

JUST \$10 A MONTH: A TELEVISION ADVERTISING CAMPAIGN

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Thesis Prepared for the Degree of

MASTER OF ARTS

UNIVERSITY OF NORTH TEXAS

May 2003

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Mumtaz, Danish Kasim, *Just \$10 A Month: A Television Advertising Campaign*. Master of Arts (Radio, Television and Film), May 2003, 103 pp., references, 100 titles.

This written thesis accompanies three television public service announcement spots. Two of the spots are 60 seconds and one of the spots is 45 seconds in length. I produced this public service television advertising campaign to highlight the issue of child illiteracy in Pakistan and to encourage expatriate and resident Pakistani's to donate to educational charities. A Website created by the filmmaker is promoted in the campaign. This Website provides information about various charities that educate children in Pakistan. Detailed accounts of pre-production, production and post-production of the campaign allow the viewer to comprehend the challenges in producing television campaigns for social causes. Theoretical issues are also discussed, including the causes of illiteracy, the importance and role of social campaigns, the history and uses of propaganda as well as the aesthetic concerns of a public service campaign producer. I discuss the importance of creating the culture of public service campaigns in a third world country like Pakistan, and states that the Pakistani community needs to look inwards to overcome the challenge of illiteracy.

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CHAPTER 1
APPROVED PROPOSAL

Update

The original title of this public service campaign, at the time of the proposal, was '*I Am Pakistan*'. The final title of the campaign is '*Just \$10 A Month*'. The script and storyboard for the campaigns three spots also changed by the time I completed the final version of the campaign. The original scripts for the campaign involved shooting all the three spots on location as well as in the studio. Two of the final spots were shot in studio settings while one was created entirely through computer graphics using a visual effects program on a non-linear editing platform. In this chapter, I am including the original proposal and will use the original title when referring to the campaign. However, I will update relevant sections with new information that reflect the changes that occurred between the proposal and the final version of the campaign.

Introduction

I Am Pakistan will be a cause marketing effort utilizing the television medium to create an advertising campaign consisting of three public service announcements (PSAs). The PSAs will focus on generating public awareness of the issue of illiteracy among Pakistani children, encouraging resident Pakistanis as well as expatriates residing in the United States, the United Kingdom and the Middle East to actively donate their money to charities that educate children living in poverty in Pakistan.

The PSA campaign consisted of three spots that were shot in studio settings. I had already taken still photographs of children from slum areas in Karachi, Pakistan, and have incorporated these in the PSAs. Since the PSAs are not created for any

single educational charity, they do not solicit funds from the target audience. Instead, the campaign focuses on generating interest and discussion among expatriate and resident Pakistanis to raise the level of awareness on this issue, which in turn could encourage the view to support these charities. The PSAs, then, will talk about what resident and expatriate Pakistanis can do to help children who are not provided with educational opportunities. United Nations Educational and Scientific Organization (UNESCO) estimate that in 2000 only 57.0% of males and 43.1% of females in Pakistan were literate (UNESCO, 2002).

The premise of these series of PSAs is to educate expatriate Pakistanis about various charities where donors can sponsor the education of one child. I had visited many of these charities and discovered that the cost of this donation is approximately ten dollars a month, well within the reach of most resident expatriate Pakistanis. This is how the campaign's slogan of *'Just \$10 A Month'* was devised. The purpose of this campaign is to increase donations to charities by expatriate and resident Pakistanis as well as to inspire people to find alternative methods of helping poor children in Pakistan improve their lives.

The campaign is targeted to an expatriate lower middle, middle and upper class Pakistani audience with some form of higher education. The PSAs will be broadcast in English instead of Urdu, the national language of Pakistan. It is my experience that expatriate Pakistanis residing in countries like the United States, the United Kingdom, Canada, the United Arab Emirates, Saudi Arabia, Oman, and other countries, are well versed in the English language, and therefore the message can be communicated to this audience effectively using the English language. This audience is also one that

suffers from a slight form of guilt, owing to the fact that they do not reside in Pakistan and are not subject to the everyday hardships faced by resident Pakistanis. This, of course, is not a professional opinion but simply one from my own experience as an expatriate Pakistani. Similarly, the target audience of resident Pakistanis is also college educated and is able to communicate in English. This campaign will attempt to capitalize on this guilt of achievement to prompt a cash donation to a charity of the viewer's choice.

Definition of Terms

Account planning - The role of a planner is charged with leading the pre-creative stage, guiding the research and market analysis, addressing the media effort and coming up with a version of the conventional advertising strategy called the "creative brief" (Earle, 2000).

Advertising - Paid, non-personal communications through various media by business firms, non-profit organizations and individuals who are in some way identified in the advertising message and who hope to inform and/or persuade members of a particular audience (Wilmshurst and Mackay, 1999).

Advertising campaign - This term is used to describe a carefully planned series of advertisements expressing a consistent theme and each building on the other. Each part of the campaign must be consistent with the other and all must reinforce each other (Wilmshurst and Mackay, 1999).

Cause marketing - Cause marketing consists of using the skills of advertising to effect social change, to benefit individuals or society at large. Cause marketing informs about, and creates action on behalf of, a cause (Earle, 2000).

Continuity - Continuity is the exact matching of the details of the subjects, objects and situations from shot to shot. In overlapping action, this also includes light and sound (Thompson, 1998).

Director of photography - For the purpose of this project, the Director of Photography will physically operate the camera under my supervision.

Expatriate Pakistani - This term will be used to describe citizens of Pakistan that who reside for long periods of time in foreign countries.

Film -The term will be used in this project to describe both celluloid film and videotape.

Flat lighting - Flat lighting uses highly diffused light that seems to come from all directions. It thus has very slow falloff and highly transparent shadows that become almost unnoticeable (Zettl, 1990).

Focus group - A focus group typically brings together eight to ten people for a face-to-face discussion on a particular topic. It is qualitative research and is more explanatory. A focus group for this project will test the script for the effectiveness of the message and visuals (Edmunds, 1999).

Literacy - UNESCO defines a literate person as someone who can "read and write a simple statement on his or her everyday life". (World Bank, 2003)

Load-shedding - In Pakistan, due to lack of sufficient power to provide to the entire state or city at one time, the government owned electricity supply organization, cuts power from one part of the city to the next everyday for approximately one or two hours. By doing this, they are able to *shed the power load*.

Overlapping action - For an editor to cut two shots together with continuity, both shots must have sufficient action so that the selected editing point is available from both. To

do this a cameraman shoots extra parts of the action at the beginning and the end of the shot so that the editor can more accurately join the shots together. It will then appear that none of the action is lost. These extra parts of the action are called "overlapping action" (Thompson, 1998).

Post scoring - This means that the music recording is the last thing added to the commercial, instead of the first. The music is thus written and scored to the edited picture (White, 1994).

Producer/director/editor/graphic artist - For the purpose of this project, I will assume the role of producer/director/editor. My responsibilities will include script writing, managing the cast, crew and shooting arrangements, legal permissions, research, administrative tasks and the video/audio editing and computer animation/effects of the project.

Propaganda - As generally understood, propaganda is opinion expressed for the purpose of influencing actions of individuals or groups. The propagandist tries to "put something across," good or bad. Their objective is to bring about a specific action (Lee & Lee, 1979). However, many people in advertising refer to propaganda as the ability to trick the viewer into achieving an action thinking that it was all their idea and had nothing to do with the commercial or PSA.

Public communication campaigns - These can be defined in terms of objectives; where one groups' intentions are to change another groups' beliefs and/or behavior, methods; where the group uses unusual techniques to attract attention and reform; an action that makes society or the lives of individuals better (Rice and Atkin, 2000). The reform is more often the underlying principle of public communication campaigns and is also one of the objectives of my advertising campaign.

Public service advertising (PSA) - This is designed to move ideas instead of products; to get something done that needs to be done, and to support human needs and aspirations (Book, Cary and Tannenbaum, 1984, 201).

Reverse telecine - This is an alternative term for video to film transfers. The process involves transferring digital video footage on to celluloid 8mm, 16mm or 35mm film.

Three-point lighting - This is a classic lighting technique because three basic lights are used to illuminate the subject: the key, fill and backlight. The key light is the strongest light, casting the primary shadows, the fill light fills in these shadows and the backlight provide a bright outline to the subject, separating it from the background. (Ascher, 1999)

UNESCO (United Nations Educational, Scientific and Cultural Organization) - The main objective of UNESCO is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication. This effort promotes further universal respect for justice, for the rule of law and for the human rights and fundamental freedoms, which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations (www.unesco.org).

Background

UNESCO has estimated that the literacy rate in Pakistan as of 2002 was 47.2 (Government of Pakistan, Information and Services – Social Indicators, 2002). Pakistan became an independent state in 1947, the realization of a yearning by India's Muslims, who feared domination by the Hindu majority in a postcolonial India. In 2002, Pakistan confronts many of the same problems it faced at its birth. The nation has one of the world's highest population growth rates, making it difficult for the government to address

the problems of poverty and the attendant ills that affect so many in its society. Indeed, social development has lagged behind economic gains. Quality of life indicators – literacy rate (especially among women), human rights, and universal access to health care – have shown Pakistan to be a country with serious deficiencies.

Why has Pakistan lagged behind in the education of its citizens while neighboring countries like India have achieved great success in the educational programs? That question is most easily answered by examining Pakistan's history. Pakistan is substantially divided into four provinces; Sindh in the south, Punjab in the center, the North West Frontier Province (NWFP) at the apex, and Balochistan in the mountainous region by the West. The majority of the population resides in Sindh (21%) and Punjab (66%) (Library Of Congress, 2002). After independence, the greater part of the land in both these provinces was owned by a relatively small number of landlords who were both socially and politically very powerful. The wealthy landlords were not interested in the development of society or education because it would mean an end to the feudal system in which they were in charge. Therefore, from the very beginning, education in Pakistan was not given much of a priority. Changing governments, constant applications of martial law and corrupt politicians never allowed the country to seriously tackle the issue of literacy.

People sometimes talk of the role of education in modernization in the way in which a more naïve generation spoke of a single cure for cancer. There is no single cure for the illiteracy problems in Pakistan.

I do not believe that the PSAs can tackle societal issues like corrupt politicians, powerful landlords interested in maintaining their own status quo and national identity.

Yet if the campaign is able to generate some public discussion and push people one step further in the direction of donating their money and time to educating Pakistan's needy children, then I will consider this campaign to be successful.

