiver. Nonetheless, they can be distinctly targeted based on prior responses. The matrix basically structures an approach that will help develop messages that are both accurate and meaningful. Understanding the target audience helps marketers create messages that are devoid of jargon and are clear and unambiguous in nature. Symbols and expressions are chosen carefully to appeal to the target audience. Choosing the right channel is important because each channel has a distinct genre of audience and a distinct manner of addressing that audience. The messages created should elicit favorable and positive responses. Once a channel is chosen, the message needs to be conveyed by a source that attracts the target audience's attention. This could be anyone from an athlete to a brand ambassador to a celebrity. A Persuasion Matrix helps in understanding the different components involved when communicating with either individuals or target groups.

Conclusion

This literature review has briefly taken an overview of the importance of public relations as well as some successful campaigns. Because the topic relates to the study of the public relations campaigns employed by the UNICEF, the literature review focused on the study of

cause related/social awareness campaigns. The Facets of Effects Model and the Persuasion Matrix were discussed.

Methodology

For the purpose of this study, the researcher does a qualitative study of the persuasive techniques in its advertisements and public service announcements employed by UNICEF for its water campaign – The Tap Project. The researcher chose to do a content analysis for this qualitative study.

Content Analysis

A basic method of analyzing the content of a message to enable the researcher to make implications or deductions is referred to as content analysis. Recognizing specific features of the content analyzed does this (Keyton, 2006). Specific guidelines or introductions are maintained and used to answer two research questions about UNICEF's Tap Project. Inspecting both the evident content, which consists of the features of the content itself, and underlying content or the interpretations about the content is essential for this study (Keyton, 2006).

According Bruce L. Berg (2009), content analysis examines aspects of communication in written documents or in transcripts of audio and video. Techniques used for making interpretations by methodically and objectively identifying special characteristics of messages, including photographs and video transcribed into text, translate as part of content analysis. When using this method, the researcher must cautiously ensure that his or her analysis is entirely objective. This can be done by creating an explicit set of rules and establishing a criterion of selection before the data are analyzed. The criteria of selection should be sufficiently exhaustive for each variation of the message so that anyone else interpreting the data gets the same message. The categories should mirror all applicable aspects of the message, as well as exact wordings.

An objectively standard set of logical activities organized in a general order of categorization is as follows:

- Collected data is transcribed into text.
- Codes are analytically developed or interpretatively identified in the data and associated with sets of notes or transcripts.
- These established codes are converted in to definite labels or themes.
- Data are sorted by these categories, identifying similar phrases, patterns, relationships, and commonalities or disparities.
- Sorted data are analyzed to separate meaningful patterns and processes.
- Identified themes are considered with respect to previous research and theories, and a small set of generalizations is established.

In a content analysis, content is divided into two variations – manifest content and latent content. Manifest content is the elements that are physically present and countable. Latent content is the interpretive reading of symbolism. The best solution to the question of what content should be analyzed is to use both whenever possible. In such a scenario, a given unit of content might attain the same attention from both methods, to the extent that coding procedures for both variations of content are reasonably valid and reliable (Babbie, 1998).

Strengths and Limitations of the Methodology

A content analysis contains a couple of strengths over other methods of study. The primary strength is that a content analysis is the only research method that can be used for both a qualitative study as well as one that is quantitative. In a content analysis, the data are close to the communicator and any inferences that the messages produce tend to be valid and representative of the studied text (Keyton, 2006). Information can be examined unobtrusively without participants and can be applicable to any structure of messages or text in any form. Although, as it is in any study, there are weaknesses that a content analysis has trouble overcoming. Some of

these limitations include problems with obtaining the messages or content not being able to be coded. Also, the creation of too many or too few categories when coding can create inconsistencies in the study (Keyton, 2006).

Application to Study

In applying content analysis to this study, the researcher analyzed both the manifest and latent content found in the data being explored. Criteria for the selection of the samples were determined, prior to analyzing the data. This is discussed later in this section. A coding frame was created that includes the measure used to analyze data, the frequency of words and images appearing in the samples being analyzed, the themes and time frames established, characters used and message being transmitted.

Theoretical Framework

To accomplish this study, the researcher used two models of persuasion, namely the 'Persuasion Matrix' and the 'Facets of Effects Model.'

The Persuasion Matrix has two sets of variables. Independent variables are the controllable components of the communication process. Dependent variables are the steps a receiver goes through in being persuaded. Even though the terms "dependent" and "independent" variables are usually reserved for a study that is quantitative in nature, this study will remain qualitative. The matrix enables the researcher see how controllable elements, namely the source, message, channel, receiver and destination, interact with the dependent variables, namely the consumer's response process which includes message presentation, attention, comprehension, yielding, retention and behavior.

The following is a pictorial representation of the Persuasion Matrix (Belch & Belch, 2009):

Dependent variables: Steps in being persuaded	Independent variables: The communication components				
	Source	Message	Channel	Receiver	Destination
Message presentation					
Attention					
Comprehension					
Yielding					
Retention					
Behavior					

Table 1 – Persuasion Matrix

For the purpose of this study only the controllable variables will be taken into consideration because the study is an analysis of the content of the data being examined. Of the five categories included in the controllable variables, the researcher will only use three categories namely, the message, the source and the channel. The message, source and channel will enable the researcher to develop a coding frame for the content analysis. The channel in this study is limited to video via television and/or the Internet.

After the Persuasion Matrix is used to create a coding frame, the Facets of Effects Model will be applied to each of the advertisements. According to this model, an advertisement creates six effects on its consumers – perception, emotion, cognition, persuasion, association and behavior. These six appeals are facets that come together to create a unique consumer response. The effects lead to an impression or an integrated perception (Moriarty et al., 2009). Using this model is most impactful for this study because advertisers build their ideas and persuasive strategies based on how they want their audience to react. Possible questions that are considered in the planning process are: Should the audience be educated or retold? Should they laugh or cry? How would they consider and recollect the organization or brand after this ad? According to

this model, ads can correspond with six communication objectives, each of which drives a distinct consumer response. These objectives are equally important for developing a content strategy. Understanding consumer behavior helps generate content that drives a targeted and specific response, and in the case of this study, only desired response (Gallucci, 2013). A pictorial reference of this is given in Table 2:

<i>Communication Objective</i>	<i>Consumer Response</i>
Perception	See/Hear
Emotional/Affective	Feel
Cognition	Think/Understand
Association	Connect
Persuasion	Believe
Behavior	Act/Do

Table 2 – Facets of Effects Model

When applying this model to the content being analyzed, the following associations were made:

- Facet of Perception was associated with words and images that can get and maintain the attention of the audience. These included the source of the message such as celebrities.
- Facet of Affective was associated with words and images that create strong emotions. These could be emotions such as sympathy and empathy.
- Facet of Cognition was associated with words and images used to convey logic and sound reasoning. These could include facts, figures and staggering statistics.
- Facet of Association was linked with words and images that enable the audience

to create a connection with the campaign. These include campaign logo, campaign slogan, etc.

- Facet of Persuasion was associated with how the data persuade the audience to participate in the campaign and create a change. These could include thought provoking statements, choice of language, appeals, etc.
- Facet of Behavior was associated with calls to action.

It is important that both models be used for the purpose of this study because, when used together, the models help determine not just the consumer response being generated, but also how the response is generated. The Facets Model of Effects helps define the consumer response, namely, seeing or hearing, feeling, thinking or understanding, connecting, believing and doing. The Persuasion Matrix on the other hand, helps establish how this response is elicited. It identifies the receiver, the channel being used, the nature of the message being transmitted, and the source being used to get the attention of the user.

While the Facets Model of Effects explains what aspect of the advertisement caters to each of the consumer appeals targeted, the Persuasion Matrix determines the structure an advertisement utilizes to ensure the message makes sense to its audience. It helps understand the different components involved when communicating with the target audience. Using one model without the other will not do justice to the study. Both models are required to ensure that the study is thorough and accurate in determining the persuasive strategies used in UNICEF's Tap Project.

The effectiveness of the campaigns is documented in this study, based on funds UNICEF raised, the number of days of clean drinking water that it provided to children in need, the number of volunteers it registered and more importantly, by way of earned media.

Research Design

This study will explore the Tap Project that UNICEF has employed to increase audience concern and translate that to action, for the cause of providing clean drinking water to children around the world. The analysis will be done on the advertisements done beginning from the year 2007, when the campaign was first launched.

Sampling

The sample size for this study is 46 videos that were utilized by UNICEF in the Tap Project campaign from 2007 to 2014. These videos were either released or endorsed by UNICEF for the Tap Project and are divided in four themes – Dine Out, Celebrity Tap, Facebook Push and Cellphone Challenge, for the sake of organization. UNICEF USA's YouTube channel, the UNICEF Tap Project's YouTube channel, and the organizational website were the primary sources of data collection. Secondary materials such as newspaper articles and trade publications were also used in order to develop a complete understanding of the campaigns. The focus was on advertisements and campaigns that were in English. Videos in a foreign language were not taken into consideration. Campaign advertisements studied were done in the United States of America alone, even though UNICEF is an international, inter-government agency and National Committees (UNICEF, 2012).

Research Procedure

After the videos are selected, the researcher used the four themes that UNICEF has established based on both the year the video is released and the message of the video, for the sake of the organization of this study. These four themes are: Dine Out, Celebrity Tap, Facebook Push and Cellphone Challenge.

The researcher breaks down the data collected under each of the four themes, into three

categories namely “advertisements and PSAs,” “news” and “television shows.” The Persuasion Matrix determines the coding frame for the analysis, and the Facets of Effects Model applies the frame to each campaign. The researcher remains the sole interpreter and evaluates if the advertisement adheres to the effects described in the model. The findings are elaborated in the discussion and observation chapters of this thesis. The researcher draws conclusions on the persuasion techniques of the Tap Project based on the success of the campaign in terms of funds raised, number of days of water provided, number of volunteers registered and media impressions earned. The findings of this study addressing the following research questions –

RQ 1: Which of the Facets of Effects appeals are most evident in UNICEF Tap Project’s digital advertisements?

RQ 2: How do the appeals compare across the four campaign themes - Dine Out, Celebrity Tap, Facebook Push and Cellphone Challenge?

Validity and Reliability

Even though this is not a scientific study, there may be concern about bias in data collection and interpretation. Therefore this section discusses both the researcher’s role as well as the coding frame for this analysis.

Researcher’s Role

The material being used in this research is taken from public domains and was created for mass viewing. Therefore, there are no ethical concerns with the researcher gathering and using this information for analysis. Integrity and the proper code of ethics is maintained at all costs and the researcher has made every attempt to remain objective and unbiased in her study.

Coding Scheme

The coding frame enabled the researcher to create a structure for the analysis of the data, as well as offer a set of rules and guidelines that helped her remain objective and unbiased. The coding frame first identified the units for analysis. These include advertisements that were released or endorsed by UNICEF or UNICEF USA, in America, public service announcements, news and interviews done by UNICEF staff and/or UNICEF ambassadors and, television shows that discuss the Tap Project.

Next, the criteria on which the content to be analyzed was established. This includes frequency of words used verbally or via text and imagery utilized to create persuasion. The coding frame categorized the campaigns based on their theme and then sub categorized them by the producer of the video. The source of the message was analyzed based on who was presenting the message, the choice of words, the kinesics, vocalic cues and non-verbal cues involved. The coding frame is provided as Appendix A.

Operational Definitions

To ensure that there is uniformity in the understanding and evaluation of this study, the reader must be aware of certain terms that were used to examine and assess UNICEF's Tap Project.

The term "advertisement" used in this study refers to "any paid form of non-personal communication about an organization, product, service or idea by an identified sponsor" (Belch & Belch, pp. 18). This suggests that one of the best ways to establish a brand image is to provide audiences with information that will influence their perception and comprehension. This study used the term "advertisement" or its plural "advertisements" with regards to videos that were

released by UNICEF on television and now uploaded on to the video portal YouTube. It also refers to images posted on social media or published in newspapers.

The term “campaign,” is “a series of advertisements, and the activities that help produce them, which are designed to achieve interrelated goals” (Parente, 2006, pp. 20). For the purpose of this study, the term “campaign” or its plural “campaigns” refers to the series of advertisements created for a specific cause and associated with a specific focus area of UNICEF. Campaigns may be established via video, audio (radio), print or social media. The material analyzed during this study is derived from the sources previously established in this chapter.

The term “public service announcement” (PSA) may be defined as the advertisements for charitable and civic organizations that run free of charge on the television or radio or print media. These communicate messages for a good cause (Moriarty, Mitchell, Wells, 2009)

The term “earned media” may be considered as online “word of mouth.” It is usually observed in the form of 'viral' trends, references, shares, reposts, reviews, recommendations, or content picked up by third party sites (Machin, n.d.)

The term “social media,” according to Andreas Kaplan and Michael Haenlein (2010), is a group of applications that are based on the Internet. They are built on the ideological and technological foundations of Web 2.0. This allows for the conceptualization and exchange of content that is primarily user-generated. Kietzmann, Hermkens, McCarthy and Silvestre (2011) suggest that social media depend on technologies that are based on mobiles and on the web in order to generate platforms that are highly interactive. This allows for individuals and communities to portion, co-create, deliberate, and edit user-generated content. Examples of social media platforms include Facebook and Twitter.

This chapter discussed the theoretical framework that the researcher applied and the step-by-step process that was under taken to accomplish this study of the persuasive techniques of UNICEF's Tap Project. Once all of the data were collected and arranged by their themes. Their discussion and results are displayed in the following sections. The analysis of this study follows this chapter, giving conclusions to the research questions posed.

Results

In 1993, the United Nations General Assembly declared that March 22nd of each year should be observed as World Water Day (UNESCO, n.d.). In celebration of this day, UNICEF USA partnered with New York advertising agency Droga5 to create a nationwide annual campaign titled “The Tap Project” (Lee, 2013). It is a part of UNICEF’s larger effort toward improving the lives of children and their families in different countries through water, sanitation and hygiene programs (UNICEF USA, 2012). Its endeavor is to meet the Millennium Development Goal of cutting by half the percentage of people without access to safe water and basic sanitation by 2015 (Bennett, 2007).

Every year during March, which is considered the World Water month, UNICEF has been running this campaign in an attempt to raise donations to expand access to clean water and sanitation for children around the world (Lee, 2013). A grassroots initiative as described by UNICEF, the campaign invites individuals to donate \$1 or more for tap water at participating restaurants or online at www.tap.unicefusa.org. With \$1, UNICEF can provide safe, clean water to one child for 40 days. The Tap Project has raised almost \$1.5 million in the U. S. alone since its inception in 2007. The proceeds from this campaign support countries such as Haiti, Central African Republic, Guatemala, Togo, Vietnam, etc. (UNICEF USA, 2010).

The units of analysis, the videos, are as follows: (1) advertisements and PSAs released or endorsed by UNICEF; (2) news reports – UNICEF staff and celebrity interviews and (3) television shows that have discussed the Tap Project. The content is analyzed based on the use of words orally or as text, identified in the coding frame in the appendix. Specific imagery, identified in the coding frame, is also used for the analysis. The categories that are analyzed are based on the Persuasion Matrix and include the following: year of release, the duration of video,

the producer of video, the source/character used, the message/theme, the channel used and the receiver.

Using the Facets of Effects Model as a lens, the researcher found visual and verbal signs, identified in the coding frame that can be associated with the intended audience response. The order of analysis by theme will be as follows – Dine Out, Celebrity Tap, Facebook Push and Cellphone Challenge.

Theme One: Dine Out (2007–2012)

The Tap Project was first launched in New York City in 2007, when more than 300 restaurants in the city partnered with UNICEF to charge its diners \$1 toward a glass of tap water, on March 22, which is celebrated as World Water Day. Customers who would otherwise receive tap water for free were given the opportunity to purchase it for \$1, thereby participating in a good cause. The proceeds from this would go toward providing clean and safe water to a child for 40 days (Bennett, 2007). This campaign soon spread nation wide and by the year 2008 had over 2,200 restaurants across cities such as Dallas, Texas, to Seattle, Washington, partnered with UNICEF for this project (UNICEF, 2008). The theme “Dine out” was done from 2007 through 2012 and was the first of four themes. However, the slogan changed from advertisement to advertisement.

