Death BEE Upon Us:
An Appeal to Action to Save our Planet's Pollinators and Ourselves

Part III:
Promotion and Activation

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"Last year the U.S. lost a mind-boggling 44 percent of its honeybee colonies." --NBC News

# Contents

**Figure 1** Build it and they will come. Pollinators move in to three different pollinator habitats created by the author.

# Introduction [⤒]

This paper is Part III of the campaign *Death BEE Upon Us: An Appeal to Action to Save our Planet's Pollinators and Ourselves*. Part III of this campaign outlines the strategies and tactics that will be employed to promote and activate the campaign. This paper is in two sections: promotion and activation.  The promotion section begins with ideas for promoting the campaign, including developing a campaign identity, followed by strategies that will give credibility to the campaign and strengthen its case.

The activation section provides a structured action plan in the form of a timeline, designed to put the campaign in motion, propel it forward, and realize a successful outcome.

# Section I: Promotion [⤒]

## Identity [⤒]

General audiences in the wider community will be made aware of this campaign and its message via focused campaign branding.  The campaign will have a personality, created first by developing a concise, attention-grabbing title and tagline. This personality will be reinforced through the use of a recognizable campaign logo, color scheme, and appropriate visual imagery.

All promotional literature will incorporate this personality into its messaging and rhetorical discourse.  Literature rhetoric will utilize evidence-centered forms of persuasion (Pullman 228) and will maintain a distinct voice and style. This voice and style will serve to strengthen the campaign's identity and make the campaign immediately identifiable by its audience.

The campaign's offline identity will be reinforced (ethos) by the development of a coordinating online identity – a campaign website and campaign social media pages such as Facebook.

Several tactics will be used to introduce the campaign to its general audience and audience segments. These include:

- literature messaging – using rhetorical phrasing that will pique interest and curiosity so that audiences want to know more;
- submitting press releases to local newspapers;
- requesting radio spots and public service announcement (PSAs) broadcasts by local radio stations;
- creating print literature: including flyers, brochures, handouts, jumbo postcards, and stickers;
- creating a coordinating campaign website and social media page(s);
- creating campaign lapel pins and other giveaways.

## Credibility [⬆]

Along with focused campaign branding and solid messaging, the inclusion of expert and keynote speakers (ethos) at campaign workshops will further reinforce the campaign's credibility. Expert speakers invited to speak at workshops will provide sound, comprehensible information to audience members who attend the campaign workshops. As an example, author and entomologist Dr. Tom Seeley, an internationally recognized scientist in the field, would be an ideal candidate to speak: He is a readable writer and an engaging communicator and is both credible and accessible.  Another example expert speaker is author and entomologist, Dr. Tammy Horn. Dr. Horn is the apiarist for the state of Kentucky and works to promote beekeeping. More importantly, she has been instrumental in reclaiming pollinator habitats within the abandoned mining areas of the Appalachian Mountain region.

## Case-building [⬆]

### Arguments [⬆]

Based on knowledge shared by experts in the field (ethos), arguments will be made both in campaign literature and at campaign workshops that appeal to the logic (logos) and emotions (pathos) of audience members. For example, rhetorical devices will be used to present a scenario of a future with little or no pollinators.  The scenario, built on a combined past-to-present present-to-future framework (Pullman 154),  will illustrate the loss of crops and the resulting ramifications of food insecurity. To help the audience conceptualize the situation, the past-to-present framework will help the audience "revise" their understanding of the "present situation (Pullman 155) by looking at historical results of food insecurity.  The present-to-future framework will look at nations who are today dealing with food insecurity and ask them to consider this "buy now, pay later" (Pullman 155) mindset and where it is leading us.

### Appeals [⬆]

Employing the rhetorical device of pathos, passionate appeals will be made using arguments supported by evidence and presented in a logical way (logos). An example of such an appeal to the campaign's principal audience, junior and senior students, might be:

> *You might be thinking there is nothing you can do. You might be wondering if there is something you can do. Think about this: all pollinators need scientists, environmental activists, policy makers, and advocates on their side. There are actions you can take now and as you decide on your future.  When deciding on your future, decide on the honeybee. Bee the entomologist that solves this problem.  BEE the legislature that enacts laws to stop toxic pesticide use. BEE the environmentalist that builds or reclaims pollinator habits and stops habitat loss. BEE a springboard of ideas. BEE a champion of our pollinators. Decide that death will not BEE upon us.  Carry the message.*

# Section II: Activation [⤴]

In the form of a timeline, this section describes a tentative action plan that will set this campaign in motion and facilitate its successful outcome. The action plan describes the various activities and events that will transpire, the medium to be used; the audience or segment targeted, the desired outcome, and the deadline for completion.