The Expatriate Pakistani Outlook on the Situation

Pakistanis have been migrating to other countries better able to offer them job opportunities since the 1970s. My own father migrated to the United Arab Emirates in 1978 and began his own business. Countries like the United Arab Emirates, Oman, Qatar, Saudi Arabia, the United Kingdom, the United States and Canada have been the most popular migration destinations for Pakistanis. Almost all have many numbers of family members and friends still residing in Pakistan that they visit fairly regularly. This occasional re-entry into their native country allows expatriate Pakistanis the opportunity to witness the decline in economic development of the country. My own opinion is that somewhere in the back of our minds, we feel responsible for the 'brain drain' that has taken place. Also since we are financially better off than the masses in Pakistan (owing in part to a declining exchange rate), money seems to be the most popular way of giving back to the country. This campaign seeks to target the specific emotions of this expatriate Pakistani audience since they are usually highly educated, and often has the desire and power to help Pakistan's uneducated children. It is for this reason that the campaign can be shot entirely in English without damaging any aspect of the communication or the message.

Literature and Media Review

The research in this project was broken into five categories: Pre-production, Production, Post-production, Subject Research, and Advertising Methods and

Effectiveness. Pre-production concentrated on books that covered the topics of casting, direction, lighting, set preparation, and managing a film crew. These included books such as *Sight, Sound, Motion: Applied Media Aesthetics* by Herbert Zettl (1990), which describes the major aesthetic image elements – light, space, time-motion and sound – and how they are used in television and film, *Grammar Of The Shot* by Roy Thompson (1998), *How To Audition : For Tv, Movies, Commercials, Plays, And Musicals* by Gordon Hunt (1995) and *Directing Film : The Director's Art From Script To Cutting Room* by Ken Russel (2001).

For subject research I gained a better understanding on the issue of illiteracy in Pakistan and its social and economic aspects. *Education And The State: Fifty Years Of Pakistan* by Pervez Hoodbhoy (1998) provided a broad understanding of educational issues in Pakistan.

To gain a better understanding of cause marketing methods, television commercial production and PSAs, Richard Earle's (2000) *The Art Of Cause Marketing* explains how to produce a successful public service campaign. The book also contains case studies from the Partnership for a Drug-Free America Program. *How To Produce Effective Tv Commercials* by Hooper White (1994), *The Radio And Television Commercial* by Albert C. Book, et al (1984). *Broadcast Advertising* by Sherilyn K. Ziegler and Herbert Howard (1991) describe practical techniques to guide the commercial production process.

For post-production, I gained proficiency in the use of Adobe After Effects; which is an animation and visual effects software program. One extra book that I discovered facilitated one of the most important challenges in any advertising campaign, idea

generation. *How To Get Ideas* by Jack Foster (1996) was a handy guide for charging my creative cells.

Audience Research

Original Audience Research Intent, Included in Thesis Proposal

For the purpose of this project, I will hold a focus group meeting to test the effectiveness of the script for all three PSAs. The focus group will also help to enhance the visual factors most likely to encourage donations and attain the PSAs objectives. Initially, I will need to make a small questionnaire to screen the participants. I will generally be looking for ten to fifteen adults above the age of twenty-two that have a job and watch Pakistani television stations that are available on satellite to the United States. The participant will be invited from several age groups to obtain different perspectives on the discussion. The Pakistani Society of North Texas and other members of the Pakistani community in Denton will supply this list of eligible expatriate Pakistanis.

I will arrange to hold the focus group in a room at the Department of Radio, TV and Film at the University of North Texas. For the purpose of discussion, I may put my story board in a PowerPoint presentation allowing me to time my script. I will then generate a dialogue with the participants based on a specific set of objectives that the PSAs are aiming to achieve. *The Group Research Handbook* by Holly Edmunds (1999) is an excellent resource that teaches how to conduct effective focus group research, from selecting participants to moderating a focus group session. Analysis will involve taping of the focus group meeting as well as transcribing the proceedings to gain an accurate picture of the discussion.

Conducting the focus group research myself presents certain advantages such as a reduced cost and having a wider knowledge base than an outside researcher. But I am also well aware of the disadvantages of this approach. The biggest disadvantage would be my bias to the project. I may unintentionally word questions in a manner that leads the participants to supporting my point of view. It will be hard for me to take criticism because I designed the entire script and approach for the PSAs myself. My analysis of the focus group discussion is not going to be as professional as one prepared by an outside vendor. However, I believe that for the purpose of the project, this research will be sufficient.

To erase bias, I will record the entire discussion on tape and then transcribe the proceedings. These will be attached with the thesis, along with the results, thereby discouraging me from leading questions.

Some of the other problems that I am prepared to face are:

- Too few participants showing up for the focus group meeting.
- Recruiting is slow and is not finished in time for the meeting.
- Lack of motivation for participants to turn up because there is no compensation for their time or effort.
- Participants may bring spouses, children or friends along that do not match the profile or are otherwise unsuitable.
- Arrogant and disruptive participants.

My study on focus group research during pre-production will allow me to tackle these problems in a manner that will not affect the integrity of the study. However, every

study has its own share of trials and tribulations and the written component of the thesis will also cover the process of working with them.

Update On Research Actually Accomplished

Originally I had planned to set up a small focus group to test the viability of the PSA campaign scripts. I had contemplated finding five to seven participants fitting the target audience and gather their opinions about the campaign visuals. However, due to a small Pakistani community in North Texas and my constantly evolving scripts and storyboards, this research did not take place. Instead, I met with two prominent Pakistani academics at their residence and drew their opinion on what they felt the campaign must communicate. Although, most of this discussion revolved around their personal opinions on what they *didn't* want to see in the campaign, it proved insightful because I gained a broader understanding about the Western Pakistani expatriate mindset. In short, both academics agreed that they wanted me to present a more encouraging and positive message than one which would focus largely on the negative affects of illiteracy. When preparing the final script, I guarded it for words that would depress the target audience and opted for words that had more supporting tones.

The campaign consists of three PSAs. They will all be in the 30 to 60 second ranges.

PSA Concept #1 – “Let’s Make The Possible... Possible”

Original Approach

This will be shot in a studio setting in a minimalist style that many commercials are being shot in today. The recent GAP ad campaign contains few props and simply features the actors performing in front of the camera with a plain white background. For

this spot the actors will be dressed in black and will be positioned in front of a white background. The camera will shoot extreme close-ups of all the actors as they recite the script. These close-ups will be shot from ninety and 45 degree angles as well as in different measures of close-ups to add variety in the editing of the PSA. Lighting for this PSA will be paramount to achieving the right mood to attract and keep the viewer interested. I will experiment with different lighting setups in the studio for each actor and shot composition. For example, a shot that just has half the actors face vertically, may have side lighting and show just enough of the unlit side to add interest to the shot. The only setback to these lighting setups will be that extreme close-ups on video format reveal even the smallest of scars and other skin defects. This will have to be balanced with the actor/actress's skin and the make-up. It will be shot with unique and artistic angles, maybe showing just half of the actor's face, just their eyes, etc.

The PSA will have a serious yet positive feel with a clean, uncluttered image. The editing will be fast paced and will cut different pieces of the dialogue from different actors. The final shot may show a tight shot of all the four actors together with smiles on their faces. At this time I would like to add some photographs of children that I took in Pakistan, but have not yet finalized how they will engage with the entire PSA. The screen will fade to black with the line, "It costs \$10 a month to educate one child in *Pakistan.*" And then, "Make the possible... possible." Screen fades to black to show the name of the Website, www.iampakistan.com, where viewers can get further information. It will be shot in color but converted to black and white in post.

Update on Concept After Completion

This 60 second black and white spot, titled, *“Let’s Make The Possible... Possible”*, shows many different shots of a young man against a white backdrop. The man is thinking about something that disturbs him and we see close-ups as well as mid-shots of this man as he walks around trying to solve the problem. Between shots we see text explaining that the man is thinking about something that the target audience thinks, talks and feels bad about. Finally as we see an elevated close-up of the man as he opens his eyes, the text reveals that the target audience should do something about the problem. The target audience is then presented with the solution where they should donate ten dollars a month and educate one child in Pakistan and provides them with a Website where they can go to get further information. The Website name that was finally chosen was www.educationpakistan.com not only because it is fairly easy to remember but also because it gives the viewer a fairly good idea about the nature of the Website.

PSA Concept #2 – “The Numbers Speak For Themselves”

Original Approach

This 30 second PSA will talk about a specific problem faced by Pakistani residents and more importantly a problem that almost all expatriate Pakistanis face on their visits. Pakistan faces a severe power shortage problem. The electricity generated by power plants in Karachi and other prominent cities is not enough to supply the entire country at the same time. Therefore, everyday, for an hour or so, the electricity is shut down from one part of the city to the next in an effort called “load-shedding”.

This PSA will start with a picture of a young boy and give the audience a possible scenario. If the boy could read he might become a scientist and discover efficient ways of creating power so that the viewer would never have a power shortage. All this is promising except that the boy cannot read so Pakistan finds it difficult to advance technologically. The PSA will show various devices that are used every day, such as an alarm clock, a television set, a computer and chandeliers, which illustrate how they are affected by power shortages. All the objects will be shot in a studio setting with several shots from high and low angles to provide a menacing yet calm feel to the objects. We see the words, "It costs \$10 a month to educate one child in Pakistan." Screen fades to black to show, "Use your change to make a change". Screen fades to black to show the name of the Website, 'www.iampakistan.com', where viewers can get further information. As with the first PSA shot in the studio, this PSA may also utilize photographs of children that were taken in Pakistan.

Update On Concept Written After Completion

This 45 second black and white spot was created entirely on Adobe After Effects, a visual effects and compositing software. The reason behind increasing the duration of the spot from the intended length of 30 seconds, to 45 seconds, was that I had realized that a 30 second spot would not provide as much exposure to the message. I had increased the duration of all the three spots because I believed that if I got broadcasters to agree on the principle of providing free airtime, the duration of the spots would probably not be a substantial issue and one that I may be easily negotiable.

The main intent behind this ad was to provide the target audience with official literacy, child labor and poverty statistics in such a manner that it would be easily

remembered and also to subtly show a link between the three societal problems. The audience is presented with black typewriter style letters on a white screen telling them the literacy rate, child labor numbers as well as the number of Pakistanis that live on less than a dollar a day. In conclusion, the spot tells them that the numbers presented require the viewer to take action by sponsoring the education of one child in Pakistan.