Dine Out advertisements and PSAs.

Sample 1: “Break up.” (2007-2008)

The first clip being examined under the theme of “Dine Out” is a 30 seconds commercial titled, “Break Up.” It begins with a close up shot of a middle-aged woman, having a conversation with her boyfriend in a restaurant. From her conversation we know that she intends to break up the relationship because he is “selfish, lazy, and an idiot who will never accomplish anything.” In

self-defense, the boyfriend tells her that he is currently involved in providing clean water for children in developing countries. He then picks a glass of water and drinks from it. The woman smiles and continues to say, “I am still breaking up with you.” The commercial ends with the lines “Save children around the world, just by drinking tap water.”

This video utilizes the facets of perception, association and behavior. *The perception* facet is attained through the use of humor. The boyfriend’s response brings in the elements of surprise and humor, which keep the audience tuned in to the video. The facet of *association* is utilized by having the boyfriend drink a glass of water while he speaks of his involvement in providing clean water to children. The connection here is made between the glass of water and the saving of children, thereby creating a connection with the campaign. The video uses the simplicity of the message “save children around the world, just by drinking tap water,” to work on the facet of *behavior*.

Sample 2: “Donnie.” (2007-2008)

This 30 seconds advertisement begins with the image of a mother adorning a very disgruntled look on her face, while she is having dinner with her husband Bruce, her daughter Susan, and Susan’s boyfriend Donald. Donald did not seem to adopt standard social behavior. He is seen licking a block of cheese and a piece of bread before stuffing it into his mouth. During the conversation with Donald, she says that her husband has been with the Force for 29 years. Bruce adds on to say that he has been with the narcotics division. They then ask him what he does. Susan, with a very endearing expression on her face says that he is currently helping to provide clean water to children in developing countries around the world. The commercial ends with the lines “Save children around the world, just by drinking tap water.”

This video utilizes the facets of perception, association, affective and behavior. Surprise often elicits humor that is a part of the *perception* facet. Susan's response to her mother's question about Donnie brings in the element of surprise. Her mother's expression at Donnie's social behavior and Bruce's interjection on having worked with narcotics brings in the element of humor. The facet of *association* is utilized by using Susan's declaration that Donnie is involved in providing clean water for children, just as Donnie lifts the glass and drinks water. Association is thus created between the statement and the action and thereby to the Tap Project. The mother's disgruntled looks, Susan's love-struck expressions, and Donnie's inappropriate behavior elicits emotion, in the audience, thereby utilizing the *affective* facet. The video uses the simplicity of the message "Save children around the world, just by drinking tap water" and Donnie's act of lifting the glass and drinking water, to inspire the audience to act, thereby working on the facet of *behavior*.

Sample 3: "New York City Tap Project." (2008)

The commercial begins with the camera focusing on a one-dollar bill left in the gutter with cigarette buds and filth around it. The "Hallelujah Chorus" plays in the background as a person picks up the bill and places it on a table with cards, giving an impression that the dollar is being used for gambling. The next scene shows a person giving a one-dollar bill to a cashier for a purchase made. One woman tries to feed in a one-dollar bill in to a vending machine but to no avail. The machine is rejecting the money. The woman stuffs the bill into the cash socket of the vending machine and leaves in frustration. Another person comes by and notices the one-dollar that is stuffed in to the vending machine. He takes the one-dollar bill and donates it to the Tap Project. As he does this, the voiceover in the background says, "Give your dollar the destiny it deserves. Use it to buy tap water at participating restaurants. Help get water to a child in need."

This 33 seconds video utilizes the facets of perception, association and behavior. *Perception* is attained when the commercial shows that a \$1 bill is lying in the gutter. The message, in the form of the dollar bill travelling from one hand to another holds the attention of the viewer. *Association* is attained by consistently showing a \$1 bill because it reminds the audience that all it takes is a dollar to help children in need, thereby making a connection with the Tap Project. The voiceover's call to use a dollar to buy water at a restaurant in order to help a child in need, appeals to the facet of *behavior* because it tells the audience what action they can take to help the cause.

Sample 4: "L. A. Tap Project." (2008)

The beginning of the 30 seconds commercial shows a droplet of water as it falls out of a tap and flies away wearing a halo and wings, making its way through all of Los Angeles. As the "angel" droplet flies around, it comes across signs that read, "L. A. Tap Project", "We can make a difference", "One drop at a time." There is music in the background throughout the commercial and the song says, "Los Angeles, my heart goes out to you. I make it back and I love to drive around. Because in the sun and in the weather, no one else is loving me better. You're the city of the angels, yes indeed." The advertisement takes the viewer through different parts of L. A. including Downtown L. A., the Disney Pavilion, the 495 Interstate, Santa Monica Pier, the Hollywood Bowl amphitheater, the Walk of Fame and the L. A. airport. The narrator then closes the commercial by the words, "The L. A. Tap Project, March 16-22, brought to you by UNICEF." This video was aired in Los Angeles.

This video uses two facets, perception and association. The commercial attains *perception* by utilizing the water droplet angel, a spinoff off of the L. A. Angels baseball team, as the source, as well as the landmarks portrayed in the video and the song. As residents of L. A.

watch this video, the images associated with their city invariably grip their attention. The *association facet* is seen in the campaign by using the water droplet, the mention of the L.A. Tap Project and the phrases “We can make a difference”, “one drop at a time” because they remind the audience of the Tap Project and the cause.

Sample 5: “Tap Project Dallas.” (2008)

Entirely in text, this advertisement displays the words that further form into animations. It begins with the statement “Whales need water to be the biggest mammal on earth.” The words then form an animation that seems like they are spurting out of a whale’s snout. “Gerbils need water to run on that little wheel.” The animation makes the words go around in a circle to give the impression of a wheel. “Sharks need water to be scary.” The words then form into the fin of a shark with the word “water” being animated as water. “Cars need water for wiper blades to wipe off bird poop.” The words are then animated to look like wipers. “Pipes need water to leak.” The words trickle down like a leaking tap. “Waterslides need water to not hurt.” The words take on the animation of a slide. The final statement though is this: “Children need water to survive. Tap Project, March 16–22. Water is life.”

The one-minute commercial appeals to the facet of *cognition* in the examples it gives for the uses of water. For example, pipes need water to leak and waterslides need water not to hurt. Catering to the audiences’ reasoning and comprehension achieves cognition. The closing statement—“Children need water to survive”—appeals to the facets of both *affective* and *persuasion* because the statement seems rather heart wrenching. The statement is so simple but so very true and it persuades the audience to really think about what the message of the advertisement and the call to action it is making. *Association* is created by using references to water and its uses. It brings the audience back to the heart of the campaign, i.e. water or the lack

there of. The number of items used in association to water is seven, the number of times the term “water” is used is seven, and the number of days in the World Water Week too is seven. Such consistency also appeals to the facet of association as it reinforces the connection between the advertisement and the Tap Project.

Sample 6: “UNICEF USA: Tap Project.” (2008)

The 1.36 minutes commercial begins with a single word on the screen. “Water”. A series of images such as a splash of water, a person washing his or her hands under a faucet, or possibly checking the temperature of the water as it pours into what is presumably a bath tub, and a woman drinking a glass of water are shown. The words “It’s something we all take for granted” are shown against the background of these images. Weary music sets the stage for the words “Yet UNICEF estimates over 1 billion people worldwide have little or no access to safe water” flash on the screen as images of a child with dirty cans is shown scooping every last drop of water from a very dirty puddle. Photographs of parched lands, a child walking through what seems to be the miserable consequences of either a storm or an earthquake, a child looking helplessly as she holds onto two empty cans, presumably for water, appear on the screen. This is the background for the words “And every 15 seconds a child dies of thirst or water-related disease.” The scene shifts to the image of children looking unhygienic and dirty and standing in the middle of a very dirty stream, filling their pots with that water. Several tents that look like shelters are shown. This could possibly be slum areas or refugee camps. Images of children looking around helplessly and some even crying are shown, against the words “That’s nearly 6,000 children every day.”

The mood is changed as the music now becomes upbeat and the following words are shown: “But what if... you could make a change to these lives, without making one to yourself?”

What if... you could save a life, just by going out to eat?" Images of various restaurants are shown with the words "During March 16-22 at thousands of restaurants across America. You can donate a minimum of \$1 for the tap water you normally get for free." The camera begins to focus on stickers that carry the logo of the Tap Project pasted on doors and windows of several restaurants. The logo is an image of a water glass filled with water, and has rings around it. An image of a person filling a glass of water precedes the words "For every dollar raised, a child in need will have 40 days of clean drinking water."

Happier images are now shown of a toddler, smiling and playing with water from a hand pump, and the several happy children crowded around a water pump, drinking water from the pipe. "Saving the lives of millions" shows on the screen. More images of happy children are displayed. The first image is of three children. One child is smiling while the other child is drinking water from a water pipe. Other images are shown of a toddler showering under a pump and a child drinking water from a faucet. The commercial ends with the image of the Tap Project logo and project dates – March 16-22, 2008. The dates then fade out and the web-link for the program www.taproject.com shows up. Interestingly, all of the words when used in a stand-alone manner are in a blue font color, against a white background, probably indicating that the advertisement was specific to the cause of "water."

All six facets are utilized in this commercial. *Perception* is attained by the use of the changing dynamics in the music. Weary music reflects the lack of clean water in parts of the world and upbeat music reflects the impact of donating just one dollar for tap water. This variation encourages the audience to stay tuned in to the video. The images of splashes of water, water pouring out of a faucet, a woman drinking water, and glasses of water can be attributed to the facet of *association* because they build a connection to the Tap Project. Other images of

children drinking and playing with water and the use of the Tap Project logo, all appeal to the facet of association and *affective*. The facet of affective comes in to play because the images shown play on the emotions of the audience and inspires them to feel empathy for the cause at hand. These images also appeal to the facet of *cognition* because they are used to convey how Americans have easy access to water and may take it for granted. Quantifying the people without access to clean water, the children dying, the one-dollar associated with providing clean water to children for 40 days also cater to the facet of cognition because they appeal to audiences' logic and reasoning.

The questions "What if you could make a change to these lives, without making one to yourself? What if you could save a life, just by going out to eat?" reflect both the facets of *cognition* and *behavior*. This is because the questions are thought provoking and they imply the simplicity of the action that the advertisement hopes to inspire. The video also shows images of children scooping water from dirty puddles, parched lands, helpless expressions on children's faces, dirty streams, children living in unhygienic conditions, all appealing to the facet of *affective*, as well as *persuasion*, because they convince the audience of the need to do something about this situation. Also, the closing images of toddlers playing, children smiling, and children drinking clean water from faucets and pipes, add to the utilization of these facets. It gives a glimpse of the impact that donating one-dollar toward tap water can have thereby playing on the audiences' sentiments.

Sample 7: "Screen Actors Guild commercial." (2008)

This commercial, unlike the various others, only uses children—seven children to be precise. The children are from different ethnicities. Each of them is shown on the screen one by one, saying, "Clouds need water to rain. Whales need water to swim. Dogs need water to be your

best friend. Sharks need water to be scary. Spinach needs water to grow and taste yucky. Firemen need water to be heroes.” All the children are dressed in white t-shirts. Everyone has a smile on his or her face. The last child is shown with a concerned look on her face. She looks up at the camera and says, “Children need water to survive.” The screen goes blank and the following words show up on the screen in blue – “Tap Project. \$1 can save lives. Visit tapproject.org to make a donation or find a participating restaurant.” The commercial ends with the logo of the Tap Project and the slogan “water is life.”

This 34 seconds video utilizes the all six Facets of Effects. The use of children as the source, especially those from varied ethnicities catches the attention of the audience and so establishes *perception*. The various uses of water stated in the message, appeals to the facet of *cognition* because they are logical and appeal to the audiences’ cognitive abilities. The statement “Children need water to survive” elicits *emotions*, appeals to *cognition*, as well as *persuasion* because it causes the audience to comprehend the seriousness of the crisis at hand and causes them to take action. *Association* is created due to the references to water and its uses, to the campaign itself and to one-dollar because all of these enable the audience to make a connection between the advertisement and the Tap Project. *Behavior* is established in the call to visit the Tap Project website and make a donation because it appeals to the audience to take action and do.

Sample 8: “D. C. Tap Project.” (2009)

This commercial begins with upbeat, peppy music. In the background, the camera picks up the phrase “something beautiful.” Colors. Paints. Kids drawing. All of these images are seen in consecutive shots. The camera then takes the viewer to a woman filling blue paint on outside of a drawing of a drinking glass. The ad then shows quick images of people standing all across the city, in street corners, in the middle of the train and in the center of a walkway, holding

placards with the picture of a glass that is filled with creative art. The advertisement then shows people – adults and children alike, running with their placards in their hands. They all stand in the grass, within a chalk drawing that looks like a glass. Everybody then lifts their placard and places it on their heads. They all flip their placards one by one, to reveal the color blue on the other side of the placard, to give the illusion that water is being poured into the glass. In the background, the narrator says, “Turn a glass of water into something beautiful. Pay \$1 for tap water at participating restaurants and help UNICEF provide clean water to a child for 40 days!”

This 30 seconds commercial, which was aired in Washington, D. C., utilized the facets of perception, association, persuasion and behavior. The video opens with upbeat music, and images of colors, paints and children, which immediately capture and maintain the attention of the audience. Because of this, and because the video uses adults and children as the source of the message, the facet of *perception* is attained. The use of the water glass images, the chalk drawing of the water glass, the color blue on the placard, and the call to turn water into something beautiful, all employ the facet of *persuasion* and *association*. Association is attained because it enables the audience to associate the video with the Tap Project. Persuasion is attained because it encourages the audience to turn water into something beautiful simply by donating a dollar. The advertisement’s appeal to pay \$1 for tap water in exchange for providing clean water to a child for 40 days utilizes the facet of *behavior* because it calls the audience to action.

Sample 9: “Tap dollars.” (2009)

Unlike the previous advertisements, this one is completely animated. It begins by showing a slot machine, with a hand putting in a \$1 bill. The next few shots show a hand leaving a \$1 tip in the restroom, then a \$1 given to a pole dancer, and others to the bellboy, to room service, to the waitress, and to the bartender. The voiceover in the background says, “Let one of

the dollars you throw around do something good. Pay for tap water and help UNICEF provide clean water to children around the world.” This advertisement was specifically targeted toward Las Vegas audiences.

Association, cognition and behavior are the primary facets utilized in this 30 seconds advertisement. The images of \$1 used at the slot machine, tipped to the pole dancer and bartender, create *association* with the Tap Project because the campaign asks the audience to pay a dollar at restaurants to provide clean water for children in need. The use of the statement “Let one of the dollars you throw around, do something good” appeals to facet of *cognition* as it inspires the audience to think of the many ways they utilize a dollar, and reminds them of how the dollar can be put to good use. The call to pay for tap water to help provide clean water for children utilizes the facet of *behavior* because it calls the audience to take action.

Sample 10: “QVC TV.” (2009)

“This next piece is worth dying for!” said the first sales woman. “Well, and millions already have!” added the next sales woman! This video is a parody of a QVC TV advertisement. The item for sale is a glass of “Untreated African Well Water.” The graphics used on the features scroll show that this glass of water is “12 oz. of parasite-filled refreshment” and that the shop TV price for the glass of dirty water is “\$1.” The water comes with a 10-day dysentery guarantee! The fine print suggests that the filth in the water received may vary. The anchors for the show introduce this glass of water that is scooped straight from a well in Kenya. They go on to pull out fragments of filth from the glass while commenting on how authentic the filth is and how it cannot be found in America. The anchors also describe the versatility of the water being sold—it can be used to bathe, to wash clothes, and, of course, to drink. The best thing about the water, “it will never lose that stench or color.” The commercial ends with the narrator’s stating, “Nearly

900 million people don't have a choice. Donate to UNICEF's Tap Project." The tag line reads, "Dine out. Donate. And Drink Up."