## Timeline [⤴]

| | Activity/ Event | Method/ Medium | Audience/ Segment | Outcome/ Goal | Deadline |
|---|---|---|---|---|---|
| ☒ | ~~Brainstorm campaign concept: message, audience, goals, objectives, strategies and tactics~~ | Microsoft Word | Campaign committee | Audience identification; preliminary strategies | ~~25 Apr 2018~~ |
| ☐ | Agree and commit to campaign message | Email | Campaign committee | Identifiable campaign message | 1 Jul 2018 |
| ☐ | Storyboard campaign strategies and tactics | Microsoft Word | Campaign committee | Logical campaign activation plan | 15 Jul 2018 |
| ☐ | Layout / design campaign logo, tagline, color scheme, and artwork | Microsoft Word; Adobe InDesign; Adobe PhotoShop; Adobe Illustrator | All audiences; key segment (gatekeepers) | Cohesive campaign branding; appropriate / relevant persuasive messaging | 1 Aug 2018 |
| ☐ | Design campaign promotional literature: flyer, brochure, jumbo postcard, sticker, lapel pin | Microsoft Word; Adobe InDesign; Adobe PhotoShop; Adobe Illustrator | All audiences; key segments (gatekeepers, students) | Identifiable campaign personality | 15 Aug 2018 |
| ☐ | Begin development of coordinating campaign website and social media page(s) | Web | All audiences; key segments | Cohesive campaign branding; appropriate / relevant persuasive messaging | 1 Sep 2018 |
| ☐ | Brainstorm idea for documentary film | Video | All audiences; key segments | Audience is motivated to participate when community documentary idea is introduced at workshops | 1 Oct 2018 |
| ☐ | Develop and plan workshop; arrange keynote speaker(s) and expert speaker | Microsoft Word; Microsoft PowerPoint | All audiences; key sectors | Guest speakers and keynote speakers will agree to attend workshops | 1 Oct 2018 |
| ☐ | Create and record radio spots and coordinating print ad copy that will disseminate campaign message and create public awareness of | Audio software; Microsoft Word | All audiences; key sectors | PSAs accurately represent campaign and its message in concise, clear, motivational language | 1 Nov 2018 |

## Timeline [⬆]

| | Activity/ Event | Method/ Medium | Audience/ Segment | Outcome/ Goal | Deadline |
|---|---|---|---|---|---|
| | campaign via public service announcements (PSA) and newspaper articles. | | | | |
| ☐ | Make contact with local media to promote campaign PSAs | Email w/attached campaign literature; follow up with telephone call | Media | Media is motivated to support campaign and broadcasts PSAs | 1 Feb 2019 |
| ☐ | Hold workshops | Campaign literature; Microsoft PowerPoint presentation | All audiences; key segment (gatekeepers) | Audience is motivated to make change; propagate message | 1 Mar 2019 |
| ☐ | Make contact with school principal/school board/gatekeepers to students | Email w/attached campaign literature; follow up with written letter; follow up with telephone call | Gatekeepers | Audience is sufficiently interested to grant meeting | 1 Apr 2019 |
| ☐ | Meet with school principal/board/gatekeepers to pitch campaign | Campaign literature; Microsoft PowerPoint presentation | Gatekeepers | Audience is motivated to open gates to principal audience | 1 May 2019 |
| ☐ | Bring message to schools | Campaign literature; Microsoft PowerPoint presentation | Principal segment (junior and senior students) | Audience is motivated to participate; take action; invoke change; champion cause | 1 Sep 2019 |
| ☐ | Begin work on documentary film | Video | Principal segment (junior and senior students) | Audience is motivated to participate; take action; invoke change; champion cause | 1 Sep 2019 |
| ☐ | Bring message to schools and youth clubs; showing of community documentary film created by principal segment | Microsoft PowerPoint; Microsoft Word; Video software | Principal segment (freshmen and sophomore students) | Audience is motivated to participate; take action; invoke change; champion cause | 1 Sep 2020 |

Works Cited [↑]

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        some-wild-ideas-solving-our-big-bee-problem-n737796

# Reflective Memo [⤒]

This was a challenging assignment to be sure.  It was, however, a very worthwhile experience. I can see the results of all that I have learned and am still learning.  I feel this campaign represents how far I have come since the beginning of this semester. I can see evidence of how I've become more disciplined in my approach to research. I can also see evidence of the quantity and quality of writing I can produce when I set my mind to it.

I felt if I chose a topic for this campaign (invention) that I could really get behind, the writing process would be easier.  I am no activist, but the phenomenon of our declining pollinator populations is concerning to me. Whenever I think about this problem, which is often, I ask myself, what can I do?  So, I chose this as my topic thinking the topic would write itself, because it mattered to me.  But, this was not the case. Topic aside, it took a great deal of thought and hard work to put together, what I hope is, a cohesive campaign. Having made it through the project, however, I feel I can apply all the skills this assignment called upon to any kind of persuasive writing.

Rhetoric factored into every aspect of this campaign. I considered the rhetorical situation as I researched and organized my thoughts about this campaign's topic.  As I was conducting research for this campaign, I thought about how I was going to shape my message.  I asked myself, given the issue, to what should I appeal? To emotion (pathos)? To logic (logos)? And how much did I need to focus on building up the campaign's credibility (ethos)? I felt members of a general audience would have similar thoughts as I do: What can I do? I'm just one person.

I realized that all of the rhetorical appeals had a place in the context of this campaign.  The issue is important and valid and therefore audience members would need information and knowledge to base their decisions on, to decide whether to act. The issues need to be explained in a logical manner.  But, logic alone would not be enough. I felt the need to appeal to the audience's emotions (pathos), because the issue was too important to leave to logic alone.  Humans are emotional, after all.  I needed to pull them in (Pullman 92) by elevating them; by making them aware that they play a vital role in finding a solution to this problem.

I began to feel good about my paper after about my fifth revision.  The words on the page began to take on an almost 3-D shape in my head.  I was beginning to conceptualize the bigger picture, beginning to see how the rhetorical situation set the context for my campaign. I began to truly appreciate how the issue (pollinator decline) had to matter to *an* audience.  I had to find that audience or there would be no rhetorical situation.  If I did find an audience, I could see how constraints or obstacles – for example, disinterest – could throw up a wall between my audience and my message. How could I use this information to shape my message?

To sum it all up, as a piece of research and writing, I am extremely proud of the work I put into this campaign.  I am proud of the research. I am proud of the writing. I only wish I would have had more time to develop it further. I'm taking Digital Narrative this summer. Perhaps I can carry on developing this campaign and its message within that medium.