PSA Concept #3 – “Get The Idea?”

Original Approach

The third PSA will also be shot on location. This 30 second spot will give you an idea about how it feels to be without an education. The screen shows the text, “*Imagine this.*” Then we hear a loud scream and we see a man running in a dense forest, frantically searching for a way out. We hear this mans heavy breathing as he runs. Everything looks the same in the forest and he moves recklessly clearing branches out of the way. The camera shows the point of view of the man running and exhibits a handheld frenzied motion. The music matches the frantic motions of the man. The music and the screen will cut suddenly to display the text, “This is how you feel without an education.” The line, “It costs \$10 a month to educate one child in Pakistan” will appear. The screen fades to reveal the text, “Help children help themselves.” As with the previous PSAs the screen fades to black to show the name of the Website, “*www.iampakistan.com*” where viewers can get further information.

Update On Concept Written After Completion

This is a 60 second, black and white PSA that builds upon the facts given by the previous two spots. The viewer sees two hands pin up various pictures of poor children in Pakistan, on a black backdrop. Between displaying these pictures, the text tells the

viewer that these children are poor and illiterate because their parents were poor and illiterate. The point of the spot is to illustrate to the target audience the vicious cycle of poverty and illiteracy. It is implied that this cycle cannot be broken unless the target audience start participating and educating these children. The conclusion of the spot declares the uniform slogan of all the three spots encouraging people to donate ten dollars a month to support agencies and presents them with a Website where they can gain further information.

Production Issues

Original

The first thing this PSA production will require is the creation of the message or the script. The script writing process has to be completed keeping in mind the significant budgetary restrictions of this project. I will storyboard the entire script to provide not only myself, but also my cast and crew, with the artistic style that I will be trying to achieve in the production. This will be necessary especially since this will be my first directorial effort, and it will be important for the cast to understand my vision. Most importantly, this effort cannot be undertaken without a fairly experienced crew. I will require crewmembers for lighting, sound, and to serve as Director of Photography, because it will be impractical for me to direct actors while operating the camera. One of the PSAs will be shot inside the studio and will encompass all the challenges faced with studio production. Few props are required since the visual theme is minimalist, but I will require a white background on which to shoot the actors against. I may also require four black stools to seat the actors while they speak. Since these stools might be seen on

camera, I will need to speak to a furniture store to offer these for a day as an in-kind donation for the project.

High key flat lighting will be used for the studio production because it suggests efficiency, cleanliness, truth and an upbeat feeling. These are important to this PSA because I want viewers to leave feeling optimistic and encouraged to go to the Website for further information. Also, this production may be shot in a multi-camera set up and flat lighting allows you to shoot without changing light set ups for different camera positions. Another important reason for using a high key flat lighting scheme is because video “likes” flat lighting due to little contrast between light and dark areas. There is no danger of distortion in the shadow areas. Magnetic videotape has a more limited contrast range (between the lightest and the darkest spot in the picture) than celluloid film and video cameras also require a higher baselight level (more overall light) for an optimal picture (Zettl, 1990, 51). The high key flat lighting also helps eliminate the appearance of blemishes or skin defects that may appear on the actors and can seem magnified in extreme close-ups.

The location shoot will firstly involve scouting the exact location on the storyboard. Permissions will be needed from these places, as well as an agreement as to when they can be used with minimal interference to the owner and to avoid outside interference. Lighting will be a more challenging aspect in location shooting and I will try to use natural light as much as I can with reflectors and some fill-in light. During pre-production I may photograph the location in similar angles that I plan on the story board to get a fairly clear idea of the appearance of the location and camera angles to be used. To maintain continuity and allow editing ease in cutting smooth action, the

shooting ratio will probably be approximately five to one. Some of the challenges in shooting overlapping action will be maintaining the speed of the action and continuity.

The campaign will require a casting session to audition free local talent from the Dallas-Ft. Worth Metroplex. I have had extended meetings with the Pakistani Society at University of North Texas (of which I am a member), the Pakistani Student Association at the University of Texas at Arlington, and the Indian Pakistani Student Association at the University of North Texas to publicize the campaign on their Websites and meetings encouraging the participation of their members for the casting session. Permission will be required from the Department of Radio, TV and Film at the University of North Texas to utilize a room for this purpose. The session will be held on two separate days in order to audition as many candidates as possible. Casting sessions will be held with a white background, digital video cameras, and a high key flat lighting setup to ensure the closest resemblance to what will be shot. In addition, talent will be required to wear black to the casting session.

I am also planning on arranging for a make up artist from the organizations previously mentioned. Supplies will either be in the form of an in-kind donation or bought at my own expense. I may need to provide some transportation on the days of the shoot, to ensure that my crew and cast are together. I will decide the wardrobe arrangement as an in-kind donation from fashion outlets serving the Pakistani community.

Lastly, this production will depend on the right music to set the tone of the PSAs. Currently, I am speaking to some composers at the University of North Texas who may be willing to work free of cost. I already have certain pieces of music that I will want the

composer to imitate, but I will be open to interpretations from the composer. The music and dialogue will be post scored so that the music can match the edits. This entire task will require assistance from Professor Sam Sauls, whose expertise resides in radio and audio production, to ensure that sound levels and the final audio mix are of professional broadcast quality.

Update on Production Issues Faced

Most of what I had originally planned during pre-production was followed through in production. However, location shoots had been cancelled and I had various casting problems owing to a very small Pakistani population in the North Texas area. A certain number of Pakistanis offered to act in the spots but either did not fit the physical profile or were simply not talented performers. Crew members were all selected from the highly talented graduate students at the Department of Radio, Television and Film, and assisted in various capacities. The backdrop supplies were present in the North Texas Television studios and additional items were purchased and assembled. Wardrobe was required only for *'Let's Make The Possible... Possible'*, (See Appendix A) and was purchased through personal funds. Makeup was also required for this spot and was provided by a friend of mine who agreed to bring her own make-up supplies as well. Jermaine Stegall, a graduate student at the University of North Texas, School of Music, scored music for the three spots. As I had originally planned, I provided him with music, which I felt matched the mood and tone of the spots. This provided him with a basic idea of the kind of music I needed, and he produced the music after post-production of each spot. Although none of the spots are edited exactly to the musical beat, Jermaine

ensured that the music enriched rather than distracted the viewer from the intended communication.

Post Production Issues

Original

I plan to use the Adobe Premier Software program to edit the campaign. I also plan on learning Adobe After Effects, a visual effects software to create interesting textual effects as well. As I am not familiar with the Adobe After Effects software program, I will initiate a learning regimen with some footage to gain proficiency.

Another reason to ensure good lighting is because I will try to add digital effects to the final cut to give it a more 'film' look. If I am not pleased with the overall effect, I may consider having it reverse telecined to 16mm film and then back to tape to carry out color corrections.

Update

The bulk of post-production for the campaign was completed on Adobe After Effects. The Department of Radio, Television and Film purchased two tutorial books which assisted me in developing my skills on the software during pre-production. The months of November and December were spent learning the software, although my previous experience with Adobe Photoshop and Adobe Illustrator helped in shortening the learning curve.

Although I had originally intended to reverse-telecine the video to give it a film look, after completion of the first spot I changed my mind because I had learnt subtle

manipulations in Adobe After Effects, which gave the campaign a similar, softer impression of film.

CHAPTER 2

PRE-PRODUCTION RESEARCH

Literacy is not simply... a set of isolated skills associated with reading and writing, but more importantly... the application of those skills for specific purposes in specific contexts. There is no single measure or specific point on a single scale that separates the 'literate' from the 'illiterate.' Literacy can no longer be defined as the ability to sign one's name, completion of a particular year of schooling, or attainment of a specific reading grade level.

Kirsch, Jungeblut and Jenkins (1993).

Definitions of Literacy

Definitions of literacy have varied over time and continue to evolve today.

Literacy is seen by many as a neutral and technical skill, analogous to typing or word-processing. The Brazilian educator, Paulo Friere, has developed perhaps one of the most explicitly political definitions of literacy. He sees literacy as a process of "conscientization" which involves "reading the world" rather than just reading the "word"(Friere and Macedo, 1987). With the multitude of experts and publications on the topic, one would suppose that there would be a fair amount of agreement on the definition of the term "literacy." While one group of specialists would agree that the term connotes aspects of reading and writing, other groups debate such issues as what specific abilities or knowledge count as literacy, and what levels can, and should be defined for measurement. Thus, UNESCO¹, an organization which has devoted much energy and resources for promoting literacy, has opted for the rather general notion of

¹ United Nations Educational, Scientific and Cultural Organization

“functional literacy” defined by Walter Gray (1956) as, “the acquisition of knowledge and skills in reading and writing which enable individuals to engage effectively in all activities in their culture or group.”

UNESCO’s current methods and measurements are widely criticized as being too narrow based on the limited definition of a literate person as someone who can “read or write a simple statement in his or her everyday life”.(UNESCO 1993). This concept of functional literacy, though convenient to use, contains many discrepancies. The use of the term, “functionality” seems to be based on norms of a given society and is problematic because societal norms are very hard to establish.

More specific to this project, The Pakistan Bureau of Statistics, in their census reports, defines literacy as the ability of a person to read a newspaper *or* write a letter in any language. However, this statistic is worked out for the population that is over ten years of age, thus a huge percentage of the population, namely those children between the age group of five and ten who are in the early stages of reading, comprehension and writing are removed from the census immediately.

The reason for this focus on literacy is because it is generally assumed that a higher literacy rate promotes development in society. A more enterprising theory to increasing literacy arises from the assumption that literacy will enable the Pakistani citizen to engage in the creation and renewal of social and political structures through genuine participation. The social and economic benefits of literacy are well recognized by governments and policymakers. A substantial body of evidence indicates that literacy increases the productivity and earning potential of a population (Chowdhary, 2000). An educated person earns more and has greater labor mobility. Studies of the costs and

benefits of schooling, using formal sector earnings as a measure of benefits, consistently indicate that average rates of return to investment in education are high in comparison to expenditures in other sectors, and that they are the highest for primary schooling (Psacharopoulos, 1993). Education not only has high economic return, but also generates high non-market benefits. Literate people are more aware of their health and nutrition status and are likely to take advantage of the social services available to them (Chowdary 2000).