All six Facets of Effects are evident in this commercial. This advertisement shown on QVC TV is a satire on the real water crisis. Using humor as the source, this 31 seconds clip achieves *perception*. The message in statements such as "This piece is worth dying for, and millions already have!" "12 oz. of parasite-filled refreshment," "10-day dysentery guarantee" all appeal to the facet of perception because they seem to be out of place in a QVC commercial, thereby capturing the attention of the audience and drawing them to see the advertisement. However, these very statements also utilize the facet of *cognition* because it makes the audience think and appeals to their sense of comprehension. When describing the filth in the water, the hosts use statements that indicate that such filth cannot be found in America, but that the people in Africa use it for everything including drinking. All of these statements generate strong emotions because of which they appeal to the facet of *affective* and tug on the brain strings, causing the audience to understand the gravity of the situation at hand, because of which they appeal to the facets of *cognition* and *persuasion*. The stating of 900 million people not having a choice with water and having been destined to filthy water encourages viewers to be persuaded to change this situation, and so uses the facet of *persuasion*. *Association* is created with the portrayal of a glass of dirty water, thereby enabling the audience to make a connection with the Tap Project. *Behavior* is established in the call to action because it encourages the audience to dine out, donate and drink up.

Sample 11: "Utah Tap Project." (2009)

Another animated 30 seconds advertisement, this commercial begins with a black book opening its pages to reveal the picture of George Washington, as seen on a dollar bill. The

writing on the screen reads, “Here’s to Washington and his dollar bill.” The page flips to an image of coins spinning, with the line reading “Here’s to loose change and deep pockets.” When the page flips this time, there is an image of a glass, with coins being dropped in to it. The line reads, “Here’s to paying for something you normally get for free.” The next image is a scenery with a glass of water popping out of the hills and fireworks in the background. The tag line reads, “Here’s to life.” As the book closes, the screen gives way to the dates for the World Water Week and reads, “Save a life with \$1 and a glass of water. Finally, something we can all drink to.”

This video uses the facets of association and behavior as tools of persuasion. The use of money—dollar notes and coins, the glass of water, and coins dropping into the glass are symbolic of investing in water, and appeals to the facet of *association* as it creates a connection to the campaign. The call to save a life with the appeal to donate \$1 demonstrates the facet of *behavior*, because it inspires the audience to act.

Sample 12: “Pee stop.” (2009)

A mother is shown driving her daughter in a car on the streets of Haiti. The little girl is insistent on making a stop because she needs to use the bathroom. The mother asks her to wait, but to no avail. The little girl needs to go immediately. Her mother comments and says that the little girl drinks too much water. She then stops at a nearby restroom. The daughter uses the restroom and as soon as she steps out, she heads straight to the drinking water fountain. As she drinks more water, the voiceover says, “Donate to UNICEF today, and one day, all children can enjoy clean safe drinking water like we do.” The camera focuses on the water fountain before it shows a droplet of water falling in to a glass that evolves in to the logo for the UNICEF Tap Project.

The facets of perception, association and behavior are utilized in this 30 seconds commercial. The use of a foreign language to identify the country that is supported by the funds from the campaign helps attain *perception* because the audience is caught off guard as they expect an advertisement aired in America to be in English. It captures and keeps the attention of the audience. The mother's suggestion that the little girl drinks too much water, the camera's focus on the water fountain, and the use of the Tap Project logo attains the facet of *association* because it helps the audience connect the advertisement with the Tap Project. The call to donate to UNICEF in order to give children the opportunity to have safe drinking water, in a way that most Americans do, appeals to the facet of *behavior*, because it motivates the audience to act on the appeal being made.

Sample 12: "Sip." (2009)

Three boys are shown relaxing in front of their home in Guatemala. They seem like brothers. Two out of the three boys are holding onto a glass of water. One of them is taking sips of water, while the other is making playful sounds with his mouth. The little boy then picks up the glass and takes a sip of water, which he then turns around and spits on his brother. The voiceover then says, "Donate to UNICEF today, and one day, all children can enjoy clean safe drinking water like we do." Amidst a child's laughter, a droplet of water falls in to a glass that evolves in to the logo for the UNICEF Tap Project.

This 30 seconds video establishes at the very beginning that the scene is shot in Guatemala, a developing country, as a call to attention on the country benefitting from this campaign. This appeals to the facet of *perception* because referencing the foreign country at the beginning of the advertisement captures the attention of the audience and keeps them tuned into the video. The use of a child's laughter in the background as the video calls its audience to make

a donation to UNICEF, appeals to the facets of *affective* and *behavior*. A child's laughter often tends to meet people at their emotions and *behavior* is attained because the video calls the audience to take action and make a donation. *Association* is created using the glass of water that the boy is sipping, the water that is in the glass, the call to donate to UNICEF and the image of the Tap Project logo as they enable the audience to connect the advertisement to the Tap Project.

Sample 13: "Water balloon fight." (2009)

A child is shown running through the narrow by-lanes of Haiti. Armed with water balloons, he takes aim and flings them one by one at the other children on the street. Soon they are all having a water balloon fight. Laughter and fun seem to be the theme of this commercial. The children are enjoying throwing the balloons at each other. Some children run toward a house with a bucket. The camera takes the audience into the yard of the house and shows clothes being line dried. This could indicate that the house has enough water to be able to wash clothes. The children run into the kitchen with a bucket. The mother, while cooking, gives instructions to her children. The camera shows the children filling more water balloons. The children run out of the house. Laughter fills the air as they continue their game. The voiceover says, "Donate to UNICEF today, and one day, all children can enjoy clean safe drinking water like we do." Amidst a child's laughter, a droplet of water falls in to a glass that evolves in to the logo for the UNICEF Tap Project.

This 45 seconds video utilizes four Facets of Effects—perception, association, affective and behavior. *Perception* is attained using the children of Haiti as the source. At the very beginning, the video establishes that the scene is shot in Haiti, a developing country, as a call to attention on the country benefitting from this campaign. This too appeals to the facet of perception because the children having fun with the water balloons captures the attention of the

audience. The use of water balloons, washing clothes, the reference to UNICEF and the Tap Project logo establishes the facet of *association* because it enables the audience to connect with the campaign, which is the Tap Project. A child's laughter in the background as the narration calls its audience to action and to make a donation to UNICEF, appeals to the facets of *affective* and *behavior*. It appeals to the facet of affective because the child's laughter reaches to the audience at an emotional level. The facet of behavior is attained because the audience is called to take action.

Sample 14: "No water Tap Project Hawaii." (2009)

Two joggers have just finished their workout. One of them heads straight to the water fountain in the park. He turns the faucet on, but there is no water coming out. A woman comes out of the bathroom and turns on the tap to wash her hands. However, no water comes out. A man wants to wash his car. He takes the garden hose to use the water to clean his car, but no water comes. As all of these scenes unfold, in the background is the voice of a little child saying, "Water. It's something we use every day. But what if we didn't have access to clean water at all? Every day, five thousand children die because they don't have access to clean water. Help provide them safe water by donating \$1 or more for tap water at participating restaurants, during World Water Week."

This 30 seconds video utilizes the facets of association, affective, cognition and behavior. The lack of water portrayed in the video, the reference to water as something used every day, the death of children and the \$1 for tap water, together create an *association* with the Tap Project. The use of a child as a source for the message jolts the audience to the reality of who is being affected by the water crisis, thereby appealing to the facet of *affective* because it works on the emotions of the audience. As the child's voice informs the audience that five thousand children

die every day due to a lack of access to clean water, and the cost involved in addressing this need, *cognition* is attained because it caters to the audience's comprehension and makes them aware at the certainty of the problem at hand. The call to help provide safe water by donating to the project appeals to the facet of *behavior* as it encourages the audience to take action and participate in the Tap Project.

Sample 15: "Puddles Tap Project Hawaii." (2009)

This 30 seconds commercial begins with the camera focusing on a puddle of water. The words "kitchen sink" flash on the screen as tiny raindrops fill the puddle. The words "washing machine" flashes on the screen as a woman walks in the puddle. Someone rides a bicycle through the puddle, as the term "bathtub" flashes on the screen. The reflections of buildings and homes are seen in the puddle as the words "water cooler" play on the screen. As all of these scenes unfold, in the background is the voice of a little child saying, "Every day, five thousand children around the world die because they don't have access to clean water. Help provide them safe water by donating \$1 or more for tap water at participating restaurants, during World Water Week."

This commercial utilizes perception, association, affective, cognition and behavior. The use of the voice of a child as the source enables the video to attain *perception* because it gives the audience reason to pay attention. The words "kitchen sink", "washing machine", "bathtub" and "water cooler" references to dying children, water and \$1 for tap water help attain *association* because they enable the audience to make a connection to the water campaign which is the Tap Project. The use of a child is a reminder to the audience of the reality of the impact that the water crisis has on them, thereby appealing to the facet of *affective* because it reaches the audience at an emotional level. The statement "Every day, five thousand children around the

world die” due to a lack of access to clean water and the highlighting of just \$1 being able to change this appeals to the facets of *cognition* because it stands as a reality check that caters to the audience’s understanding of how severe the water problem really is, and how it impacts children. The call to donate to the campaign to help provide children with clean water appeals to the facet of *behavior* as it encourages the audience to do something about the problem at hand.

Sample 16: “Denver Tap urinal.” (2009)

A man enters a urinal to relieve himself. Several other men enter and leave the urinal. However, even after 11 men have come and gone, the man who was the first to enter the urinal remains there for a very long time. As he finishes and prepares to leave, the voiceover says, “The more water you drink, the more lives you save. Support UNICEF’s Tap Project.” The commercial ends with the UNICEF Tap Project logo on the screen, with the tag line, “Dine out. Donate. And Drink Up.”

Perception is attained in this video by utilizing subtle humor in showing a man standing at the urinal for a long time because he drank a lot of water to help the Tap Project. The call to support the Tap Project by dining out and drinking much water, appeals to the facet of *behavior*, because it draws the audience to the point of action. By making references to saving lives, to water and also directly to the Tap Project, this video uses the facet of *association*, thereby helping the audience make a connection with the campaign.

Sample 17: “Tap Project Times Square movie.” (2009)

The first image we see is the logo for the Tap Project followed by the UNICEF logo. The words “World Water Week. March 22-28” are shown. The water from the Tap Project logo spills out onto the screen as the words “In the midst of all this consumerism, try giverism” are shown on the screen in white against the background of blue water. A child is shown swinging into a

glass of water with a straw in his hand. This child puts the straw into the water and begins drinking it. This image is replaced with water on the screen and the words “Help UNICEF provide one child with 200 days of clean drinking water.” Images of water glasses lining up in rows and columns are shown on the screen. Then the words “Donate \$5 and save a child’s life” are shown on the screen with a request to text TAP to UNICEF (864233). The Tap Project logo, the UNICEF logo, and sponsor logos end the commercial. This advertisement has no music or sound and is entirely an animation, broadcast on the New York Times Square display board.

This video attains *perception* by utilizing new terms such as “giverism.” Such terms are out of the ordinary and so capture the attention of the audience. The facet of *cognition* is used when the audience is informed that donating \$5 to UNICEF can save a child’s life and provide water for a child for 200 days. This statement offers the audience reasoning and understanding of how the campaign will impact children, and how the audience’s participation will help.

Association is established by using the Tap Project logo and the glass of water because these enable the audience to connect the advertisement to the Tap Project. The call to make a donation by just sending a text to a number that appears on the screen, addresses the facet of *behavior* because it calls the audience to action and specifies what action the audience should take.

Sample 18: “What do you go through?” (2010)

A child is shown working at her desk. She realizes that her glass is empty. She picks it up, smiles and gets off her chair to go get some water. As she walks out of her room, she sees an image of a very parched land projected on the wall in the hallway. She is confused. She looks around and sees an image of what looks like a bull’s carcass. She is scared. As she continues to walk, she sees lions projected on the wall. They all lift their heads to look at her. Animal noises can be heard. Understandably she begins to panic. The next image projected on her wall is that of

a child being taken away from some fire. Commotion and voices can be heard in the background. The child begins to cry out of fear and now begins to run. She makes a halt and sees images of military machinery. In fear she drops the remaining few drops of water from the glass on to the floor. She hears the sound of bullets being fired. Anguished, she begins to step back. She finally makes her way to a door that she quickly opens.

It is the kitchen. As she runs to the water faucet, fills her glass with water and drinks it, the voiceover says that there are children who go through this experience every day to simply get a glass of water. After a long pause, the video ends by asking the audience what they go through for water. An appeal is made to donate at tapproject.org. The logos of the Tap Project, UNICEF, and the sponsor for the campaign are now shown on the screen.

This one-minute clip utilizes five facets: perception, association, affective, persuasion and behavior. Using a little girl as the source and the images projected on the wall as part of the message, this clip attains *perception* because it piques the audience's curiosity and draws their attention to the video. The child is sent on an emotional rollercoaster. She experiences confusion, fear, distress, panic and finally relief, all of which are emotions that the audience goes through from day to day. This appeals to the facet of *affective*. The video shows images of parched lands, wild animals, destruction, fire, and war and uses the sounds of roaring lions, commotion and gun shots as tools of persuasion to convince the audience of what some children go through everyday to just have access to water. These sounds and images address the appeals of affective and *persuasion*, because they play on the emotions of the audience and persuade them to desire a change from the portrayed situation. The question "What do you go through?" and the call to donate to the project, addresses the facet of *behavior* because they require the audience to act on the call for help. Using the empty glass that the little girl carries around with her and the tap

water that she eventually fills her glass with, the advertisement creates the facet of *association* because this enables the audience to connect the video with the cause being championed and thereby to the campaign itself.

Sample 19: “Light House Tap Project PSA #1.” (2010)

This commercial begins with three people sitting on the floor and working on an art project. They have drawn an empty glass on a poster board. Two people are shown carrying the poster board out to the street. They place it on an easel. People are shown walking up to the board and placing blue sticky notes on the drawing of the glass.

The voiceover narrates that nearly 900 million people worldwide lack adequate access to safe drinking water. From March 21st to the 27th, the audience is encouraged to give \$1 for tap water at participating restaurants and supply water to 40 people for one day. The tagline for this advertisement is, “Together, we can fill the cup for millions in need. Learn more at tappproject.org.” As these words are being spoken in the background, the video shows the poster board being moved around from venue to venue. It is placed in front of the Monticello, the Charlottesville Pavilion, and the Paramount Theater, all of which are famous landmarks in Charlottesville, Virginia. The video ends with the logos of the UNICEF Tap Project, the UNICEF and Light House, which is the producer of this video.

This 30 seconds video uses four facets: perception, association, cognition and behavior. The commercial attains *perception* by utilizing the landmarks associated with Charlottesville, Virginia and aimed at the audience in that city. Because the video was aired in Charlottesville, Virginia, the landmarks used capture the attention of the audience. *Association* with the Tap Project is created by the image of the empty glass of water, the blue sticky notes that indicate water being poured in to the glass, and by the reference to \$1 being able to provide clean water to

40 people for a day because it brings the audience back to the heart of the campaign-donating one dollar to provide 40 children with a day of clean drinking water. The showing of the Tap Project logo and that of UNICEF, also appeal to the facet of association and enable the audience to connect the video to the Tap Project. The emphasis on the number of people with a lack of clean water and the cost of providing clean water for a child for 40 days addresses the appeal of *cognition* because it offers the audience reason to participate in the campaign. The video ends with the declaration, “Together, we can fill the cup for millions in need” and the call to give a dollar for tap water, thereby appealing to the facet of *behavior*. This is because the statement motivates the audience to participate in this change by acting on the request.

Sample 20: “Light House Tap Project PSA #2.” (2010)

Very similar to the previous advertisement, this video begins with two people carrying a poster board with the image of a glass drawn on it. There is no color. They place the board on an easel. The words “nearly 900 million people worldwide lack adequate access to safe drinking water” are shown on the screen. A person hands out a \$1 bill and another takes it. In exchange, they hand out a blue sticky note. The poster board is moved around from venue to venue as people walk by and place a sticky note on it, in an attempt to fill the glass. The venues include the Monticello, the Paramount Theater and the Charlottesville Pavilion, which are famous landmarks in Charlottesville, Virginia. The words “\$1 can supply water for 40 children for 1 day” are shown on the screen. Men, women and children place sticky notes on the glass. A call to support the Tap Project by giving \$1 for tap water at participating restaurants is made. Once the cup on the poster board is filled with blue sticky notes, the video ends and the slogan “Together we can fill the cup!” is shown, with logos of the UNICEF Tap Project, the UNICEF and Light House, which is the producer of this video.