The spread of literacy has, therefore, emerged as a major factor in economic and social development. The strong linkages between education to health, hygiene, nutrition and living, indicate that a literate population is better equipped to deal with, and avoid falling into vicious cycles of poverty and illiteracy. The determination of these facts proved crucial at the stage of creating the message, because it provided me with the confidence that the claims and benefits offered by the campaign came from an academically accepted body of scientific research.

My own view is that a significant progress in literacy will be made only when decision makers at all levels come to the full realization that illiteracy cannot be afforded – economically, socially or politically. In a very real sense, to be deprived of the skill of literacy is to be deprived of an essential tool for modern living. Without the skills required to participate in a literate, technological world, people will remain on the margins of society, and society itself will lose vast potential contributions.

The Importance of Human Development and Education in Pakistan

In Pakistan, sustained economic growth and a reduction in poverty increasingly depends on progress in human development. Evidence from the rapidly growing

economies of East Asia suggests that human development has been key to their economic growth. In virtually each country, human resources were well developed before the economy made progress: the provision of education was widespread and its quality reasonable; and health standards were quite good (World Bank, 1995).

Experience from around the world indicates that an increase in the educational levels of women positively affect infant and child mortality rates, and facilitates the task of improving living standards (World Bank, 1995). This is because women are generally in charge of the upbringing of children in Pakistani culture. It can be reasonably assumed that educated women are more likely to promote education amongst their offspring and hence lead to a growing literate society.

Situation Analysis

Few Pakistanis doubt that the current education system in Pakistan fails to deliver. Citizens curse and blame the government, while each government curses and blames the previous one. Stung by criticism, now and then, the government in power trots out an education '*policy*' – an ill-conceived and infantile wish-list of half-baked, unimprimentable ideas put together at great expense and uncountable meetings. When the government makes an unceremonious exit from power, the '*policy*' ends up in the garbage. The subsequent policy makes no reference to the previous one. Hoodbhoy (1997) proposes a puzzle for this dilemma and after much debate provides the solution. He questions why the Pakistani public education system fails to work, while other institutions of Pakistani society, which may arguably be less essential, do. His answer to the puzzle, after much reasoning, states that, 'Pakistan's public education system fails because, in its present form, it is simply not valuable or important enough to the society'

(5). Unlike other countries, Pakistan, from its creation, did not recognize the value of educated citizens to contribute to a meaningful, progressive and socially conscious society. One can see that even though Belgium and Holland, with no natural resources, have extensively developed their education system to become a First World country, while Pakistan, rich in minerals and natural resources, has failed to do so.

At the time of independence in 1947, Pakistan had very meager educational facilities. The educational system inherited from the British was geared to creating obedient clerks who could function in the English language. The curriculum was limited and teaching was by rote. Educational facilities had been distributed unequally in various parts of the country (Hoodbhoy 1997). The areas of Punjab and Sindh were relatively developed in comparison with the North West Frontier Province (NWFP) and Balochistan (see Appendix E). Mohammed Ali Jinnah, the founder of Pakistan, suggested eliminating this British educational system and showed a keen interest in creating an educational system with a more professional and technical bias suited to the needs of an independent, progressive economy. However, Jinnah's death in 1948, while he was still planning the future of the country, led to many unsuccessful attempts to increase literacy by passing governments.

Today, since the state's administrative apparatus has become unwieldy, inefficient, and corrupt, there is but one way to go: the citizens of Pakistan, both resident and overseas, must take upon themselves the task of educating the young. Community participation is the key ingredient to success, and Non-Government Organization's (NGOs) play a vital role in bringing education to the people. Today there are hundreds of private, large-scale non-profit initiatives in Pakistan. For example, the *Orangi Pilot*

Project blazed the trail by bringing schools and education to the desperately poor *village* of one million people in Orangi Town. The word 'village' is used intentionally to indicate the desperate and inhuman conditions that people in Orangi Town are subject to living in. With houses made from aluminum and mud, unclean water and garbage and waste disposed off everywhere, this is one of the largest and worst slums in the Sindh Province. The *Book Group* produces badly needed reading materials for children and the *Arif Laila Society* in Lahore provides government school children with an opportunity to learn many important skills. While Pakistan already has a large number of NGOs facilitating the education process, they require more attention in the media for their efforts to raise monetary contributions.

It is a terrifying thought that, if the present education system remains unchanged in Pakistan, the generations to come will largely be uneducated, or worse, miseducated. It will be a rapidly growing population, whose majority lacks essential survival skills needed in the modern world. Fed upon prejudice and bigotry, and without a sense of civic responsibilities, this potential future is a nightmare to contemplate.

By examining this existing situation one can more accurately design the campaign message assuming a designated target audience. A report published by the President's Task Force on Human Development revealed that more than 50 % of the Pakistani population is illiterate. In addition, nearly two-thirds of the female population is unable to read and write (Ashraf, 2001) According to the report educational funding by the Government of Pakistan has remained stagnant at an average of 2 % of the GNP (Gross National Product) over the past ten years while the recommended allocation for developing countries is approximately 4.5 % of the GNP. The quality of education

provided by the government is dismal and continues to deteriorate. Enrollment in government schools continues to fall due to outdated curricula and textbooks, damaged buildings and absent teachers. Meanwhile, three factors were noted as the main reasons behind a lagging literacy program. First, many parents with meager incomes require that their children work to support the family income, and so there is an opportunity cost for parents in the form of lost income if children go to school. Second, a lack of transportation makes the distance to school a major problem. Third, there are safety concerns for female students, further discouraging parents from sending their children to school.

Pakistan's education indicators (enrollment and literacy rates) rank amongst the lowest in South Asia. Eight million children between the ages of five to nine have never attended school and nearly 45 % of the children that enroll in primary school will drop out before completing first grade (Ashraf, 2001).

Census and household surveys done by The Federal Bureau of Statistics in Pakistan, as well as by United Nations and World Bank, offer varying estimates of literacy in Pakistan. Almost all three organizations agree on the basic definition of literacy although their methodology in gathering and analyzing data may differ. According to the most recent estimates, the literacy rate increased from 27.2% in 1972 to 45% in 1998. It was estimated at 49% in 2001. The situation becomes more complex when the gender aspect is taken into account. Female literacy is only 36% as compared to 61% for males. Variations also exist among provinces. Punjab has the highest literacy rate (47%) followed by Sindh (45%), North West Frontier Province (35%) and Balochistan (30%) (Ashraf, 2001)

However, citizens, journalists and government officials have all criticized the data gathered by The Federal Bureau of Statistics. Most are of the opinion that these statistics are heavily “padded”. Research was conducted by the Federal Bureau of Statistics (FBS), Ministry of Labour, Manpower and Overseas Pakistanis, the International Labour Organization (ILO) and the International Programme on the Elimination of Child Labour (IPEC) to determine the number of children between the ages of five and fourteen involved in child labor. Their results showed that of the 40 million children in Pakistan, 3.3 million children were involved in full time economic activity. However, the survey pointed out that it did not include children who were involved in part time activity and that in itself may raise the number substantially. A lack of precise and long-standing statistical data on the issues of poverty and literacy make it very hard to analyze the situation accurately. It is widely agreed in Pakistan that these are all serious issues that the government need to resolve. Perceptions amongst Pakistanis on the literacy rate is often argued and maybe anywhere between 15 and 30 %. People are generally distrustful of government statistics owing to the political instability and the high level of corruption amongst politicians and government employees. This fact that there are actually two “versions” of literacy statistics is highlighted in the spot, *“The Numbers Speak for Themselves”* (See Appendix B). The message shows both the official and unofficial literacy statistics in an attempt to speak openly and plainly to the target audience. In my own view, this strategy of bluntness is important for two reasons. One, by putting such contrasting statistics on screen contains a “shock value”, an important ingredient when trying to attract attention to the commercial. Second, this candid manner of talking implies that my public service

campaign is not sponsored by the government and reduces suspicions of corruption necessary in gaining the trust of the audience. Although the objective for this public service campaign is simply to raise awareness and discussion on the issue, trust of the audience is necessary if they are to take the time to actually go to the PSA Website to gain further information.

The Role of Non-Government Organizations in Education

Hoodbhoy (1998) identified six common myths about education in Pakistan. By identifying these myths it may be possible to replace them with attitudes that are nearer to the situational reality.

Hoodbhoy first argues that existing education in Pakistan is not relevant to societal needs. A look at Pakistan's dismal literacy and employment rates prove that the education is not preparing graduates to fulfill societal needs.

Secondly, the western conception of education means formal schooling, a concept not useful for the average Pakistani. At the grassroots level, Pakistanis facing hardships for the most trivial necessities are not very enthusiastic about the concept of education and schooling. Instead, what is required is a more short term vocational concept of education that will prepare them with skills to contribute to their family and society. Need-based curriculum, home study and unconventional teaching methods will allow Pakistanis at the grassroots level to appreciate the value of education on their terms.

Third, people need to understand that the government is not responsible for mass education. The involvement of NGOs in all aspects of education – from setting up home schools in low income areas to establishing internationally reputed universities of

medical and managerial sciences – has clearly demonstrated that total dependence on the government is not the only choice available to citizens. The Fourth myth to be debunked involves the perception that we do not allocate enough resources to education; a view widely debated amongst the Pakistani diaspora. Although it is true that Pakistan is amongst the countries devoting the smallest share of its resources for education, the problem stems from the fact that we do not spend even that small %age completely. A critical review of available financial data presented by Hoodbhoy reveals that it is not the availability but proper utilization of resources which constitutes the basic problem of spreading mass education in Pakistan.

The fifth myth presented by Hoodbhoy (1998), states that the reason that a very small portion of the population has access to basic literacy is the lack of community participation. The myth that education can be spread without community participation is significant. Community participation introduces the elements of relevance and accountability and makes education meaningful and interesting for students, helps lower the drop-out rate and improves the quality of education. This fact is most important to strengthen the non-government organization initiative for mass literacy and also one of the goals of the public service campaign.

Sixth, more schools do not necessarily mean more education. Effort must also be made to evaluate and improve techniques to make education more useful and attractive for students.

By recognizing the efforts and limitations of non-government organizations, I was better prepared to construct a strategy that would assist their objectives. The premise of the campaign is to raise awareness of support agencies in education because they

have not received a great deal of media attention. A great deal of their financial and manpower resources are utilized in the schools and literacy programs leaving little done in the way of promoting their cause. By making a blanket public service campaign, it may be possible that they may be encouraged to accomplish more in the way of marketing.