This 30 seconds video uses four facets – perception, association, cognition and behavior. The commercial attains *perception* by utilizing the popular places in Charlottesville, Virginia. Because the video was aired in that region, the landmarks easily capture the attention of the audience. *Association* is created using the image of the empty glass of water, the blue sticky notes that indicate water being filled in to the glass, and the reference to \$1 being able to provide clean water to 40 people for a day. The appeal of association is also addressed by showing the Tap Project logo and that of UNICEF. This is because it reminds the audience about the message of the campaign, and helps them make an association with the Tap Project. The emphasis on the number of people with a lack of clean water and the cost of providing clean water for a child for 40 days addresses the appeal of *cognition* because it reasons with the audience on what they can do to help the cause at hand. The video ends with the declaration “Together, we can fill the cup for millions in need” and the call to give a dollar for tap water, thereby appealing to the facet of *behavior*. This is because the statement stirs the audience to participate in the change that the campaign is endeavoring to attain.

Sample 21: “Desperate.” (2011)

Unlike all of the other advertisements, this one begins in tears – the tears of a toddler. The baby is in her crib and is crying out loud. Her mother stops whatever she is doing and looks endearingly at her daughter. She smiles and walks toward her. She realizes that the little girl needs to drink some water. She reaches out and grabs a sipper. She leaves her daughter in the crib and goes to the refrigerator to fill the sipper with water. The pitcher is empty. She moves to open the tap, but the faucet releases no water. The mother is worried now because her little girl’s cries are getting louder and louder. The mother tries to comfort her a little before she continues to look around the house for water. There is no water in the bathroom faucet either. She lifts her

baby out of the crib and leaves her apartment in search of water. There is a water fountain nearby. There is no water there as well. The little girl is wailing at this point. As the mother walks around the streets helplessly, she finally finds a tap, but the faucet is locked. She is now desperate to find some water and calm her thirsty child. She looks through a trash can in the hope of finding a bottle of water. The bottle she finds is empty. She continues looking while her daughter's wails get louder and more desperate.

The mother suddenly stops. She has a beaten look on her face, as she bends down on the street, fills the sipper with dirty, stagnant water, and feeds her child. As a tear rolls down the little girl's face, she finally stops crying because her thirst is finally quenched but with dirty, polluted water. The voiceover ends the advertisement emphasizing that thousands of mothers in underdeveloped countries face such tough decisions every day. For every dollar donated, UNICEF's Tap Project will provide clean water for 40 children. The Tap Project logo shows on the screen along with the UNICEF logo and the words "To donate, go to taproject.org"

This one-minute advertisement utilizes four facets effectively—perception, association, affective and persuasion. *Perception* is immediately attained when the video begins with the sobs of a toddler and is maintained by the increasingly desperate cries. The source here is the mother and her child. *Association* is established in the portrayal of the lack of water in the beginning and the reference to the Tap Project at the end of the video along with the logos for the Tap Project and UNICEF. This helps the audience associate the video with the Tap Project. The video is centered on the heart-wrenching cries of the toddler and the mother's fruitless effort in trying to find water for her child. This addresses the appeal of *affective* because the audience tends to feel the emotions that the imagery elicits. A sobbing child often tugs at the heartstrings of the audience. The portrayal of the mother's helplessness and her final decision to give her child dirty

stagnant water to quench her thirst appeal to the facet of *persuasion* because it influences the audience to desire to help this situation. The video ends with the statement that for thousands of mothers, providing clean water for their children is not an option and that they have a constant struggle to decide whether to hurt their children by not giving them dirty water or to hurt them by giving them dirty water. This conflict also addresses the facet of persuasion because it convinces the audience that no mother should have to make such a harsh decision. However, not many have an option and that the audience should do something change that situation.

Sample 22: "Tap Project–2011 PSA." (2011)

The commercial begins with water balloons strewn on the table. Little hands are shown picking up a blue water balloon. The narrator begins by informing the audience that nearly 900 million people lack adequate access to safe drinking water. The little girl takes the balloon to the bathroom and fills it with water from her tap. She then cuts out a pair of wings from some poster paper. As the narrator asks how water can get to where it is needed, the little girl sticks the wings on the water balloon, opens her window and picks up the balloon, while carefully checking to make sure the wings flap. The narrator suggests that even though the lack of access to clean water is a severe problem, the crisis can be easily solved with help from the audience.

The little girl attempts to have her water balloon fly by chucking it out the window. The balloon falls on a man walking on the street as the narrator suggests that when trying to provide water to those in need, some ways work better than others.

The next scene is of the same little girl sitting with the now water-soaked man in a restaurant. A waiter is seen bringing them a glass of water and placing it on the table as the narrator says that from March 20th to 26th, donating \$1 for water at participating restaurants can provide one child with 40 days worth of water. The man reaches into his pocket and pulls out a

soaked dollar bill and hands it out to the waiter as the embarrassed little girl looks on. The narrator says, “You can make a splash without getting wet.” As the man and the little girl embrace each other, the audience is asked to support the UNICEF Tap Project. The video ends with the image of a person putting in a \$1 bill in to a jar that has the image of the Tap Project logo. The words “Learn more at tapproject.org” are shown on the screen.

This 30 seconds video utilizes the facets of perception, association and behavior. The beginning scene is that of a little girl gathering up water balloons, particularly a blue one. This catches the audience’s attention because the scene leaves the audience wondering what the child is up to, especially since she is shown cutting out a pair of wings. This appeals to the facet of *perception*. Humor is used in portions of this video to attain perception. *Association* is established by showing tap water, the waiter bringing a glass of water, and the man paying a dollar for it as well as by the image of the Tap Project logo on the donation jar. This is because it enables the audience to connect all of these images to the campaign. The call to donate \$1 to provide 40 days worth of water for one child appeals to the facet of *behavior* because it persuades the audience to take action.

Sample 23: “Seattle Tap Project.” (2011)

A long shot of the Seattle skyline is shown. Drops of water fall in to a puddle. Rain slowly begins to fall from the sky. The words referencing the rainfall that Seattle receives per year are shown on the screen. For example, the video said that the average annual rainfall was 37.19 inches and the number of rain days per year was 50. Images of different objects soaking in the rain are shown. Patio furniture, tree leaves and a car’s windshield wiper are shown getting soaked in the rain. Water splashing against a window gives way to words that suggest that not everyone in the world is fortunate enough to have that kind of rain. People are shown trying to

shield themselves from the rain. An appeal is then made to the audience to dine out and order tap water during the World Water Week. Paying one dollar can save lives of thirsty children everywhere. The video ends with the logo of the Tap Project and the UNICEF logo.

This 50 seconds video was aired in Seattle. The use of facts and figures-“average rainfall” and “50 days of rain per year”-and the statement that not everyone is lucky to have access to that much water appeals to the facet of *cognition* because facts and figures reason with the audience’s intellect and comprehension. The call to dine out and order tap water to save lives of thirsty children appeals to the facet of *behavior* because it calls the audience to action and also tells them what that action should be. The reference in the commercial to paying \$1 to buy clean tap water at participating restaurants reflects the facet of *association*. The use of the Tap Project logo and the logo of UNICEF adds to this appeal because it enables the audience to connect the video to the Tap Project.

Sample 24: “Take water. Give water.” (2011)

This commercial begins by stating that there is nothing more basic than a glass of water. With an image of water droplets falling in to a glass, the narrator suggests that during World Water Month, an 8oz. glass of water isn’t just a vessel that holds water. An image of a hand, holding a glass of water, is displayed, as the voiceover continues to say that the glass is a vessel that holds hope for 900 million people without clean safe water. The image changes to four hands as the narrator suggests that a glass of water has the power to multiply and to travel all the way around the world to children in need. Screen changes to the image of a \$1 bill as the voiceover informs the audience that in March, paying just \$1 for tap water will help UNICEF provide water for 40 children and the audience will be one step closer to a world where “zero” children die from preventable causes. It’s easy to help. The image changes to a hand taking a

glass of water, and then switches to a hand giving water, as the slogan appears on the screen “When you take water, give water.”

Suggesting that a glass of water is “hope” for 900 million people and that just \$1 could provide water for 40 children for a day appeals to the facet of *cognition*. The video also emphasizes that donating one dollar to the Tap Project would bring the world one step closer to bringing to zero the number of children who die due to preventable causes, again appealing to cognition. This is because it reminds the audience about the reality of the need at hand and reasons with them about the simplicity of the action required to make a change. *Association* is established by using the image of a glass of water, as well as the one-dollar bill, which enable the audience to connect the video to the Tap Project. The call to give water when one takes water, appeals to the facet of *behavior* because it asks the audience to take action and expresses to them how that action should be taken.

Sample 25: “Set water free!” (2011)

This video begins with the narrator asking the audience to free water, not in terms of cost, but to set water free! An image of a water droplet, being unlocked with a key is shown to depict the “freeing” of water that is held captive to so many around the world. The image of the earth is shown. The advertisement then continues to ask the audience to free water for the world by donating one dollar for the tap water that they normally enjoy for free. This video is a special call to the people of San Diego, urging them to dine out and order a glass of tap water. The advertisement ends with the narrator informing the audience that for one week, spending a dollar here means providing clean water for 40 children there.

This 30 seconds advertisement suggests that water is not freely available to everyone and is instead being held captive. However, donating a dollar to the Tap Project sets this water free

and provides it to 40 children in need. This appeals to the facet of *persuasion* because it convinces the audience to take action and reminds them of how simple that action is. The call to “free” water by making a donation appeals to the facet of *behavior* because it inspires the audience to take action. *The facet of association* is created through the use of a water droplet, thereby enabling the audience to make a connection between the advertisement and the Tap Project.

Sample 26: “Power of glass.” (2011)

This advertisement begins with the image of a child drinking a glass of water and a little girl humming a tune. It shows continuous images of children from varied ethnic backgrounds drinking a glass of water. The voiceover says, “Your glass of tap water can go farther than you think.” The video ends with an image of a man sitting in a restaurant and drinking a glass of clean tap water, just as the voiceover says, “Just one dollar for tap water can help UNICEF provide clean, safe water for 40 kids in need.” Although the video does not make this obvious, the viewer soon realizes that the number of children shown drinking water in the commercial is, in fact, 40.

This 30 seconds video attains *perception* by using the little girl’s humming in the background. It captures the attention of the audience because it keeps them guessing on what the advertisement is about, thereby drawing them in to the video. The images of children from different ethnicities go in tandem with the statement that a glass of tap water can go farther than one thinks, possibly implying the reach of this project, once again appealing to the facet of *perception*. These images of the 40 thirsty children utilizes the facet of *persuasion* because they reinforce the idea of just one dollar providing water for children, thereby persuading the audience to make a donation. *Association* is created by the image of children from different

ethnicities drinking a glass of water and a man dining at the restaurant drinking a glass of water. This is because these images enable the audience to connect with the underlying theme of the Tap Project which is to provide water for children by buying water at a restaurant.

Sample 27: “Lenny Kravitz: Join the UNICEF Tap Project.” (2011)

American rock star Lenny Kravitz, UNICEF Tap Project supporter, is seen holding a glass of water. The image of a hand holding a glass of water is seen in the background. Kravitz holds the glass up and begins saying that there is nothing more basic and important to life than a glass of clean, safe tap water. He looks intently at the glass of water, puts it down and looks at the camera, as if he is directly addressing his audience. He adds that during World Water Month, a glass of water can go a lot further than one can think. From March 19 – 25th, just one dollar can help UNICEF provide clean safe tap water to 40 kids in need. The slogan “When you take water, give water” is used. As the advertisement closes, an appeal is made to the audience to join the cause by donating, volunteering or finding a participating restaurant by going to uniceftaproject.org.

This 30 seconds video uses American rock star Lenny Kravitz as the source achieves *perception* because the use of a celebrity invariably capture the attention of the audience. Kravitz’s suggestion that there is nothing more basic and more important to life that water appeals to the facet of *behavior* because it persuades the audience to consider his call to donate toward the Tap Project. *Association* is created with Lenny Kravtiz holding a glass of water, as well as with the backdrop image of a hand holding a glass of water thereby allowing the audience to connect the advertisement to the campaign.

Sample 28: “Take water. Give water” (2011)

A donation jar for UNICEF’s Tap Project is placed on the counter of a restaurant. Right next to the donation jar, a glass with the Tap Project logo is shown. A customer comes by and places a dollar bill in it. The glass of water with the logo is shown placed outside the restaurant, to indicate that the water has left the restaurant. The narration begins by saying that for that particular glass of water, a world trip only costs a dollar. The glass of water is seen waiting for the bus. It heads toward the Charlottesville, Virginia airport where the airline provides it with a boarding pass. The narration continues saying that nearly 900 million people worldwide lack adequate access to safe drinking water and UNICEF is on a mission to change that. From March 19–25, donate a dollar for tap water at participating restaurants and supply a child with 40 days of clean drinking water. The glass is then shown waiting for its flight. It checks-in and enters the aircraft. In the last scene the glass is seen sitting in the aircraft. The video ends with an image of the UNICEF Tap Project logo on the screen with the tag line “Take water. Give water.”

This 30 seconds advertisement uses the facets of perception, association, behavior and cognition. The empty glass with the logo of the Tap Project addresses the facet of *association* because it indicates that paying for tap water takes a glass of water where it is needed most, therefore creating a connection with the campaign. Throughout the video, the glass is seen in the restaurant, outside the restaurant waiting for the bus, at the check-in counter at the airport, and finally buckled in on a plane, thereby holding the attention of the audience and establishing *perception*. This is because the audience is left wondering what the glass of water is doing in all of the said locations, without anyone attending to it. The audience’s curiosity is held to the very end when the glass of water is shown to be on an airplane travelling to a child in need of water. The video suggests that donating \$1 toward the Tap Project will get 40 days of water to a child

on the other side of the world appeals to the facet of *cognition*. This is because it enables the audience to focus on the fact that nearly 900 million people have no access to safe drinking water and reasons with them to desire a change. The call to donate a dollar to the project to help children in need appeals to the facet of *behavior* because it encourages the audience to be involved in creating a change and making a difference by providing water.

News – UNICEF staff and celebrity interviews

Sample 1: “UNICEF taps New York City restaurants to aid world water...” (2007)

UNICEF’s goodwill ambassador Sarah Jessica Parker attended the launch of the Tap Project that asks diners to pay \$1 for tap water to benefit UNICEF’s water and sanitation projects on World Water Day. This 1.30 minutes video shows Parker’s addressing the media, saying that each tap dollar will provide clean water to 40 children, which in her opinion, is an “extraordinary return on your investment.” She continues to say that no other organization in the world has saved more children’s lives than UNICEF and that she is proud to be a volunteer for the rest of her life. In the background, one can hear a catchy song being played.

After taking photographs for the press with other members of UNICEF, Parker is seen giving a sound bite, saying that for those who have access to clean water, the crisis may not seem real. However, there are approximately 6,000 children a day worldwide who die due to not having clean safe drinking water. She continues to say that UNICEF not only provides for children in immediate danger but that it also establishes permanent sources of water for the communities. It doesn’t just give the community a quick Band-Aid, but allows them to cultivate their own safe way of living, which she says is “just amazing.”

Throughout the video, the viewer can hear a catchy song being played in the background. The words of this song are as follows – “Drink clean water. For it is essential for your health.

Use clean water. For life is your greatest wealth. Drink clean water. Everybody must know this truth: drink clean water.” Anyone who listens to the song is bound to step away humming it.

This video utilizes four Facets of Effects: perception, association, cognition, affective and persuasion. The facet of *cognition* is utilized when Parker uses facts and reasoning as she talks about the number of children dying per day and highlights the difference that \$1 can make. This is because it makes the audience think about the severity of the problem at hand. The use of superlatives such “extraordinary return on investment” and “just amazing,” and the discussion of UNICEF’s efforts around the world establishes credibility and so is also associated with the facet of *cognition*. The imagery created by the message of children dying every day, appeals to the facet of *affective* because it stirs up the emotions of the audience and inspires them to think with their hearts. The use of celebrity Sarah Jessica Parker catches the attention of the audience, creating *perception*, as well as establishes credibility and appeals to the facet of *persuasion*. This is because using a celebrity captures and keeps the attention of the audience. Also, because the celebrity used is UNICEF’s goodwill ambassador she is considered a dependable source and so is able to persuade the audience in to action. The audience is further persuaded when Parker says that she is a lifelong volunteer with UNICEF. The repetition of the words “drink clean water” in the form of a catchy tune in the background addresses perception. *Association* is created when Parker makes references to \$1, 40 children, tap water, World Water Day and clean drinking water, because all of these enable the audience to associate the news clip to the Tap Project.

Sample 2: “UNICEF: World Water Day March 22, 2007.” (2007)

Elizabeth Keim, correspondent for UNICEF television begins this 1.34 minutes video suggesting that, in much of the world, getting to drink looks like this: A child is shown filling two very dirty pots with water using a pipe. For more than one billion people, water is scarce,

unsafe or simply a burden. Women are shown lifting big pots and cans of water, placing them on their heads, and walking on the streets with them. The correspondent compares that scenario to that of New York's where water is clean, cool, and even comes in a variety of colors. A vending machine with bottled water is shown. "And most of all, it is affordable." The camera zooms in on the price tag. It reads, "Aquafina 20 oz. \$1.45."

People are shown dining at restaurants and the camera is focused on glasses of clean water. The reporter continues by saying that on World Water Day, restaurants around the city will ask their patrons to reconsider the value of the water they drink by asking them to pay for this (an image of a waiter filling a pitcher with tap water) what they are used to paying for this (an image of bottled water is shown). The reporter says that some diners have heard of the project and some have not. One diner talks about the project and says that if a patron buys tap water for one dollar, the money is contributed to UNICEF for building clean water wells in Africa. Another responds by saying, "A dollar? No kidding!" Yet another diner looks at the bigger picture and says that the project is creating and raising awareness about water usage by charging \$1 for tap water.

Images of a five star establishment and a storefront eatery are shown, as the reporter explains the range of restaurants involved in the Tap Project and the willingness they share to raising awareness and funds for a worthy cause. To the question "So is New York ready to open wallets for an open tap?," patrons respond with an "Absolutely!" The video ends with the reporter's closing statement about one dollar, one day accompanied by images of waiters pouring water into glasses, to quench the thirst of millions! A child is shown gathering water in a plastic lid from a hand pump and then drinks it. The water he drinks is clean.

This video utilizes all six Facets of Effects. The images of children filling dirty cans with water and women carrying pots on their heads, appeals to both the facet of *affective* as well as the facet of *persuasion*. This is because the images bring play on the emotions of the audience and makes them care about the cause being championed, and persuades them to create a change. The words implying that these images are a reality to more than a billion people, adds to these appeals. *Association* is established when the video shows the range of participating restaurants, people dining there, the bottled water in the vending machines, the affordable price that the camera zooms in on, the image of the waiter with glasses of water, and the reference to the Tap Project because it enables the audience to associate the news clip with the campaign itself. When patrons are asked about their knowledge of the Tap Project, the video records varied responses. Some know what the project is about, some have no idea, and still others comprehend the bigger picture. This establishes *perception* because the audience is left wondering what response each patron would give since no response is predictable.

The message of just \$1 helping provide clean drinking water in Africa, and the call to “reconsider the value of water” appeals to the facet of *cognition*. The use of superlatives, as patrons say that the idea of paying \$1 for tap water is “excellent” adds to this appeal because it caters to the audience’s understanding. When asked if New York would open up their wallets for this project, patrons respond in the affirmative, creating a call for other audiences to participate as well. This combined with the images of children drinking clean water, appeals to the facet of *behavior* because it makes the audience think about the action being requested and enables them to desire to act.

Sample 3: "Entertainment Tonight." (2008)

This one-minute video is a news clip that aired on Entertainment Tonight's Newslink with American singer Clay Aiken addressing the media about the Tap Project. He says, "Water is obviously one of the necessary and vital resources to making sure children survive." A child having a bath in a small plastic tub of water is shown. The person bathing him uses the same water over and over on him.

The reporter for this clip says, "Stars like Clay Aiken and Alyssa Milano are supporting the Tap Project, the UNICEF initiative aimed at bringing clean tap water to children in third world countries." Images of children carrying water from water pumps established by UNICEF are shown. Actress and UNICEF Goodwill Ambassador Alyssa Milano is then shown telling the media that 5,000 children die every day from water borne diseases. A woman is shown drawing water.

Clay Aiken says, "You go to a restaurant that is participating that you can find out on tapproject.org. Forty two states this year have restaurants that are participating and will encourage you donate a dollar for water that is on your table that day." A child is seen filling a bucket with extremely dirty water from a stream. A woman is shown lifting a big can of water on her shoulder. Alyssa Milano is then shown saying, "Every dollar raised will give a child clean water for forty days." The video ends with the newscaster mentioning that celebrities Sarah Jessica Parker and Lucy Liu too are involved in the Tap Project.

The facets of perception, cognition, affective and association have been utilized in this news clip. Using celebrities Clay Aiken and Alyssa Milano as the source, this video attains *perception* because they catch the attention of the viewers. The suggestion of water's being a vital resource to ensure that children live and the fact that 5,000 children die every day due to

water borne diseases appeal to the facet of *cognition*. The figure jolts the audience to reality and motivates them to think about the problem at hand. Images of children carrying water from pumps established by UNICEF, women drawing water, children filling dirty water in containers cater to the facets of *affective* and *persuasion* because they portray a need to do something about the water crisis and because they all tug at the heartstrings. Celebrity Clay Aiken's suggestion to go to a participating restaurant, Alyssa Milano's emphasis on one dollar providing clean water for a child for forty days, elicits audience's action, once again utilizing the facet of persuasion. *Association* is established in images of water, references to UNICEF, the Tap Project and the donation of a dollar to provide clean water for children because they allow the audience to associate the news clip to the campaign.

Sample 4: "Joel Madden and Tap Project for safe water." (2009)

UNICEF correspondent Elizabeth Kiem begins this 1.30minutes television piece by suggesting that impressing a rock star is not easy. However, a simple water pump serving 3000 refugees in a Central African Republic camp impressed the Madden brothers. Goodwill Ambassador Joel Madden and his brother Benji Madden are shown drawing water from a well and handing it over to a child. The child takes the water and pours it into an evidently dirty can.

As they sit, Joel Madden expresses to the correspondent of how taken aback he was at the work that UNICEF was doing in a place that no one else visits. Women are shown carrying cans of water on their heads, while children are shown drinking water out of plastic mugs. The reporter says that even though no one visits this part of the Central African Republic, hundreds of thousands live there, and far too many die there of preventable water borne diseases. On World Water Day, UNICEF-supported projects throughout Africa are working to provide clean water and safe sanitation for the hundreds of millions of people in need.

A group of children is seen singing while the reporter says that nearly half of the children in the camp die before the age of five due to diarrheal disease. Benji Madden tells the audience that knowing that the little kids they have just befriended are drinking water out of dirty wells every single day has been causing him sleepless nights.

UNICEF's correspondent then reports that the children shown in this particular news story have received help from the Tap Project that asks American to donate \$1 for the tap water they drink for free. Joel Madden, who is also the spokesperson for the Tap Project, encourages the viewers to go to any participating restaurant or make donations online at tapproject.org, because \$1 can get clean water for a child for 40 days. The video ends with the reporter's closing statement - 40 days, for one day – World Water Day! A child is shown smiling, as she fills two cans of water, places it in a wheelbarrow, and takes it with her.

All six Facets of Effects have been utilized in this news clip. Using celebrities Joel Madden and Benji Madden as the source, this video attains *perception* because they capture the attention of the viewers. The Madden brothers establish the credibility of the message by showing the audience the work that UNICEF is doing in Central Africa. The suggestion that children under the age of five die from diarrheal diseases and that hundreds and thousands of people live in a place that nobody visits, the suggestion that investing in just one dollar, results in 40 days of clean water for a child, appeals to the facet of *cognition and persuasion* because it enables the audience to reason with the appeal that the video is attempting to make. Also, the admittance of Benji Madden that knowing these children have been drinking dirty water has caused him sleepless nights adds to the impact of this facet. It also appeals to the facet of *persuasion* because it portrays a need to do something about the water crisis. Children are shown several times in this video, drinking water from dirty cans, singing and laughing, and carrying

water on their heads and on wheelbarrows. This appeals to the facet of *affective* because it makes the audience to feel strongly about the cause being championed. Joel Madden's request to spend a dollar at a participating restaurant to provide clean water for a child for forty days, elicits audience's action, thereby utilizing the facet of *behavior*. *Association* is established by using images of children struggling and laughing, water and reference to a dollar helping children with water for 40 days, because this creates as a connection between the news clip and the Tap Project.

Television Shows.

Sample 1: "Martha Stewart show." (2009)

American television personality Martha Stewart talked to her audience about UNICEF's Tap Project in her show televised during World Water Week. She begins by saying that clean and plentiful water is something that is easily taken for granted. A tray with a pitcher of water and a few glasses of water are placed in front of her. She continues to say that there are millions of people who don't have clean, safe, drinking water, and the numbers are staggering. Nearly 900 million people worldwide lack access to clean water and almost half of them are children. Men are shown carrying cans of water from a pond as she says this.

Images of children taking water in a wheelbarrow is shown as Stewart talks about how the lack of healthy water kills over 4,000 children a day. She continues by saying that there is good news, since UNICEF is working to change this. She tells her audience that they too can be part of the solution to water crisis. Images of a little child drinking water and a woman collecting a small bucket of water from big jars are shown. She informs the audience that during the World Water Week, thousands of restaurants around the country are participating in the UNICEF program called Tap Project. She gives a brief history of the campaign by saying that it was

launched in 2007 and that individual restaurants ask their diners to donate \$1 or more for the tap water they usually drink for free. All the donations go to the UNICEF's water and sanitation programs.

Stewart then tells her audience that the money being raised during the Tap Project helps UNICEF ensure that a child has clean drinking water for 40 days. UNICEF's goal is to reduce by half the number of people without access to safe water and basic sanitation by 2015. The Tap Project has raised nearly \$1.5 million. She tells her audience that the 2009 funds would primarily provide clean and safe water to Central African Republic, Guatemala, Togo, and Vietnam. She also said that UNICEF would be focusing heavily on Haiti after the aftermath of the devastating earthquake. An image of a woman pouring out a can of clean water into a bucket is shown. A woman playing with a baby is also shown. Stewart encourages her audience to give a dollar toward a great cause. She tells them to please go to marthastewart.com for more information on the Tap Project, and to find participating restaurants. The video ends with Martha Stewart picking up a glass of water and drinking it.

This 2.30 minutes clip is part of the *Martha Stewart* television show, which is the medium utilized to attain *perception*. The source here is television personality Martha Stewart, who reaches an audience that is primarily women. During the show, Stewart talks about the countries that are the benefiteres of this campaign. These also address the appeal of perception as they hold the attention of the viewer. *Association* is established by the placing of a water glass and pitcher in front of Martha Stewart as she talks about the project. At the very end of the clip, she encourages the audience to donate toward the project and then drinks that water in symbolic reference to the campaign. Stewart tells her audience that nearly 900 million people have no access to clean drinking water and that over 4000 children die to due water related causes. These

facts and figures appeal to the *cognition* because it enables the audience to think about the reality of the water crisis. The use of images of children carrying water in a wheelbarrow and drinking from small buckets appeals to the facet of *affective* because they stir emotions in the audience viewing the advertisement. The images of children drinking clean water and a mother playing with a healthy baby appeal to this facet as well. These images also appeal to the facet of *persuasion*, as they give cause for the need for a change. Martha Stewart's declaration that the audience can be part of the solution to the water crisis simply by paying a dollar for tap water at participating restaurants appeals to the facet of *behavior*, inspiring the audience to act on the issue at hand.

Sample 2: "Rachael Ray show." (2009)

An image of water being poured in to a glass is shown as American television personality Rachael Ray asks the audience to think about how it might feel if they didn't have any water to offer their children. She continues to ask the audience if they knew that unsafe drinking water is the second leading cause of the death of children under five around the world. As the UNICEF logo comes up, followed by the logo of the Tap Project, Ray says that UNICEF was working to change all that and that they too could help by becoming a part of the Tap Project from March 21–27. The audience can go to a participating bar or restaurant and when the waiter or waitress brings them a glass of water, they can donate \$1 to UNICEF. An image of a glass of water with a dollar bill next to it is shown just as Ray informs her audience that \$1 can provide safe drinking water for a child for 40 days. The number 40 is shown in a large red font.

Ray encourages her audience to gather up the whole family and have a conversation with them, explaining how they can make a difference. In closing, she reinforces the appeal by asking her audience to go out and give a dollar and says that if they wanted a list of participating

restaurants, they can go to rachaelrayshow.com. This 1.10 minutes video closes by showing the website for the Tap Project, with the camera zooming in on the link where the list of participating restaurants can be seen.

This video utilizes the facets of perception, association, cognition and behavior. Using television personality Rachael Ray as the source of the message appeals to the facet of *perception* because she captures the attention of the audience, who are the viewers of the *Rachael Ray Show*. *Association* is established when she pours out a glass of water while she speaks to her audience about the Tap Project. Throughout the video, images of a glass of water are shown, as are shown one-dollar bills and the number 40 indicating the number of days water can be provided to a child. All of these along with the Tap Project logo appeal to the facet of association because it reminds the audience that the advertisement is associated with the campaign. Ray begins her show by asking the audience how they would react if they didn't have clean water to give their children. She makes the message personal by asking her audience to think of their children. Her emphasis on one dollar providing drinking water for children for 40 days appeals to the facet of *cognition* because she urges her audience to dialogue with their entire family on the reality of the water crisis around the world. This addresses the facet of *behavior*, because she asks her audience to deal consciously with the issue at hand.

Sample 3: "Madden Brothers on Larry King Live." (2009)

This video clip is from the *Larry King Live* show. The clip begins with UNICEF Goodwill Ambassador and rock star Joel Madden talking about the Tap Project and how it began in 2007 to raise funds for clean water for children around the world. He tells Larry King that there are over 425 million children around the world without access to clean and safe water. During World Water Week, people can go to participating restaurants identified on

taproject.org, and for the tap water they're used to drinking for free, they can now donate a dollar or two or three for the water.

Benji Madden, the brother of Joel Madden, adds to this and says that a dollar goes a long way. For every dollar donated, UNICEF would provide clean water for one child for 40 days or 40 children for one day. Although the clip viewed was for 3.10minutes, only 30 seconds were relevant to the Tap Project and thereby to this study.

Perception is attained in this video clip by the use of the *Larry King Live* show as the medium, and the Madden brothers as the source because both the show and the celebrities capture the attention of the audience. The brothers emphasize on how critical the problem at hand is by focusing on the fact that 425 million children around the world do not have access to clean and safe water. By donating just \$1, clean water can be provided to a child for 40 days. This reasoning addresses the facet of *cognition*. *Association* is established, as the Madden brothers make references directly to the Tap Project, as well as the information they give on the one-dollar donation. This enables the audience associate this video with the Tap Project.

Theme Two: Celebrity Tap (2011)

In the second theme of the Tap Project, Robin Williams, Taylor Swift, Selena Gomez, Dwight Howard, Adrien Granier, and Rihanna came together for UNICEF's new approach to the campaign. Aptly titled "Celebrity Tap" this project has the six participating celebrities fill uniquely designed bottles with tap water from their homes. These bottles have the image of the celebrity etched on them. Fans are encouraged to make a \$5 donation on the UNICEF Tap Project website and be enrolled in a sweepstake that allows the winner to win the "Celebrity Tap Pack," which included all six bottles. If fans chose, they could go to the website to purchase the bottle of the celebrity of their choice (Gloede, 2011). Caryl Stern, President and CEO of the U. S.