Production Research

Creativity, Aesthetics and Design of The PSA Campaign

A picture may be painted, a poem written or a symphony composed for no other reason except for an artist to express themselves. To ask a creative artist what specific objectives their work achieved is usually irrelevant. If it is beautiful, thought-provoking, exciting, stirring in its own right, that is purpose enough. An advertisement on the other hand can be very beautiful or exciting and yet fail utterly to achieve its purpose. Conversely, on the other hand it may be banal or ugly and yet achieve its objective. Therefore, the term 'creativity' in advertising has a rather different meaning or perhaps a more limited one than in its usual sense. Any advertising should be created with very specific goals and creativity perhaps is merely a means to achieve those ends and not the ends themselves.

With high broadcast airtime costs, it is important that a 60 second commercial, for example, utilize each and every second to its fullest potential. This is easier said than done. Oftentimes, advertisers desire to cramp a lot of information into those 60 seconds. One has to be conscious of the objectives of the communication and make certain that the message delivered is able to achieve those objectives. This leads advertisers and agencies to search for the core message in the communication. This is

usually a statement without which the advertisement cannot succeed and then makes sure that this statement is given adequate screen time. The central message must be decided upon, usually by both the advertiser and their advertising agency. In the case of my public service announcement campaign, *'Just \$10 A Month'*, I spent several weeks trying to decide on the core message of the entire communication. I had previously worked in the advertising industry, and my natural impulse was to draw up a creative strategy. I began to write down why the communication was taking place, what I wanted people to do after they saw the public service announcement and what I was offering in return for their actions. Once I drafted this creative strategy, I began to experiment with several different scripts to try and determine the most efficient method of communication. My previous work in advertising, as well as the culture of advertising that I worked in, instituted in me a belief that advertising, with certain exceptions, should be simple. With today's advertising clutter, it seems that one of the public service announcements aims must also be to distinguish itself from other messages that are competing for the viewer's attention. However, satellite television stations that broadcast to Pakistanis in Pakistan, the Middle East, United Kingdom, Canada and the United States of America are not subject to such clutter due to fewer advertisers opting to spend on an expensive medium. Most advertising in Pakistan is done through outdoor signs and the print media. Therefore, I perceived two distinct advantages. One, I had to compete with fewer advertisers and second, *'Just \$10 A Month'*, would be the first public service announcement on Pakistani television. I assumed that this second advantage would allow me to gain attention also through word-of-mouth advertising as all new things generally do.

Yet one cannot rely substantially on word-of-mouth advertising, and so it was crucial to convey to my audience, in the plainest manner, a simple message that would be easily remembered. I was restricted, perhaps somewhat straitjacketed, in my creativity because I did not want to risk confusing the viewer. Overly creative ads sometimes stray away from the communications objective, and as stated earlier, are amusing while not practical. However, the communication must in a slight manner entertain the viewer and capture their attention long enough for them to understand the message. Armed with the knowledge of my limits, I set out to test my written scripts on everybody I knew, from professors, to friends, family and sometimes even strangers to test the viability of my scripts.

The written script was the first step in designing the public service announcement. I tried *not* to visualize the script in the beginning and to only put forward the most effective and action oriented words on paper. After several weeks of draft scripts I realized from my discussions that each of the public service announcements must appeal to different human emotions. I assumed that diversifying the appeal of the public service announcement into emotional and rational messages would perhaps guarantee a larger success rate. One of the objectives of the campaign is to have people visit the Website publicized in the public service announcements, and so the number of hits to the Website can provide some data on the success of the campaign. Of course, Website hits are not comprehensive and cannot be relied on to measure action taken by the intended audience. The spot entitled, *'The Numbers Speak For Themselves'*, (See Appendix B) is intended to be the first spot broadcast on television. This spot simply presents people with literacy rate, child labor and poverty figures

hinting, in the way it is presented, that there is a link between literacy, child labor and poverty. This relationship is theorized by many social scientists but is not a scientific fact. The second spot entitled, *'Get The Idea?'*, (See Appendix C) furthers this rational approach by delving deeper into the relationships between education, poverty and child labor. The spot aims to illustrate the problems of people subject to the vicious cycle of illiteracy, unemployment and a derogatory and perhaps inhumane standard of living. I attempted for each spot in the campaign to feed off of information delivered from the previous spot while at the same time providing a fresh new appeal. The third spot entitled, *'Let's Make The Possible... Possible'*, was designed with a highly emotional appeal. I had decided that once the first two spots would achieve their purpose in informing the viewer about the facts of illiteracy, the third spot would begin to induce the audience into taking action to reduce illiteracy by going to the Website, www.educationpakistan.com and choosing a Non Government Organization to support. All three spots carried a uniform message in the end, informing the viewer that it takes only \$10 a month to educate one child in Pakistan. The decision to deliver a consistent ending to the public service announcement campaign was made during my research into propagandistic communication methods. By delivering a uniform message across the campaign, I could cement the concept of small donations that may help reduce illiteracy in Pakistan.

Treatment

All the spots therefore, were designed with the intention of showing clean crisp outlines. An effort was made to have as few things on screen as possible, to avoid inadvertently distracting viewers from the message. Subjects were shot in front of plain

backgrounds, to emphasize their importance. In addition all the spots were converted to black and white in post production mostly to add a feeling of seriousness to the tone of the campaign. In *'Let's Make The Possible... Possible'*, (See Appendix A) the young man was shot in front of a plain white backdrop. Zettl (1990) discusses the attraction that is generated on screen when subjects are placed off center creating tension and conflict within the screen. In *'Let's Make The Possible... Possible'*, (See Appendix A) only half of the young man's face can be seen in some shots. Other shots in the spot show the man's complete face and facilitate closure for the viewer. Zettl (1990) states the importance of providing *graphical cues*, a term which he describes as arranging the screen so that all objects within the screen extend easily, "beyond their screen area into off-screen space in order to facilitate closure." The spot contains many rapidly edited images of this young man in a pensive, perhaps troubled state of mind. The text on screen accompanies this assumption, telling the audience that there is an issue that they all think and talk about yet do not bring themselves to action to perhaps rectify those issues. The last shot of the man is shown from an elevated camera angle as he looks directly, perhaps questioningly, into the camera as he slowly opens his eyes and the viewer sees the text, *'You should do something about it.'* The viewer is induced into feeling that the young man has finally realized what he must do and solved his predicament. The viewer then sees the text informing them how simple and affordable it is to help educate one child in Pakistan.

'The Numbers Speak For Themselves,' (See Appendix B) a spot created entirely by animation, also displays my desire to keep things simple on screen. Designed with black text on a white background, I attempted to draw attention to the spot and

differentiate it from other commercials by not including any foreign elements (pictures, moving images, animated backgrounds etc.) during the presentation of the statistics. When the numbers were presented on screen for literacy, they appeared to randomly change until the right number was 'found'. This random appearance of numbers until the correct number was 'found' was the dominant visual theme within the spot. It was my intention to allow viewers a half a second to make their own "guesstimates" before the numbers were presented. To that end, the random generation of numbers attempts to prompt the viewer's subconscious to formulate their own ideas about the statistic. I assumed that by following this pattern I could involve the viewer and push them to participate, perhaps subconsciously if not consciously.

In '*Get The Idea?*' (See Appendix C) viewers see photographs of children that I took in Pakistan, pinned on a black backdrop by two hands. As each picture is pinned, it is implied in the text that these children cannot read because they couldn't afford to go to school. The final shot froze the frame as the hands were going out of the frame and the viewer is addressed directly with the text, '*Because...*' and they see all the shots in reverse dissolving into the text, '*Get the idea?*' This last shot is important because it implied two important facts. First, by freezing the scene the audience's viewing momentum is broken and it is implied that this cycle of illiteracy leading to poverty leading to more illiteracy must end. Second, the reversal of the shots insinuates that this entire situation must also somehow be reversed. Finally, the viewer is presented with a probable solution to eradicate illiteracy by supporting the education of one child in Pakistan and is shown a Website where they can gain access to more information.

Each of the spots has a uniform ending script to emphasize, in a consistent manner to the viewer, the affordability of helping the cause of illiteracy. This is important from a strategic, rather than creative, point of view. To meet the campaigns objective of raising awareness, I repeatedly utilized the exact same ending script under the assumption that repeated viewing of any of the spots would perhaps lead the viewer to the same course of action – to visit the Website and actively start donating to Non Government Organizations supporting illiteracy.

Website Creation and Design

Originally I had intended to produce a public service campaign for any one of Pakistan's well known non-government organizations. However, after discussion with several people on this topic, I had realized that by doing so, I would be putting the campaigns hopes of success in the hands of a single organization. I thus decided to make a Website that would provide information on all the non-profit organizations that were recognized by the Ministry of Education in Pakistan. The idea for the campaign was to push people to contribute financially to eradicating literacy and this Website would provide information on all the different non-government organizations working in Pakistan. Acting as the middle man, I would simply provide a list of hyperlinks to each organizations Website through my advertised Website.

My interest in the Internet during my college days, led me to learn how to design Website s. Although, I had limited use for this knowledge, at the time I believed in expanding my understanding of different media. This skill came in handy for the project, as I did not have to affix the cost of web designer for the production of the public service campaign. Using Macromedia Dreamweaver, along with Adobe Illustrator and Adobe

Photoshop, I designed 'www.educationpakistan.com'. My original idea for the name of the Website had been 'www.iampakistan.com'. Although I had liked the sentiment associated with the name, I wanted the name of the Website to contain the word 'education', to immediately give people an idea about the content and nature of the Website.

I had waited until the completion of the production of the campaign before designing the Website. I wanted to be completely certain of the television campaign's motifs so I could incorporate them in the Website's design. Similar to the campaign, the Website had been designed in a simple, efficient yet aesthetically pleasing manner. A major reason for the simplicity was the fact that this campaign aims at both expatriate, and resident Pakistanis. Although most Pakistani expatriates in the United States, Canada, the United Kingdom and the Middle East enjoy fast internet speeds, this scenario is reversed in Pakistan. Dial-up internet is still the dominant method of connecting to the Internet, and if one adds to that the outdated telephony infrastructure, it is not hard to imagine the painfully slow web surfing speeds of resident Pakistanis. A simple design meant that the Website could be downloaded fairly quickly by the target audience.