Fund for UNICEF, says that celebrity involvement can highlight the value of safe, clean water, which most people consume every day without thinking twice. It can galvanize the support needed to help children who are forced to gamble with their lives every time they take a drink of water. Every day more than 4,000 children die from water-related diseases. Just one dollar provides 40 days of clean drinking water to a child in need (Destries, 2011).

Advertisements and PSAs

Sample 1: “Rihanna for Celebrity Tap.”

This entire commercial is shot in gray scale. It begins with clouds giving way to music artist Rihanna as she walks down a hallway. She is seen walking with an empty glass in her hand. She walks into the kitchen and heads toward the water faucet. The camera focuses on her filling the glass with water. She moves to the dining platform where a clear bottle with water is placed. She stands next to it and drinks the tap water from her glass. She smiles as she puts the glass of water down on the counter, next to the bottle and then she walks away. The voiceover, as all of this is happening, introduces Rihanna as an international superstar diva and informs the audience that she brings to them Rihanna Tap. The camera zooms in to the clear bottle of water on the counter. It has an image of Rihanna on it and it reads “Rihanna Tap.” The voiceover continues to say that this water is so hot that it could only come from Rihannna’s faucet. It’s just like regular tap water, but more “famous-er.” A call to action is made by encouraging the audience to purchase celebrity tap and help UNICEF provide water to millions of children in need at uniceftapproject.org. An image of a white box with the words “Celebrity Tap” printed on its cover, in blue, is seen right next to the bottle of water. The video ends with the logo of the UNICEF Tap Project and with the slogan “When you take water, give water.”

Perception is attained in this 30 seconds video clip by using international celebrity Rihanna as the source. The video also uses a tongue-in-cheek commentary and borderlines on silliness when it refers to the water from Rihanna's tap as similar to just anybody else's water, only more "famous-er," thereby keeping the attention of the audience and once again attaining *perception*. *Association* with the campaign is made by showing Rihanna carry an empty glass which she later fills with water from her own faucet and drinks from it. This establishes *association* because the Celebrity Tap theme focuses on getting the audience to purchase water that is filled in bottles from a celebrity's water faucet. This same imagery also addresses the facet of *persuasion* because it indicates to the audience that Rihanna herself drinks the same water that is provided in the celebrity bottle. The call to give water, when one takes water, appeals to the facet of *behavior*, because it prompts the audience to action.

Sample 2: "Selena Gomez for Celebrity Tap."

Selena Gomez is shown in a blue dress, making her way to a water faucet, with an empty glass in her hand. She fills it with water, just as an animated blue bird enters the kitchen and perches itself on the faucet. Gomez acknowledges the bird and asks if the bird stopped by for her "Selena Gomez tap water." The bird jumps off the faucet and perches itself on the rim of the glass of water. Gomez is shown waltzing with the glass in her hand as she tells the bird that Selena Gomez tap water is the finest water in all the land, which she is giving away to help kids. She then offers some of it to the bird, which has now switched to perch itself on Gomez's finger. As she pours the water into the bird's beak, the scene shifts to a workman repairing a light, and he has a very puzzled look on his face. In the background one can hear the sound of water splattering on the ground as Gomez is shown pouring water. The reason for the workman's puzzled look is then revealed to the audience—Gomez is shown as wearing blue pajamas and

pouring water. Only, there is no blue bird. The water is falling to the ground. It appears that Gomez may have been sleep walking and dreaming about the bird because she is in her pajamas. The voiceover in the background says that Selena Tap is just like regular water. However, one can feed imaginary cartoon birds with it. The camera now focuses on a clear bottle of water with an image of Selena Gomez on it, as the narrator encourages the audience to get Celebrity Tap by visiting uniceftaproject.org and help UNICEF provide water to millions of children in need. The video ends with the logo of the UNICEF Tap Project, with the slogan “When you take water, give water.”

Perception is attained in this 30 seconds video clip by using American musician and actress Selena Gomez as the source. This is because celebrities invariably catch the attention of the audience. However, the impact of using this particular celebrity depends entirely on the target audience. The video also uses humor and borderlines on silliness when it suggests that with the water from Gomez’s tap one can feed imaginary birds. A cartoon bird is seen in the video and it perches on the faucet, the glass of water and eventually on Gomez’s finger. The interaction between Gomez and the bird helps also holds the attention of the audience, thereby utilizing the facet of *perception*. The call to give water, when one takes or consumes water, and help millions of children by getting celebrity tap, appeals to the facet of *behavior*, because it encourages the audience to act on the request. *Association* is created by using the color blue as the theme through out the video as a symbolic reference to water – the bird, the dress and the pajamas. Association is also made as Gomez fills a glass with tap water because it brings the audience back to main theme of the campaign-providing clean water to underprivileged children.

Sample 3: “UNICEF Celebrity Tap Project.”

Actress and singer Selena Gomez as part of her participation in the Celebrity Tap Project created this video. It begins with Gomez standing beside a faucet. The viewer can also see empty bottles with Gomez's image on them, placed on the counter. During the video, she tells the viewers that she is part of UNICEF's Tap Project where she and some other celebrities are filling up special bottles with water from faucets in their home. These bottles can be won through a sweepstake that one will be entered in to when they make a donation of \$5 or more toward the Tap Project. Gomez shows that she really is filling the bottles with water from her faucet at her home. She thanks her audience in advance for helping children around the world. The video ends with Selena telling the viewers that they can find more information by visiting www.celebritytap.org

This 45 seconds home video clip uses achieves *perception* because it uses celebrity Selena Gomez as the source of the message to catch the attention of the audience. Another aspect that calls for the use of perception and keeps the attention of the audience is that the video is a home video, taken in Gomez's kitchen. When Gomez shows her audience that she is indeed using water from her faucet to fill the special 'Selena Tap' bottles for UNICEF's Tap Project, it appeals to the facet of *persuasion*, because it causes the audience to participate in the sweepstake that gives them the opportunity to win her water. It also creates persuasion because it impresses upon the audience that Celebrity Tap does in fact use tap water from the celebrity's home. *Association* is created when Gomez fills the bottles with her tap water because it draws the audience back to the theme of the campaign, which is to provide clean drinking water to children around the world.

News – UNICEF staff and celebrity interviews.***Sample 1: “2 Kasa Fox interviews Caryl Stern.”***

During this 4.46minutes interview by 2 Kasa Fox, which broadcasts to Albuquerque, New Mexico, President and CEO of the U. S. Fund for UNICEF Caryl Stern tells the viewers that nearly 900 million people worldwide have no access to good clean water around the world. Of these, nearly half are children. In over 157 countries UNICEF is tanking water, purifying water, digging boreholes, putting in wells and helping to make sure that children have access to water every single day.

She continues the interview by drawing a contrast between the way Americans live and the way children in Africa live. She suggests that in America, people wake up in the morning, take a shower, drink coffee, do the morning dishes, and end up using about 100 gallons of water each and every day. Today alone 4,100 children will die. They will die again tomorrow. Another 4,100 again the next day because they don't have access to even that one glass that will sustain life. An image of a child looking thirstily at a glass being filled with tap water is shown.

Stern then talks about a fun way to deal with the serious problem that is the water crisis. During World Water Week, UNICEF runs the UNICEF Tap Project. At the heart of the campaign is a restaurant program which overlaps from the “Dine Out” theme, in which about 3,000 restaurants around the country will ask patrons to pay a dollar for tap water because, she said, one dollar provides enough water to sustain a child for 40 days. Those who do not wish to go to a restaurant can go on to the website uniceftapproject.org and find several ways to get involved as a volunteer. She describes two ways in particular that people were involved until that point. One, people hosted home parties. Two, she gives the example of some children doing

water walks, carrying a gallon of water the way a child in Africa does. For every time they walk around their school track, they're collecting a dollar from somebody.

Caryl Stern then introduced a new fun aspect that the Tap Project brought in. It's called Celebrity Tap. Celebrities Selena Gomez, Adrian Grenier, Dwight Howard, Rihanna, Taylor Swift and Robin Williams have volunteered to show people the value of tap water by taking transparent empty bottles that had their photographs etched on them and filling them up with water from their own taps. UNICEF then took the bottle and put it up as a prize for a sweepstake that people could enter in simply by donating \$5 or more toward the project, through the campaign website. She ends her interview by stating that the Celebrity Tap is phenomenal, because this is entirely voluntary on the part of the celebrities. Throughout the interview, as Caryl Stern addressed the viewers, images of children filling buckets with clean water, drinking water out of a tap, and filling water from a hand pump, are shown in the background.

This interview uses five Facets of Effects – perception, association, affective, cognition and persuasion. The video uses Caryl Stern, President and CEO of the U. S. fund for UNICEF as the source to attain *perception* because for one she is a credible source and is an expert in the area of working with children in need, the cause that the campaign thrives on. Perception is also achieved in Stern drawing a contrast between America and Africa, focusing on the difference in how water is used by the citizens of both countries, once again holding the attention of the audience. During the interview, she builds UNICEF's credibility by stating that the organization works in 157 countries, helping to ensure children have access to clean water. She also highlights the intensity of the problem at hand, focusing on the fact that 4,100 children die every day because they don't have "one glass" of water to sustain life. All of these aspects of the video appeal to the facet of *cognition* and *persuasion* because it makes the audience and think about the

issue at hand. It reasons with them to consider working toward the cause of providing clean water to children. *Association* is established when Stern obviously references to UNICEF's Tap Project and later to the Celebrity Tap.

Throughout the video, images of children drinking dirty water, looking helplessly at a glass of water, and then images of children drinking clean water, filling water from a hand pump, are shown. All of these appeal to the facet of *affective* because they play on the audience's emotions and tug at their heartstrings. During this interview, Stern highlights the many ways in which even children around the country are participating in the Tap Project. She also emphasizes on the celebrities participating in the Celebrity Tap and stresses that their participation in the project is purely voluntary. The facet of *persuasion* is once again achieved here because Stern's emphasis on celebrity participation persuades the audience to participate in the project as well.

Sample 2: "Selena Gomez interviews on MTV Newz."

In this 1.25 minutes interview with MTV Newz, UNICEF Ambassador Selena Gomez says that people do not realize that water is probably one of the most important things for a child to have. Without access to clean water, children end up having to drink water that is infested with diseases. They don't get to bathe either. It's an issue that's been around for a very long time and over 20,000 children die a day due to diseases caused through water or not having enough water.

Gomez then talks about her participation in Celebrity Tap, where she is selling her tap water. The idea is to promote the use of tap water, as opposed to bottled water. Her tap water can be purchased from the UNICEF website and all proceeds go straight to UNICEF. One dollar can provide clean water for a child for 40 days. She then encourages the audience not only to participate and volunteer with UNICEF but to volunteer with the community. She recollects her

experience as a child when she and her family would volunteer at soup kitchens and make donations to Goodwill. She ends the interview by stating that everything begins with us, the audience.

American celebrity Selena Gomez is used as the source to attain *perception* because celebrities often reel the audience into the video being shown. She begins her interview by stating that people do not realize the importance of water and uses facts and figures to persuade her audience. Her emphasis that 20,000 children die a day (there seems to be a discrepancy between the number she suggests and the number than UNICEF suggests in previous videos), and that just \$1 can provide clean water for 40 days for a child appeals to the facet of *cognition*. This is because the use of jarring facts and facets brings the audience to a reality check, reminding them that the problem of limited access to clean water is certain and that something needs to be done about it. Toward the end of the interview, Gomez recollects her childhood and how she volunteered in her community and then encourages her audience to take action. Here the video addresses the appeal of *behavior* because the action is simple enough to do. *Association* is established because Gomez makes a direct mention of the Tap Project.

Theme Three: Facebook Push (2013)

The third of the four themes, the Facebook Push was UNICEF's attempt at turning the social media platform Facebook, through the UNICEF Tap Project Facebook app, into a "water network." Users were considered "taps" and their connections "pipes." They were asked to donate \$5 to the UNICEF Tap Project via text message or PayPal, and then nominate two friends to receive this virtual water and make their own \$5 donation. UNICEF Ambassadors Angie Harmon, Alyssa Milano and Marcus Samuelsson, UNICEF Supporters Heidi Klum and Nasir Bin Olu Daren Jones, along with Judd Apatow, Kristen Bell, Jeff Bridges, Common, Kat

Graham, Bridgit Mendler, Seth Rogen, Emmy Rossum, Kevin Spacey, Sting, and Kate Walsh also participated in this project (UNICEF USA, 2013).

Advertisements and PSAs.

Sample 1: "Tap Project 2013."

This 1.16minutes advertisement opens with the narrator saying that there are 168 million people on Facebook in America. A map of America is shown. The map is covered entirely by light-connections, giving the impression of a network. As the narrator continues to speak, a closer view of the map is given and he says that at any moment, anyone can connect with almost anyone and even though modern technology has advanced lives to completely new standards, some people still live without the basics. The map of America fades to become translucent and shows images of children walking with cans, holding cups of presumably water. Around the world, nearly 800 million people lack access to clean, safe drinking water.

A child is shown working a hand water pump as the narrator continues by raising a rhetorical questions that asks if the key to solving the crisis was as simple as turning the world's largest social network into the world's largest water network. The image zooms into the network. The image that is now shown looks like transparent pipes. Water is shown flowing through these pipes, as the narrator says that this March, UNICEF would do just that. The water stops at a faucet that is against the image of a person as an indication of their Facebook profile. This profile is connected to two other profiles with faucets. The faucet opens and the water flows from pipe to pipe. As this happens, the narrator says that everyone on Facebook will be turned into a virtual tap, and with a small donation, a person will be able to send water on to two friends.

As little as \$5 can provide one child with access to clean water for 200 days! As soon as the narrator suggests that people open their virtual taps to ensure the water network grows,

several profiles rise up on the screen. Water is shown flowing from one faucet to another. The camera zooms out to show the map of America again. Only this time, the image of the water flowing through the faucets creates an image of a water droplet. The narrator continues saying that reaching just 1% of Facebook users could mean clean, safe water for one million children for an entire year. The water droplet now falls into a glass, creating the image of the Tap Project logo. The narrator then closes the advertisement by appealing to the audience that when water comes their way this March, to keep the water flowing. “Open your tap. Join the UNICEF Tap Project.”

This advertisement utilizes all six Facets of Effects. The depiction of the map of America as a virtual water network achieves *perception* because it catches the attention of the audience. The manner in which the graphics create the map of America make the audience curious and keeps them interested in the video. *Cognition* is addressed when the video establishes that there are 168 million American Facebook users as it reasons with the audience that even though technology has made great advances, there are several millions who do not have access to the basic necessities of life such as water. It also offers that donating \$5 can provide clean water for a child for 200 days, and that if just 1% of Facebook users donate toward the Tap Project, it would provide clean and safe drinking water for a million children for a full year, addressing the appeals of *persuasion* and *cognition*. This is because the reasoning that the video makes, and the argument it provides is convincing and appeals to the audience’s intellect and understanding. Images of children working hand pumps and walking with cans of water, utilize the facet of *affective* because it addresses the audience’s emotions and creates a desire to help these children that clearly seem to be in need. The video’s statement, “So when water comes your way this March, keep it flowing. Open your tap” is a call for the audience to action, thereby appealing to

the facet of *behavior. Association* is established in the image created to imply that water is released from Facebook profile to Facebook profile, as well as the image of the water droplet that falls into the Tap Project logo. This is because the images enable the audience to connect with the Tap Project, as well as to the theme of the campaign, which is the Facebook Push.

Theme Four: Cellphone Challenge (2014)

The last of the four themes, the Cellphone Challenge, encouraged Americans to set their phones aside for 10 minutes to help UNICEF provide children around the world with clean drinking water. After activating the mobile application via uniceftaproject.org, the longer someone goes without touching their smartphone, the more money would be donated to UNICEF by primary sponsor Giorgio Armani Fragrances and other donors. For every 10 minutes away from the cellphone, the funding provided was equivalent to one day of clean water for a child. When the user decides to deactivate the application, the site calculates the time spent away from the cellphone and determines the impact of the effort. Individuals were also given the opportunity to donate or sign up as volunteers to support UNICEF's Tap Project (UNICEF USA, 2014).

Advertisements and PSAs

Sample 1: "UNICEF USA: Sacramento Kings | UNICEF Tap Project PSA."