After looking at many different non-government organization Websites, I created a paper version of the Website. This allowed me to think through and organize the content of the Website. I then created the design of the Website on Adobe Illustrator, which I exported to Macromedia Dreamweaver. In Adobe Photoshop I retouched pictures that I had taken of children in Pakistan (these photos had already been displayed in the campaign).

The Website also contained information about the creation of the campaign as well my contact information should other non-government organizations wish to link to the Website.

Funding

From the beginning of this project I had been made aware of two things by reading about and watching other Public Service campaigns. One, effective campaigns can be produced with a large budget and two; equally effective campaigns can also be produced with a low budget. With this in mind, I knew that my entire budget would depend on my script and visual requirements. As a foreign visitor to the United States, my chances of obtaining funding were limited because most organizations require that funding be received by American citizens.

After finalizing my script, I reworked my budget to see if I could not fund the project with my own savings. With the decision to keep the production design simple, I decided that I could fund the entire production myself. Although, in the end I did not need to garner financial support from any organization or individual, I knew that if I would require funding, it would have to come from Pakistani organizations in the United States. Most of these organizations have a history of assisting Pakistanis that need financial support for everyday living. I was aware that a request for campaign funding would probably be received awkwardly and with much apprehension. The Pakistani Society of North Texas (PSNT) is active in the Dallas/Ft. Worth Metroplex and constitutes of a huge community of well established Pakistanis. During pre-production, I joined the PSNT and spoke to their chairperson about my project and its funding possibility. After showing them a sample of my previous production work, the PSNT

agreed to publicize my project, both at their meetings as well as their own Website, www.psntonline.com. Most of my early hopes of funding thus lay on private Pakistani investors. However, as a graduate student, I had the advantage of getting professional grade production equipment as well as studio facilities. Most of my crew were other graduate students who had agreed to provide technical assistance for the project. Post production for both video and audio was completed inside the editing suites at the Department of Radio, Television and Film.

After completion of the production however, I will require funding to transfer the original campaign from mini digital videotapes to PAL format on Beta tapes. This will have to be given to production houses that convert and transfer tapes and I have asked the PSNT to fund these costs. They have agreed, although, they stipulated that would have to see the final product before any money would be released.

Distribution Possibilities

Distribution includes negotiating free broadcast air-time from the following satellite television stations:

- ARY DIGITAL TELEVISION
- GEO TELEVISION
- INDUS VISION TELEVISION
- INDUS MUSIC
- INDUS NEWS
- PAKISTAN TELEVISION PRIME

With the exception of Pakistan Television Prime, the rest of the television stations are broadcast from outside the country, although they are headquartered in Pakistan.

During my visit to Pakistan in 2002 I had spoken briefly with each of these stations and discussed the possibility of broadcasting the campaign. Almost all of them had similar reactions to my proposal, where they were skeptical about a production that had no organizational support. I realized that as an individual, the only way to convince these stations about the sincerity of the project would be to show them the final campaign by mailing VHS copies to them. Only then would it be possible to generate a serious dialogue about the possibility of broadcasting the campaign. To each of the broadcast stations, I had promised that I would acknowledge the free airtime at the end of the commercial, which would perhaps generate goodwill for the station's image.

Unfortunately, I have to wait for post production to be complete before I can begin negotiating distribution possibilities, but I feel that by going this route, the decision making process for the organization would function faster than if I had negotiated funding based on script and storyboard. One has to keep in mind that this will be the first Public Service Campaign to be aired on Pakistani television, and so there is a lack of understanding even within broadcast stations about their benefit to the broadcast station.

Goals of the Public Service Campaign

Pakistan has many Non Government Organizations that pursue the eradication of illiteracy but unfortunately have not advertised themselves on television due both to a lack of financial resources and a non-existent public service campaign culture. My goal from the beginning of this project was based in reality, recognizing that it would take more than an individual effort to increase public initiative on education. But I wanted to begin a discussion in the target audience about contributing to these organizations as

well as find new ways to increase literacy in Pakistan. The primary goal therefore, was to raise public awareness about the issue and bring it to the mainstream media.

Secondary goals included raising donation levels at Non Government Organizations such as The Citizens Foundation (www.citizensfoundation.com) and Sindh Education Foundation (www.sef.org) as well as many others located in various parts of Pakistan.

Reconceptualization Before Production

During the initial stages of script development, I wanted to show a testimonial style spot where individuals from my target audience segment, would talk about the benefits of literacy. The script seemed to fit perfectly but I would have needed close to five different actors from both sexes. With a relatively small Pakistani population in North Texas, as well as the lack of professional actors of Pakistani or Asian descent, this was easier said than done. I searched between September and October 2002 for willing actors but most people were either not willing or would not be able to act well on screen. By this time, I decided to change the script and reworked my campaign strategy to divide the spot into different rational and emotional appeals. I finally found two friends who were willing to perform on screen. I needed one person per spot and decided to animate the third one on a non-linear editing system using Adobe After Effects.

During the script development stage, I also realized that since this would be the first public service campaign in Pakistan, I would have to keep things as simple as possible. During my media review, I watched many different public service campaigns that had evolved from simple scripts communicating the benefits of a single cause to messages that were more subtle and zoned in on different target audiences. Many non-government organizations produce new spots annually to refresh the message in the

minds of its viewers. The support agency thus has the advantage of learning from mistakes in previous campaigns and rectifying them. This process continues as more and more campaigns are developed by different advertising agencies. My scripts, while being overly complex in the beginning, transformed to more simple story lines that attempt to publicize the cause to a mass market. I can foresee that if further campaigns were developed on illiteracy, they would probably benefit from any post advertising research that may be conducted by academics or non-government organizations.

CHAPTER 3

THEORETICAL APPLICATIONS

Social / Information Campaigns and Propaganda

By Kotler's definition, social marketing campaigns are an organized effort by one group (the change agent), to persuade the other group to accept, modify or abandon certain ideas, attitudes, practices and behavior (Kotler, 1989). However, social marketing as a term seems to be too broad to be used in the context of advertising. Cause marketing, a term widely used by advertising professionals approaches this subject in terms of advertising that is in the service of the public (Earle, 2000). In many ways, both definitions cross roads at various points. Cause marketing, however, differs in that it zones in on the processes and methods of *creating* the advertising that will generate the change in attitudes and behavior. Cause related campaigns aim to change public attitudes and behavior about issues in society. The determination of issues that need to be addressed may arise from a multitude of sources. Most often they tend to be generated by non-profit organizations with the aim to inform and therefore transform the public about social issues. However, for the purpose of this text, the terms social marketing, cause marketing and public service campaigns will be used interchangeably.

Campaigns for social change are not a new phenomenon. In ancient Greece and Rome, campaigns were launched to free the slaves. During the industrial revolution in England, campaigns were organized to abolish debtor prisons, grant voting rights to women and prevent child labor (Kotler, 1989). In recent times, campaigns have focused on health reforms (anti-smoking, prevention of drug abuse), environmental reforms (clear air, safe water, preservation of national forests), educational reforms (to increase

literacy amongst adults and children) as well as economic reforms (boosting job skills, attract foreign investors) and have utilized widely viewed media outlets worldwide.

Social marketing efforts, by definition, employ mechanisms of social control, to achieve objectives of social change where these objectives are said to be in the best interests of the individuals or systems being changed (Salmon, 1989). This would suggest a manipulation of values to ones that may be deemed more socially, economically and/or morally viable by the sponsoring agent. Zaltman and Duncan (1977) describe four major categories of change strategies, namely *power*, *persuasion*, *normative-reeducative* and *facilitative*. In general these strategies can be differentiated in terms of the degree of personal freedom they allow. Power strategies impose change through legal mandate or control of financial resources, inhibiting personal freedom and generating resentment amongst the change target group. Persuasion strategies are less freedom-inhibiting, but are manipulative to the extent that they present distorted information to the viewer. Facilitative strategies provide resources to a change group that is aware of a problem but lacks the necessary resources to change. My public service campaign, *'Just \$10 A Month'* attempts to utilize normative-reeducative strategies since it employs the problem-solution approach by informing target viewers of a potential solution to a problem that they may already be aware of. However, there are examples of manipulation techniques employed in my campaign, as the objective is to inform the target audience in a way that they are motivated to action. However, in that sense, it is nearly impossible to find a lack of manipulation in any media. From the tone of an announcer's voice, to the time of day an advertisement is aired, to the kind of musical techniques employed, nearly every advertisement can be found guilty of

manipulation. In order to challenge the charges of manipulation, one must employ a public-interest rationale (Salmon, 1989). By validating an effort by assuming that it will benefit the public at large, one can argue that manipulation may be necessary for a larger good e.g. an anti-smoking campaign. However, there is no single definition of public interest and thus there is little hope that one can validly argue that a campaign's efforts are promoting interests valued by some but not all.

One of the most vilified words in the political sphere of the English language is *propaganda*, although the term originally referred to the mission of the Catholic Church in disseminating information, propagating the *straight facts* about Catholicism (Salmon, 1989). The word has attracted a number of negative connotations since its inception and now refers to a form of communication where the communicator manipulates others, often without their being aware of the manipulative effort, for the change agent's own benefit, rather than for the benefit of the receiver. First, propaganda is not limited to any particular field of life. For the most part we tend to use it in international politics. But not all political propaganda is international and not all propaganda is political. Today, we are all familiar with political propaganda, religious propaganda and economic propaganda (advertising). However, moral propaganda is somewhere between all these, since its object is to induce standards of behavior to improve the target group's perception of society (Mitchell, 1970). The most important element in moral propaganda is the word '*induce*'. There are no attempts to influence by means of force or compulsion. In that sense, any action that attempts to influence the behavior of another person or public can be classified as propaganda. In the widest sense, even the Native Indian who puts on war paint before battle so as to frighten his enemy or the modern

dictator who puts up a display of guns and tanks to show their power can be seen as propagandists each trying to influence and *change* the behavior of their target audience.

Salmon (1989) explains the perception that public information campaign planners *improve the lives of individuals* while propagandists *manipulate* our beliefs to benefit themselves. However, today, no one will claim to be a propagandist due to the negative connotation of the word. Every social campaigner claims that their message improves the lives of citizens and society as a whole. As far as social or information campaign planners have universally accepted issues that they wish to promote, i.e. poverty, literacy, smoking etc., they can be exempt from the vilification of persuading or inducing change in the behavior of their audiences. There is clearly a substantial social responsibility that accompanies the possession of the power to persuade. Societies may perceive planners of information/social/cause campaigns to have the obvious responsibilities to sell worthy ideas and to do so with honesty. But beyond that, I believe they also have the responsibility to consider how their campaigns, individually and collectively, contribute to cultural change associated with social transformations.

For the most part social scientist and advertising professionals agree that cause-related marketing is a more challenging task than product/service advertising (Earle 2000). Good product selling lines or slogans are fairly straightforward and simple. Advertising will generally outline the product benefits (unless the objective of the advertising is to build brand image, an entirely different form of advertising). Cause-related marketing seems to come with deep psychological underpinnings, where the message objective may require people to undergo a massive change in personal habits. Anti-smoking ads will generally not be of interest to smokers because deep down they

may not be interested in undertaking such a massive task. In short, the goal of most commercial advertising is simply to change purchasing patterns; the cause marketing campaign seeks to change strongly ingrained behavior or firmly held beliefs.

Designing the Social / Information Marketing Campaign

Lazarsfeld and Merton identified the following conditions for successful media oriented social campaigns: (1949)

1. The chances of success are highly increased if an information campaign is able to monopolize the media in a manner where no opposing arguments are offered on the same medium. However in a free society, this is hard to achieve as media ultimately succumb to business forces. Social campaigners are forced to compete with, paid advertising that may oppose their views.
2. Preexisting attitudes are easier to reinforce than change. Advertisers for example do not have to enforce people to wear watches, only to wear their specific brand. Cause advertisers may seek to generate information and opinion about certain issues that are harder to enforce because there may be no previous advertising for that issue.
3. If cause marketing campaigns are supplemented by word-of-mouth advertising, thereby inculcating better information processing, it is likely that the issue will be more easily accepted. It may be the goal of campaigners to simply increase awareness about a certain issue and bring it to the public limelight. In this case, one can see that almost all social campaigns will achieve success to some degree, assuming that the campaign was broadcast or published for a sufficient time on media.

However, for a campaign to achieve its objectives, several other factors will play important roles. The level of importance that individuals place on certain issues is directly related to the amount of an individual's behavior change (Rothschild, 1979). Individuals must also be provided an easy means of pursuing the change in behavior as well as be provided with an agency or office where they can translate their motivation into action.

In designing the campaign, Earle offers practical methods of creating advertising strategy (2000). Earle's strategy dictates that agencies or marketing teams need to determine their advertising objective, target market, competitive climate, the single most important idea behind the cause (principal idea), factual support, the desired action to be undertaken by the viewer, tone and style as well as executional requirements. These elements discussed were utilized to formulate a campaign strategy for '*Just \$10 A Month*'.

Advertising Objective

The advertising objective is to create awareness of educational charities and to encourage people to actively use a part of their income to support the education of children who are not been given educational opportunities. It may take as little as ten dollars a month to support the education of one child in Pakistan, a goal which is well within the financial capability of many Pakistanis.

Competitive Climate

The campaign does not face competition from other educational charities as most of them do not advertise on television. The only obstacle to tackle is the challenge of encouraging people to feel more than sympathy and to take action right then. This

action would be either immediate donation or aid agency contact. Some people have the mindset that educational charities misuse donated funds for personal use but that is an issue for a different campaign altogether. My public service campaign will not direct people to a single charity but to a Website which will provide details for all charities that work for the eradication of illiteracy in Pakistan, and so will not be target to such suspicions. People will have the freedom to choose whichever charity they wish to support.

Target

The target audience consists of resident and non-resident Pakistanis in the Middle East, United Kingdom, United States of America and Canada. It is possible to reach such a geographically varied market because the television channels that free broadcast time will be requested from are broadcast via satellite and are available in all the above mentioned countries. Primary viewers are all above the age of twenty-two with some form of educational degree. The reason for this target age choice is that twenty-two is the age when most young adults finish college and start earning an income and are, therefore, capable of donating money to educational charities. From middle to the upper class of society, and even wealthy philanthropists, this target audience is well within the capacity of helping plenty of children. However they may not have been presented with the opportunity and access to avenues for helping their country's children. Most Pakistanis are highly patriotic and vocally sympathetic to legitimate charitable efforts and only need to be pushed over that final line where they start putting their money where their mouth is.

Principal Idea

The principal idea driving the creative concepts behind ‘*Just \$10 A Month*’ will be that illiteracy can be eradicated with a small financial commitment from Pakistanis. However, the campaign is composed of three advertisements, each with their own concepts that consist of specific objectives in the principal idea. These concepts are described below:

Principal Idea for “Let’s Make the Possible... Possible.” (See Appendix A)

The message addresses the more psychological aspects of the act of donation. It attempts, simply, to reach individual’s deep-rooted emotions concerning giving to a greater cause and benefiting their community and country.

Principal Idea for “The Numbers Speak for Themselves.” (See Appendix B)

In this advertisement, the focus is to present people with factual evidence to support the campaign message. Literacy and poverty and standard of life statistics are quoted from the United Nations Education, Scientific and Cultural Organization Website. It intends to magnify and highlight the problem of illiteracy by inundating the viewer with easy to comprehend statistical data.

Principal Idea for “Get The Idea?” (See Appendix C)

This campaign follows in the findings presented in “*The Numbers Speak for Themselves*”, in that it draws a vivid picture of the cycle of poverty and illiteracy. It aims to bring forth the immediate benefits to society that a literate and skilled population can add to the community and the country at large.

Advertising Campaign Planning and Strategy

The word 'campaign' is used here to indicate that well-constructed advertising is a planned set of activities and a series of disjointed happenings. Keeping in mind the project's limitations, some of the most important points to consider were:

Message Creation

Television advertisements generally fight amongst other advertisements for attention. With a very limited time on screen, it is imperative to capture the target market's attention right from the beginning, or risk being 'zapped'. For my public service campaign, I chose to speak directly to the viewer by using the term, 'you' (See Appendix A) and preparing the script in such a manner as to make the viewer feel included in the advertising process. The nature of the campaign and the concept being sold, called for a more personal level of involvement of the viewer. This first advertisement addresses the emotional and social aspect of giving to social causes and assisting the needy in the society that one lives in. Focus group research conducted earlier (See Appendix D) , though not scientific, suggested that Pakistanis, both expatriate and non-expatriate, were genuinely interested in the helping reduce illiteracy, yet were not presented with the opportunity or information to commit to their beliefs. Many people that I had conversations with about illiteracy were uncertain as to which charity they should support and where to access the pertinent information. Although there is no central authority in Pakistan that provides such information, there were numerous non-profit organizations that were involved in educating the illiterate. This drove me to my conclusion that '*Just \$10 A Month*' should perform two tasks. One would be to create a single resource, i.e. a Website, where individuals can access information about all the

different non-profit organizations working to remove illiteracy. Secondly, it should reinvigorate the passion to help society and make a positive change. Previous research in Pakistan had revealed that most non-profits required people to commit to generally less than \$10 a month, which would support the tuition, books and other education related expenses for 1 child. The number seemed to be well within the financial capabilities of a large percentage of the upper and middle class Pakistanis both abroad and at home. An article in April 2002, in *Dawn*, an English daily newspaper in Pakistan, reported that overseas/expatriate Pakistanis had committed to contribute \$50 million to improve the literacy rate. The Chairman on National Commission on Human Development also stated that the income of 3.5 million overseas/expatriate Pakistanis was close to \$65 billion (Dawn, 2002). This information reveals the extent of the interest of expatriate and non-expatriate Pakistanis to give back to society. The script in '*Lets Make The Possible... Possible*', reflects this subconscious desire by speaking to the viewer and accepting that while they talk about illiteracy and feel awful about its effects, they must take action to remedy the cause. During the focus group, most people researched indicated a desire to help but were faced with time constraints even more than financial, restraints. The final thematic message in all three advertisements informs the audience of the ease with which they can make a contribution. The line, "*Just \$10 a month to educate one child in Pakistan,*" attempts to provide a generalized and perhaps oversimplified solution to improve literacy. In my view, this is an important ingredient if the objective to raise mass awareness is to be achieved.

'*The Numbers Speak For Themselves*', (See Appendix B) employs a more fact-based approach. Statistical figures were collected and quoted from United Nations and

the Government of Pakistan Website s. The focus group research indicated that most people had their own notion of the literacy rate in Pakistan. These percentages varied from as low as 10% to 35%, prodding me to change my script in a way that allowed me to level with the target audience. The script quotes both the official (*with source reference for the official statistics quoted at the bottom of the screen*) and unofficial statistics of the literacy rate. During my research, I found that several social scientists had placed a formidable link between literacy, poverty and other evils. The script was created to inform people of these links, in an effort to promote the benefits of a literate population and their impact on society. Statistics on child labor and poverty were quoted to emphasize the cycle of misery that is faced by the lower classes of society. A lack of education reduces individual's abilities to earn a sufficient income and contribute to society. The objective of this particular advertisement was to provide the viewer with data about the issue of illiteracy. It has to be kept in mind that my television campaign is the first of its kind being broadcast in Pakistan. People may have read various figures in newspapers and magazines and perhaps on the television news as well, but they will *all* be exposed for the first time to this group of statistics. It is important to note that apart from the advertising content, I am expecting word-of-mouth publicity on the fact there is actually a television advertisement on the issue. It is quite expensive to produce a commercial by non-profit organizations and without volunteer assistance it is highly unlikely for a campaign to be created. It is my belief that more publicity on television will result not only in raising awareness, but also in compelling the government to take effective steps to eradicate illiteracy.

'Get The Idea?' (See Appendix C) follows on the footsteps of *'The Numbers Speak for Themselves.'* The message vividly illustrates the cycle of poverty that was identified with statistics in the previous commercial. The message uses repetitive words in order to highlight the constant sequence of problems that are faced by the illiterate masses. The word *'because'* is used in four of the first five sentences (See Appendix C). The word "because" connotes reasoning behind any sentence and in this case implies the various effects that an individual may be subject to due to their lack of education. The message in its entirety also conveys a sense of desperation in the speaker. By using various photographs of children in Pakistan, the viewer is made aware of the speaker and may initially feel empathy and a sense of involvement with the subject. After capturing the viewers attention in this manner, the message changes its tone rather suddenly when it questions the viewer *'Get The Idea?'* The viewer is immediately disconnected from the speaker and is introduced quite drastically to the actual speaker. The message maintains unity with other advertisements in the campaign by repeating the fact that the viewer can help simply by donating \$10 every month. This fact is important because by repeating these words in all the advertisements, the campaign truly attempts to maintain a sense of branding and unvarying consistency.