Members of the professional basketball team Sacramento Kings are shown sporting UNICEF t-shirts. A student from the United Nations International School stands with them as they talk about the dearth of clean, safe water around the world. They begin by saying that everybody knows that no one can survive without water. However, is it known that 768 million people don't have access to clean, safe water to drink? They continue by asking the audience if they knew that everyday, 1,400 children die due to a lack of clean water. An image of a child

drinking water from a faucet is shown. Another Sacramento King is shown saying that this March, the UNICEF Tap Project has a way for people to help children in need. Another image is shown of a child filling a bucket with water provided by UNICEF. UNICEF can provide a day of clean water for every 10 minutes an individual doesn't touch his or her phone. Children smiling as they wash their hands in clean water are shown. The call to action is made when the audience is asked to help a child just by going without something far less vital than water – their cellphone. The PSA ends by asking the audience to take this cellphone challenge, at uniceftapproject.org and then displays the logos of both the Sacramento Kings and UNICEF.

This 30 seconds video addresses *perception* by utilizing the basketball team Sacramento Kings as the source for the message. Popular athletes often catch the attention of the audience. The advertisement appeals to the facet of *cognition* because it raises rhetorical questions that are thought provoking. Such as “did you know that 768 million people don't have access to clean, safe water to drink? Did you know that everyday 1,400 children die due to lack of clean water?” It reasons with the audience and encourages them to think about the challenge at hand. The number of child deaths seems to be reducing from year to year. Images of children accessing clean water, and smiling as they use that clean water appeal to the facet of *affective* because it helps the audience feel emotion and smile with the smiling children. The facet of *behavior* is utilized when the audience is asked to provide clean water to children, simply by putting aside something far less vital than water for 10 minutes – their cellphones. The action is simple and impresses on the audience to oblige the request being made. *Association* is created as the Sacramento Kings sport UNICEF t-shirts thereby reminding the audience of the cause being addressed and the organization that is championing the cause.

Sample 2: “UNICEF USA: Sacramento Kings | Clean drinking water PSA.”

The video begins with members from the professional basketball team the Sacramento Kings saying that millions of kids go without water. They then ask the audience if they can go without something far less vital. The video begins with these words being spoken by members of the professional basketball team Sacramento Kings and students from the United Nations International School. They are all shown sporting UNICEF t-shirts. They say that this March, the UNICEF Tap Project has a way for you to help children in need. UNICEF can provide a day of clean water for every 10 minutes an individual doesn't touch their phone. The call to action is made in asking the audience to take the challenge, at uniceftaproject.org. The PSA ends with the logos of both the Sacramento Kings and UNICEF.

This 15 seconds video addresses *perception* by utilizing the professional basketball team Sacramento Kings as the source for the message, holding the attention of the audience. The facet of *cognition* is utilized when the audience is told that millions of kids go without water everyday and then asked if they would be willing to go without something less vital, because 10minutes away from their cellphones means clean water for children in need. It encourages the audience to think twice about the problem at hand and impresses on them to stay away from their cellphones. The facet of *behavior* is established in the call to take the challenge at uniceftaproject.org because it calls the audience to action. *Association* is created as the Sacramento Kings sport UNICEF t-shirts because it helps the audience connect the advertisement with the UNICEF Tap Project.

Sample 3: "Tap Project."

A white phone is placed on the table. The narrator of the videos says that we are obsessed with our phones, sometimes for good reasons and sometimes for pointless reasons. The phone shifts location to a dinner table. We spend a lot of time checking and checking and checking for

“likes” and for reading intriguing articles about pointless things. The narrator continues to say that if we’ve been out to dinner lately, it is evident that we think we can’t live without our phones. He then asks, “So why don’t we use them to help provide something people actually can’t live without – clean water.” Three people are shown sitting at the dinner table. Each one of them is staring at their cellphones. One of three people stops looking at the phone and moves it away from his face. The narrator goes on to say that at uniceftaproject.org users can give clean water to a child in need by taking a challenge not to touch the phone. As soon as the person logs in, the UNICEF Tap Project logo appears, and the challenge is seen on the screen. When the “begin” button is pressed, an image shows up. It contains a picture of a cellphone and a glass of water side by side, indicating the longer the user stays away from the cellphone, the more water fills up in the glass.

Confirming the image, the narrator says that the longer a person goes without his or her phone, the more he or she can help UNICEF provide clean water for children. In fact, 10 minutes away from the phone can provide a child with clean water for a day. An image of a child drinking water from a tap is shown. When the user can’t resist any longer, a donation will be made to the UNICEF Tap Project based on the time he or she went without his or her phone. An image of the cellphone recording the time is shown. The image also indicates how much water is provided based on the time away from the cellphone. At this point, the user can make an even bigger difference by making a donation as little as \$5, which can provide a child clean water for 200 days. A “donate” button is displayed on the screen of the cellphone. The next image portrays a person using his credit card to make a donation. The commercial ends with an image of the earth showing within it images of children washing their hands, filling cans with water and drinking water from a cup, as the narrator says the fact that millions of children still live without

something as basic as clean water is hard to put in perspective. By asking the audience to take a moment to reflect on going without something far less vital than water – their cellphone using the application on uniceftapproject.org, the video makes a call to action.

This 1.21 minutes commercial focuses on three primary facets—association, cognition and behavior. The description of the reasons people use their cellphones, for example, to look at their “likes” on social media, and the image of people sitting at the dinner table using their cellphones, appeal to the facet of *cognition*. It reasons with the audience to think about how they themselves use their cellphones. The video continues to describe the cellphone challenge and then shows the audience how to take the challenge, including screenshots of what the screen will look like when the challenge is indeed taken. This adds to the facet of *cognition* because it offers the “how to” and the “why” of the challenge, thereby catering to the understanding of the audience. The simple call to action—give clean water to a child in need by taking a challenge not to touch one’s phone—stirring the audience to act, thereby appealing to the facet of *behavior* because it impresses on the audience to take action. *Association* is established by showing the audience the UNICEF Tap Project website and walking them through the challenge. This is because the audience is able to connect the video to the campaign at hand, which is the Cellphone Challenge as part of the UNICEF Tap Project.

Television Shows.

Sample 4: “Put down cell phone for good cause.”

Emotional Mojo, a multi-platform concept discusses the Tap Project on their show. The host talks about how in this time of talking, texting or surfing the web, it is hard to find anyone without a cellphone on them practically 24/7. He asks the audience if they could put down their cellphones for 10 minutes for a good cause.

As part of UNICEF's Tap Project, people are being challenged to put down their phones in order to help supply one day of clean water for a child in need. The host says that all the user has to do is to go to UNICEF Tap Project, follow the prompts, set the phone down and do something else for just 10 minutes. The site accesses the accelerometer on the phone to figure out if the user was actually leaving it alone.

A great way to raise awareness to a big problem where 700 million people worldwide don't have access to clean water, the Tap Project, one host says, is a reality check. He reminds the audience that we live in a society where almost everyone is addicted to their cellphones. People seldom realize that several people don't have access to something as simple as clean water. The hosts suggest that it was time to step out of our own worlds and look at the bigger picture. The clip ends with the host reminding the audience that the challenge is for just 10 minutes. One can afford 10 minutes to give someone some fresh water.

This 1.16 minutes video clip begins with the host asking the question "can you put your phone aside for 10 minutes for a good cause?" The explanation of the accelerometer actually making sure if the phone is indeed untouched, addresses the facets of *persuasion* and *cognition* because it reasons with the audience that the action being appealed is simple and doable. It explains to the audience how the challenge works. Toward the end of the video, the host reflects on how it is important for everyone to step out of their own worlds and look at life's bigger picture. She then continues to say, "You can afford 10 minutes to give someone some fresh water" thereby appealing to the facet of *behavior* because the challenge the video offers inspires the audience to act.

Discussion

Established in 2007, the UNICEF Tap Project provided clean water to children in developing countries such as Belize, the Central African Republic, Côte d’Ivoire, Guatemala, Haiti, Iraq, Togo, Mauritania, Cameroon, and Vietnam, from funds raised (NextGen, 2014). This chapter discusses the videos that were analyzed under this campaign. The research questions will be answered, limitations and future research discussed and a conclusion will be given.

RQ 1: Which of the Facets of Effects appeals are most evident in UNICEF Tap Project’s digital advertisements?

The Facets of Effects Model identifies six appeals that advertisers and marketers aim to create in order to persuade their audiences. These six appeals are perception, association, affective, cognition, persuasion and behavior. Advertisers use these facets in order to determine the response that they want their audience to demonstrate. This will enable them to establish the strategy they will use to persuade their audience.

In discussing which Facets of Effects appeals are most evident in UNICEF Tap Project’s digital advertisements, it should be noted that not all of the digital advertisements analyzed in this study use all six Facets of Effects. In fact, only seven out of the 46 videos that were studied used all six facets. A detailed break up of the facets utilized in the videos are given below in Table 3.

Table 3: Break up of Facets

Facet Utilized	Number of Videos
Facet of Perception	38
Facet of Association	46
Facet of Affective	19

Facet of Cognition	27
Facet of Persuasion	19
Facet of Behavior	37
Total Videos Evaluated	46

The facet of perception was attained in most videos by using celebrities, music and humor as the source of the message, as well as images of children from varied ethnicities indicating the reach of the Tap Project. It is interesting to note that the tools used to attain perception depended largely on who the producer of the video was. For example, videos produced by UNICEF, largely used celebrities and children to attain perception. However, the videos that were endorsed by UNICEF used scenes, objects and landmarks that were pertinent to the area, location or region where the video was aired. For example, the video that was aired in Los Angeles (L. A.), used landmarks that were specific to L. A. to attain perception. Similarly, the video that was aired in Las Vegas used objects such as a bar, poker table and a slot machine to achieve the same.

The facet of association was established in all the videos by using a glass of water and tap water, in tandem with the name of the project itself, as well as a one-dollar bill signifying the cost involved in providing clean water to children in need. Regardless of whether the video was produced by UNICEF, endorsed by it, or was a news clip, the same tools along with the logo of the Tap Project were used to attain association. On occasion, the color “blue” was used to signify water, thereby creating an association with the cause of water, and with this water campaign.

The affective facet was utilized as a persuasive tool in these advertisements by using children to generate emotion in the audience. The images included pictures of children crying from thirst, looking at water with helpless and distressed expressions on their faces, drinking

water from dirty cans, scooping dirty water from puddles, carrying dirty cans of water on their heads, and drinking dirty water. Other contrasting images included pictures of children laughing, smiling, playing in and drinking clean water. Nonetheless, the use of these images was clearly demarcated by the message being presented. For example, when informing the audience about the dearth of water around the world, sad images were shown. However, when referencing UNICEF's efforts and the impact of the Tap Project, happier images were shown, implying the reality of the effectiveness of the project.

The facet of cognition was utilized by using facts and figures, superlatives, thought provoking questions and jolting statements to persuade the audience. Two facts that were repeatedly mentioned were that nearly 900 million people had limited or no access to clean drinking water, and that half of those people are children. Celebrities used superlatives when referencing the project by calling the idea "phenomenal," "excellent" and "an extraordinary return on investment." The tag lines "one dollar for 40 days of clean drinking water for a child in need" and "one dollar, one day" focuses on the simplicity of the action encouraged, they also appeal to the audience's reasoning and thereby establish cognition.

The facet of persuasion was utilized by using celebrities, images of children, appeals, and thought provoking statements. Often times persuasion did not use any standalone techniques but went in tandem with another facet. In most cases, it went hand in hand with the facets of affective and cognition.

The facet of behavior was established by raising calls to action. In most cases, the call was to dine out, donate and drink up. The reference to "drink up" being the call to go to a restaurant and pay a dollar for tap water. Other calls to action were to save a life with \$1 to help provide safe water by donating to UNICEF and to learn more about the program. Emphasis was made on

one-dollar providing clean water for 40 days. The return on the investment of one-dollar portrayed comes across as too good to not participate in. The call to these actions was portrayed as being simple tasks but ones that had a massive and lasting impact.

RQ 2: How do the appeals compare across the four-campaign themes-Dine Out, Celebrity Tap, Facebook Push and Cellphone Challenge?

As mentioned in research question one, not all videos utilized all of the six Facets of Effects. The message of the video, the target audience it reached out to, and the call to action determined what facets were utilized in each of the videos. For example, if the message of the video focused on a child’s lack of access to clean drinking water, the affective facet was utilized by portraying images of thirsty children, or children drinking dirty, filthy water. Similarly, if the message of the video was to ask the audience to make a \$1 donation, then images of a one-dollar bill were used to create a connection with the campaign, thereby utilizing the facet of association. When a video was particularly targeted at a certain audience, for example, at the residents of Charlottesville, Virginia, images of popular landmarks of the city were utilized to establish the facet of perception. The calls to action varied from asking audience to donate one dollar toward the Tap Project, to purchase celebrity water, or to setting aside cellphones in order to provide clean water, thereby utilizing the facet of behavior.

Following is a table that illustrates the number of videos that used a particular facet. The table is broken down by the campaign theme:

Table 4: Facets break down

Facet Utilized	Campaign Themes				Total Videos Per Facet
	Dine Out	Celebrity Tap	Facebook Push	Cellphone Challenge	

Facet of Perception	30 videos	5 videos	1 video	2 videos	38
Facet of Association	36 videos	5 videos	1 video	3 videos	45
Facet of Affective	16 videos	1 video	1 video	4 videos	22
Facet of Cognition	20 videos	2 videos	1 video	4 videos	27
Facet of Persuasion	14 videos	3 videos	1 video	4 videos	22
Facet of Behavior	29 videos	3 videos	1 video	4 videos	37

Dine Out

Done over a period of six years from 2007 to 2012, the Dine Out theme has the most number of advertisements. For this study, 36 videos under this theme were examined. The facet of perception was used in 30 videos, association was used in all 36 videos, affective in 16, cognition in 20, persuasion in 14 and behavior in 29.

In six instances perception was established by using celebrities. Interestingly, these six videos were not commercial advertisements. They were news clips, interviews, or television shows. This is because the primary goal of the message was to inform the audience about the project, while the secondary goal was to persuade the audience into action. Other tools used to attain perception in this theme were images of children and use of humor. Perception was attained because the images of children used in these videos called for the audience’s attention, giving them reason to consider what role they can play in changing the situation of the struggling children. In few instances, children from different ethnicities too were used, once again to catch and keep the attention of the audience and also validating UNICEF’s mission of providing clean

drinking water to children around the world.

Association was established by using a glass of water, water from a tap or faucet, the image of a dollar bill, reference to 40 days, and the Tap Project logo. This is because the audience could see these images and connect them to the campaign, thereby creating a link between what was being portrayed in the video, and the cause being championed by the Tap Project. Informing the audience that there were nearly 900 million people who had limited or no access to clean drinking water established the facet of cognition because the numbers not only jolted the audience to reality but also reasoned with them to take action and do something about the cause at hand. The same tools were used to integrate the facet of persuasion. Behavior was established by calling the audience to dine out, donate and drink up. The advertisements called to donate, while the news clips, interviews and television shows called the audience to learn more about the project. The call to action was simple, practical and doable.

In terms of the success of the campaign theme, in just its first year, the Dine Out theme raised \$5.5 million. The estimated media reach was 80 million people and the days of water provided to children was 1,700,000+ (Coloribus, n.d.). Over 3600 volunteers registered with UNICEF to help with this project and other efforts under UNICEF's water and sanitation programs (UNICEF USA, 2010).

Celebrity Tap

Under the theme of the Celebrity Tap (2011-2012), five videos were analyzed. Among these, the facets of perception and association were used in all five videos, affective was used in one, cognition in two, and persuasion and behavior in three.

Because celebrities were the heart of this theme, they were used as the tools to attain both perception and persuasion, and were the source of the message. Celebrities invariably capture the

attention of the audience and are often considered as credible, thereby persuading the audience to act on the appeal being made. Association was established by using a glass of water, a tap and in the case of this theme, reference to the Celebrity Tap, as opposed to the Tap Project in all of the other themes because it enabled the audience to make a connection with the campaign. Even though the campaign revolved around providing clean water for children, the only reference to children was during interviews that gave reason for why celebrities participated in this theme, thereby eliciting strong emotions and establishing the facet of affective. The facet of cognition was only established in interviews, instead of being incorporated in the advertisements as well. The interviews focused on how many children don't have water to drink, and how a simple act of purchasing celebrity water could provide for the children, thereby reasoning with the audience. The call to action involved asking the audience to participate in making a donation to win the celebrity tap bottles. This established the facet of behavior. The focus and message of this theme shifted from children's lacking clean water to audience's making a donation to win a celebrity's tap water.

This national television campaign generated over 1 billion media and editorial impressions. The Celebrity Tap, as part of the campaign, created a website for just this theme. The average site engagement was over 3 minutes per visit. By the end of this campaign theme, UNICEF raised enough funds to provide clean water for children in need, for 400,000 (Droga5.com, 2011).

Facebook Push (2013)

The researcher analyzed only one video under the theme Facebook Push (2013) and found that all six Facets of Effects were utilized. While all of the other themes used celebrities to gain perception, the Facebook Push did not. It used the map of America, creating an illusion of a

virtual water network, to attain perception. Since the video was aired in America, the audience automatically made a connection with the image displayed and the video held their attention. While all of the other themes established the facet of cognition by referencing the millions of children with no access to clean drinking water, this theme established this facet by focusing on the number of Facebook users in America that could potentially make a difference to the cause. The argument the video produced appealed to the audience's intellect and comprehension. Persuasion is established by focusing on how many days of water can be provided to children if only 1% of Facebook users participated in this campaign because it seems like a reasonable explanation for the appeal that the video was making. It shifts the focus from dying children, to the positive change that people on social media can establish. Association is established by creating an image of a water droplet, once again making a connection with the Tap Project. Behavior is established by calling the audience to open their virtual Facebook taps to provide clean water for children.

This theme used celebrities not as part of the advertisement. However, celebrities were involved in "opening" their social media taps and promoting the campaign there. Celebrities who turned their tap on were Nasir Bin Olu Daren Jones, Heidi Klum, Kevin Spacey, Kate Walsh, Kat Graham, Jeff Bridges, Emmy Rossum, Lawrence O'Donnell, Alicia Quarles, Sting, Alyssa Milano. In one month, the campaign raised enough funds to provide 30,000,000 days of clean drinking water to children around the world (Droga5.com, 2013).

Cellphone Challenge

Under the theme of the Cellphone Challenge (2014), four videos were analyzed. The facet of perception was utilized in two videos and association in three videos, while the facets of cognition and behavior were used in all four advertisements. Three out of these four videos used

celebrities to achieve perception because as mentioned before, celebrities invariably capture the attention of the audience. Association was established using a glass of water, by referencing the Tap Project, and the logo of the project itself, thereby allowing the audience to connect with the campaign. Cognition, persuasion and behavior were established by attempting to reason with the audience on how simple it was to provide clean drinking water for children in need. The focus of this theme shifted from asking the audience to make a donation to the campaign to asking them to donate time off of their cellphones and in exchange, someone else would make a donation.

The cellphone challenge was launched on February 14 and in less than a week, 570,000 people went without their phones for 33 million minutes, raising \$100,000 (VoyageVixens, 2014). By the end of this campaign theme in March 2014, 2.5 million people used the app, staying away from the phone for 250 million minutes. What started as a \$75,000 donation from Giorgio Armani, became over \$1.6 million in donations, due to additional corporate and user donations. The campaign was able to generate 16,500 volunteers, exceeding UNICEF's expectations by 500% and the money raised from this campaign alone provided clean water for 38 million days (UNICEF Tap Project, n.d.).

The study showed that the videos portrayed the six Facets of Effects, but they were based on the message that was being delivered. For example, if the goal of the video was to raise awareness about the campaign, then the facets were utilized differently, than if the goal was to raise funds. It was also learned that not all videos utilized all of the facets. This goes to show that for an advertisement to be successful, while utilizing all six facets is desirable, it is not necessary. The utilization of the six facets changed from campaign theme to theme, based on the goal of the theme. It was also learned that the facets were used in different measure for each of

the themes. The facet of association, however, stood out to be the key facet in all videos in the form of consistency in the images, tag lines, and logo used to create brand awareness.

Understanding how the six Facets of Effects were utilized in the UNICEF's Tap Project is beneficial because the campaign has seen a massive success and has won several awards. These findings can be applied by other social organizations for their own public relations and advertising campaigns. This study may also be utilized to equip social marketing endeavors and make them more effective, as well as add to the literature for both the theory utilized and the campaign studied.

Implications

This study reveals how the six Facets of Effects were utilized to create a campaign that was not just memorable but was extraordinarily successful. It not only raised funds well past established goals, but also endeavored toward accomplishing the cause it championed. It may be construed that even though utilizing all six facets is desirable, the effectiveness of an advertisement or campaign is not entirely dependent on all of them. This study clearly shows that it is not the use of the facets that make for a successful campaign, but it is the strategic use of them that makes all the difference. To break this down in to application, if an organization, be it one that is commercial or one that is advocating a cause, endeavors to create a successful campaign, it needs to (i) identify the audience being reached, (ii) the message it intends to transmit, (iii) the channel it intends to use, and above all (iv) the action it intends its audience to elicit. It is these initial determinations that will guide an organization in determining what facets it should utilize to create its desired outcome.

In its eight years of existence, the UNICEF Tap Project followed four definite themes. While the underlying goal of the project was to provide clean drinking water to children in need,

each of the four themes had unique and distinct goals. In its first five years (2007 – 2012), the campaign focused on persuading the audience to contribute toward the cause by dining out and paying a dollar for a glass of tap water.

In 2011, Celebrity Tap was created to persuade the audience to participate in the cause by purchasing bottles of water from celebrity home faucets. Also, by donating five dollars the audience could be enrolled in a sweepstake that allowed them to win bottles of water from all the participating celebrities. This theme, while persuading the audience to donate one dollar, raised the bar and began persuading the audience to donate five dollars.

In 2013, by introducing Facebook Push, the campaign moved entirely on to social media and instead of giving the audience an option of donating either one dollar or five dollars as in the case of Celebrity Tap, the audience now were asked to open virtual taps by making a starting donation of five dollars or more.

In 2014, the call to action changed entirely. The call was no longer to pay for tap water at participating restaurants, but merely to log in to the Tap Project application and then put cellphones aside for at least 10 minutes. The result would be that sponsors Giorgio Armani and UNICEF NextGen would donate enough funds to UNICEF to provide children in need with clean drinking water for 40 days. The underlying goal of all four themes was to provide at least 40 days of clean drinking water to a child, but the message, and the Facets of Effects that the message utilized, changed evidently. Similarly, identifying the goal of a campaign or advertisement enables advertisers not only to determine their call to action, but also enables them to structure the facets in a way that elicits the most appeals in their audience.

When UNICEF began to solicit funds for the Tap Project, it began with asking the audience to donate \$1. Over the course of the eight years of the campaign, the appeal for

donations changed from \$1 to \$1 or more, to \$5 and then to \$5 or more. The increase in their appeal changed gradually, allowing the audience to ease into that change. Social marketing campaigns that are seeking donations to champion a cause may use this strategy to build their appeal slowly, in order to ease their audience and persuade them in to the action that they endeavor to elicit.

One aspect of the campaign that stood out was the fact that every single video utilized the facet of association to enable the audience to connect not just to the Tap Project, but also to the cause that it was championing. This implies that for a campaign to make a lasting and effective impact, it isn't enough to establish a connection between the audience and the brand or organization, but to the message itself. For example, the Tap Project not only used the facet of association so that the audience could connect with the campaign, but also toward the cause of providing clean drinking water for children in need. Especially in social marketing, it is important for the audience to connect not just with the advertisement and the campaign, but the cause being championed.

This study creates literature for future scholars in the field of advertising and specifically in the field of social marketing. It will raise awareness on the effective use of the six Facets of Effects to create memorable and successful campaigns. It will also shed light on the importance of determining dependent and independent variables when building an advertisement or campaign, as the facets being utilized are subject to them. For example, using celebrities as the source of the message, the source being an independent variable, established the utilization of the facet of perception in some of UNICEF's advertisements.

For UNICEF as an organization, this study is not only a reflection of the success of the Tap Project but also an opportunity to examine how their messages are being transmitted, and

how they are being received by their audience. It enables the organization to be aware of the appeals to which their advertisements cater. This will prove to be a guide and yardstick for any future campaigns that UNICEF may choose to do. The campaigns need not be limited to those that are water related but may be expanded to campaigns that relate to other social causes. This study will also enable UNICEF to decipher if there is a correlation between the choice of facets utilized and the cause that a particular campaign is championing.

Limitations

The number of advertisements from the past seven years strengthened this content analysis, as it provided the researcher a clear understanding of the persuasive patterns that UNICEF has used for the Tap Project. It also gave the researcher examples of images and symbols that were used, what themes were followed and the timing of it all. However, there were several limitations to this study. Firstly, the theory used to analyze UNICEF's Tap Project, namely the Facets of Effects Model, is fairly new and does not have enough academic research and studies done on it. Therefore, the researcher had to include unconventional information garnered from resources such as websites and blog posts.

Other limitations included the fact that UNICEF does not have an archive or database of all of their published advertisements for this campaign. Therefore, the researcher had to limit her study to the videos that were available for use on Youtube.com. Although 46 unique advertisements were gathered, the researcher believes that there were many more that could have been used in the research, had they been open to public viewing. These advertisements were either released or endorsed by UNICEF.

It was also found that specific websites were created for specific campaign themes. For example, in 2011, UNICEF released the "Celebrity Tap" theme and a specific website was

created to promote this theme. It included information on each of the celebrities participating in Celebrity Tap, along with details on how these bottles of water could be won, and other ways in which celebrities were involved in the project (Sam, 2011). However, with the ending of the theme, the website, and most related material has expired. While links to these themes are publicly available, clicking on them leads the user to a broken link or non-existent site.

Another limitation of this study is the restricted access to the evidence of which campaign theme was most effective, thereby limiting the opportunity to determine which appeals have the most impact as persuasive tools for the Tap Project. That said, the researcher did attempt to contact the organization to establish these results, but to no avail.

Due to the nature of this study, academic research on UNICEF and particularly the Tap Project is sparse. Therefore, the researcher was compelled to use content from unconventional sources. These included information from videos, blog posts, social media, etc.

Future Research

There are several opportunities that future research could take with regards to both the theory used for the study, and for the study itself. The first recommendation is that more cause related campaigns be explored using the lens of the Facets of Effects Model. This may give opportunity to determine if there is a correlation between the cause of the campaign, and the facets that its persuasive strategies elicit. For example, UNICEF works toward the cause of children. Therefore, one of the strategies it utilizes to persuade its audience is the use of the Facet of Affective, playing on the emotions of the audience to cause a change.

Second, the study may be expanded to focus on more than just the video advertisements for the Tap Project. There have been several activities that were accomplished around the Tap Project including benefit galas, specific social media platforms etc. Also, advertisements

employed via other media, including radio advertisements should also be studied as they may reveal greater insights into which campaign theme was effective and why.

Third, it is recommended that the study of UNICEF campaigns not be limited to the Tap Project alone. The Tap Project is part of a greater initiative. It is part of UNICEF's water and sanitation programs. It is recommended that future research include the study of other campaigns done under these efforts.

Fourth, the study may be adapted to compare and contrast the persuasive strategies employed by other social organizations that work toward the cause of providing clean drinking water to people in need. Studies can compare and contrast the strategies that UNICEF has employed for its Tap Project, and the strategies that other organizations use.

Fifth, it may be interesting to study how the Facets of Effects Model is applied to static media such as billboards and hoardings, pamphlets and flyers, and newspaper advertisements. The color schemes used, the message being delivered, the font utilized, the images displayed can all give light to the facets used.

Sixth, future research may also include analyzing movie trailers to understand what facets they utilize to ensure they can persuade the audience to go to a theatre to watch the full movie.

Finally, it is suggested that future research incorporate a study of commercial campaigns to see if the same facets have been utilized and in the same manner. A comparison between commercial campaigns and cause-related campaigns in light of the Facets of Effects Model is recommended.

Some questions to think about when considering future research includes: Does the medium utilized determine what facets are applied or vice versa? What is the role of the audience in determining the facets utilized and the measure in which they are utilized?

Conclusion

UNICEF's Tap Project is an annual campaign done to raise awareness about and funds for children in developing countries who have limited or no access to clean water. The campaign began initially in 2007 as a restaurant program in New York that appealed patrons to pay one dollar toward a glass of tap water, which they would typically get for free. The one-dollar that was donated to the Tap Project would provide clean water for one child for 40 days or for 40 children for a day. The campaign was a tremendous success and from the following year it became a nation wide campaign. The publicity for the same was done using indoor and outdoor media. However, this study analyzed only the video advertisements that were either released or endorsed by UNICEF, using the lens of the Facets of Effects Model to study the persuasive strategies it used. The Persuasion Matrix was used to create a coding frame for this content analysis. The study revealed the strategic manner in which each of the Facets of Effects was utilized to ensure the campaign endured a resounding success year after year.

According to Water.org ("Water facts", n.d.), developed countries such as the United States of America, United Kingdom, Australia, have approximately 10 million people who have limited or no access to clean drinking water. While that number seems large, perspectives change drastically when these 10 million people are compared to the 345 million people in Africa, 196 million people in South, West and Central Asia and 200 million people in Southeast, East Asia and Oceania, who have a water crisis. More than 3.4 million people die each year from water-related, sanitation-related, and hygiene-related causes and nearly 99 percent of these deaths, occur in the developing world.

While loss of any life is cause for concern, the sorrow is perhaps greatest when a child is involved. Children around the world die at a rate equal to that of a jumbo jet crashing every four

hours, simply due to a lack of access to clean water and sanitation. And yet, an American taking a five-minute shower utilizes more water than the average person in a developing country slum has access to in an entire day. The struggle for clean water around the world is real and distressing. The UNICEF Tap Project as well as other charities like Water.org are starting to make a difference one campaign at a time. A strategically sound, well-produced, persuasive advertisement, TV appearance or viral video has the potential to not only improve participation in a cause but to save lives. Author W. H. Auden (n.d.) captured the dire state of the water crisis around the world when he said, “Thousands have lived without love, not one without water.”

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APPENDIX A
CODING FRAME

I. Units of Analysis:

1. Commercial advertisements
 - a. UNICEF
 - b. UNICEF USA
 - c. UNICEF endorsed American
2. PSAs
 - a. UNICEF
 - b. UNICEF USA
 - c. UNICEF endorsed American
3. News and interviews
4. Television shows
 - a. Rachael Ray show
 - b. Martha Stewart show
 - c. Larry King live

II. Content to be Analyzed:

1. Frequency of words used verbally or via text
 - a. “Children”
 - b. “Dying”
 - c. “Death”
 - d. “Water”
 - e. “Zero”

- f. "Preventable causes"
- g. "Tap"
- h. "Dollar"
- i. "Dine out"
- j. "Take water"
- k. "Give water"
- l. "Clean water"
- m. "Provide"
- n. "40 children"
- o. "40 days"
- p. "Glass"
- q. "Million"
- r. "Lack"
- s. "40"
- t. "Filth"
- u. "Disease"
- v. "Basic need"
- w. "Choice of words – basic, just"
- x. "Needs you"
- y. "Participating restaurants"

2. Imagery

- a. Glass
- b. Tap

- c. Water
- d. Children
- e. Persons with sad expressions
- f. Celebrities
- g. Dirty water
- h. Tap Project logo
- i. Children crying
- j. Children smiling and laughing
- k. Dirty cans, buckets, filth
- l. Money

III. Time Frame: 2007 – 2014

IV. Categories to be Analyzed (defined by the Persuasion Matrix)

- 1. Year of release
- 2. Duration of video
- 3. Producer of video
 - a. UNICEF
 - b. UNICEF USA
 - c. UNICEF endorsed American
- 4. Source/Character
 - a. Choice of words
 - b. Facial expressions
 - c. Non-verbals
 - d. Voice intonations

5. Message/Theme

- a. Dine out. Donate.
- b. Celebrity tap.
- c. Facebook push.
- d. Digital detox.