Review of Additional Literature and Media

To gain broad understanding of production aesthetics it was important to evaluate other PSAs in similar veins. The ad that made the most impact on my viewing as well as behavior was produced by the American Cancer Society. It features Yul Brynner simply sitting in front of a camera telling the audience that if they are viewing the ad, then he has died from the cause that the sponsor is trying to prevent. It was a

simple, no frills utilization of a celebrity in the most powerful way imaginable. The voice remains in one's head as being from the grave and forces one to think twice about smoking. The ad made me realize that simplicity and shock value increase the retentive power as well as keep the viewer focused on the topic at hand.

The Partnership for a Drug-Free America produced a PSA in 1992 titled '*The Long Way Home*.' The ad grew straight out of the agency's research where they discovered that children in low-income neighborhoods were exposed to drug dealers in the small alleys in the city usually on their way home from school. The ad shows a little boy climbing over fences keeping his distance from large groups of children and perhaps drug dealers. The announcer's voice thanks the child in taking the long way home despite the obvious hardships. In every detail – language, tone and visual imagery – the ad reflects the life and environment of the target. The ad comes off as strong, reinforcing and emphasizing the harmful effects of drug abuse. It simply reinforces the attitudes that the young target audiences didn't realize would be supported by anyone.

As I watched more and more public service campaigns I realized how important it was to remain brief and simple. But I also realized that I was watching campaigns produced for western audiences and it would not be logical to infer style and message tactics and apply them to Pakistani citizens, who, I believe, have never before seen a public service campaign. This both limited my choices as well as expanded them. While I did not have the advantage of turning to tried and tested methods, I was able to form my own opinions based on my research and create a campaign that I felt would motivate people like myself to donate to educational charities.

Pervez Hoodbhoy's (1998) book *'Education and the State: Fifty Years of Pakistan'* turned out to be the most useful book in gathering historical and cultural information on the state of education in Pakistan. It consists of several chapters by other authors discussing specifics such as education amongst women, primary and college education, etc. Although some of the data used was borrowed from government agencies – not always the most honest of sources and suspected of engineering statistics – the book allowed one to study the qualitative research methods utilized by Hoodbhoy in preparing the book, which add validity to the authors' research efforts. In a culture, which remains largely oral, people are generally quick to give their immediate opinions and impressions about the education process. However, the authors provided me with greater insight on the extent of the crisis and allowed me to gain not only a greater understanding but also one that was wider in scope. I began to think about the repercussions of not only the message but also the fact that this will be the first public service to be broadcast to expatriate and resident Pakistanis. Today, with satellite broadcasting technology, I will be able to utilize these media to spread the message on a larger and grander scale than was possible a mere five years ago.

In addition, the Internet allowed me to search newspaper articles in *'Jang'* and *'Dawn,'* the two most widely read English dailies in Pakistan. From my Internet search using the words 'education' and 'literacy' I was able to browse through more than 200 articles that had appeared in the past 3 years, indicating that indeed this was a topic that was in great discussion for the new government. While most articles quoted politicians who were concerned about the state of education only a few spoke about the social aspects of illiteracy and the expatriate Pakistanis were actively addressing the

issue of illiteracy and were forming several small funds to channel resources to support agencies as well as the government.

In the summer of 2002, I visited Pakistan and met with several heads of non-government organizations that operated schools in urban and rural Karachi. These meetings proved valuable because I was able to gather their opinion on the creation of my public service campaign. The *Sindh Education Foundation*, one of the largest non-government agencies that builds school and provides basic access to literacy, provided me with a driver and a bodyguard to allow me to visit a school in the poorest part of the city. There I was able to talk to children about their circumstances and reasons for voluntarily coming to school. Not only did that turn out to be an emotional experience but also a very educational one. I realized in an instant that neither children nor illiterate adults could become the target audience for my PSA. Any attempt to promote education in light of their dire circumstances would not only be met with resentment, but would also be seen by them as mocking their situation. By creating an environment where it was easier for them to access educational materials and learn skills, they could be invited to better their circumstances, something that they greatly desired.

Another type of research that I conducted was to randomly ask Pakistanis I knew about their perception of the problem of literacy in Pakistan as well as what solution they would give. These usually turned out to be lengthy discussions in large groups but allowed me to gather valuable first hand information about the motivating force behind Pakistanis and how I could tap into that motivation in the PSAs message.

Lastly, I reviewed NGO Website s that offered information to the visitor about the NGOs efforts as well as planned activities. My Website is similar in that it only gives

people information about literacy and directs them to whatever charity they wished to support. After looking at these sites, I decided not to overload the Website with too much information on the several aspects of literacy and education. Instead, the Website would reinforce the PSAs message and provide important statistics on education and literacy. I realized that I would have to provide people with the background of the PSA to inform them about my objectives to remove the air of mystery and provide a face to the PSAs.

CHAPTER 4

PRODUCTION

Overview

The production for *'Just \$10 A Month'*, took place over the course of six months. Two of the spots required me to shoot inside a studio setting, and the third was generated entirely on the computer. *'The Numbers Speak For Themselves,'* was originally shot inside a studio but during post production the entire shoot was discarded and re-shot with a revised script and storyboard due to various factors discussed further in this chapter. Other than this one change, most of the production remained on schedule and according to the storyboard created during pre-production.

The entire production process was very successful due to three main reasons: 1) the provision of studio and equipment from the Department of Radio, Television and Film; 2) expert technical assistance from my crew of graduate students; and 3) storyboards that communicated my ideas effectively to the crew.

Before the studio shoots, I met extensively with my crew to discuss the storyboard, lighting, equipment, and other concerns that they may have had. I discussed the script with the camera operator describing the look that I wanted in the shots as well as the equipment we needed to create the right lighting scenario. By distributing the camera operations to my crew, I was free to concentrate on directing the talent. The entire crew, while individually talented, was also highly synergistic, and helped to create a positive environment during the shoot.

The production schedule is mentioned as a part of the timeline (See Appendix G). However, a more specific shooting schedule is mentioned below.

Production Schedule (as it actually occurred)

November 16, 2002	10 am – 5 pm Studio Shoot for ' <i>Lets Make The Possible... Possible</i> ' and ' <i>Get The Idea?</i> '
February 18, 2003	9 am – 12 pm Studio Re-shoot for ' <i>Get The Idea?</i> '

Crew

My entire crew consisted of three friends who had volunteered their assistance. Nefin Dinc, a first year graduate student, managed lighting, Chris Latson, also a first year graduate student, operated the camera, while my friend Lee Baker operated the shotgun mike. Nefin had experience in the production of television commercials in Turkey and provided me with her advice on many aspects of the shoot that could become problematic. She encouraged me to treat the entire shoot in the most professional manner possible. Chris was an excellent and confident camera operator, having produced many short video films himself. I treated the crew as partners in this production, mainly because I believe that people respond to work better if they are personally involved in the project. I did not want my crew to feel that they had no say in any of the production and were simply extra pairs of hands. I knew that their combined experience would benefit the entire project and they appreciated the fact that I took their opinions in serious consideration. I believe the production turned out to be a valuable learning experience for myself as well as the entire crew.

Equipment

All equipment for the production was provided by the Department of Radio, Television and Film. For the studio shoots, I needed extensive lighting to create the high key diffused look that I wanted. I decided to utilize three Lowell Caselights as well as a three-point lighting kit. The studio shoot also required electrical extension cables to enable the crew to properly and easily position the lights. The Lowell Caselights were extremely effective in reducing the intensity of shadows and provided high-key, even lighting on the subject. The three point lighting kit was used to fill in additional shadows and was positioned high above the subject to provide definition between the actor and the backdrop.

To achieve the look I had discussed, Nefin resorted to many additional unconventional methods and during a particular shot resorted to holding the light herself at an angle she felt gave the best results on screen. Cris, apart from operating the camera, also kept a close eye on audio levels.

I chose to use the Sony™ PD-150 cameras (©Sony Corporation, New York, NY, www.sonyusa.com) not only because I had used them previously, but also because it allowed one more creative control with its manual settings.

With so much equipment, Chris and I carefully went over the entire production requirements in an academic manner and made a list of all the equipment that we would need. I also checked with the production schedules of other classes in the Department of Radio, Television and Film to avoid a potential conflict with other productions also requiring the same equipment.

Studio Shoot

'The Numbers Speak For Themselves'

I will examine the production of the campaign spots individually and explain the challenges faced in each of them. To perform in this spot, I had recruited a friend, Khurram Jawed, who resided in Arlington, Texas. Khurram was twenty-five years old and a working professional with a deep rooted patriotism for Pakistan and thus fit the physical and demographic profile perfectly. I had spoken previously with him and discussed the script as well as the kind of emotional feel I considered necessary for him to have on screen. The crew and I had arrived at the studio early, so we could set up the food and snack supplies as well as get the lighting and backdrop set up before Khurram reached the studio. I knew Khurram had no previous acting experience and it would take some time to allow him to get comfortable with the camera. I introduced Khurram to the crew and made small talk to allow him relax and get to know the crew.

Since I needed various kinds of shots, i.e. close-ups, mid-shots etc., of Khurram reciting the script, we decided to let him say the full script in a single take. During post-production, I would piece the entire storyboard together with these shots. However, Khurram though at first confident and enthusiastic, seemed nervous throughout the shoot and have several difficulties pronouncing the script in a manner that, while effective for normal conversation, would have a number of incomprehensible words on television. This was one thing that I had not anticipated and tried to coach Khurram through the script. By the end of this shoot, I doubted the usability of the shoot, but not wanting to dishearten the crew kept quiet and planned the next spot which we were also shooting that day. As I had anticipated, during post production, the technical and

aesthetic quality of the video was impeccable, but Khurram's performance did not bring to the screen the emotion that I had planned. I discarded the production and immediately began to work on a new storyboard with a revised script. This spot was then created entirely on Adobe™ After Effects™ and is discussed in detail in chapter five (©Adobe Corporation, Dallas, TX, www.adobe.com).

'Let's Make The Possible... Possible'

This spot was shot on the same day as *'The Numbers Speak For Themselves,'* as I wanted to utilize the momentum that my crew and I had built up from the previous shoot. For this spot, Yawar Iftikhar, a University of North Texas student, and a friend of mine, had volunteered to perform. I had met Yawar recently, and he had agreed to perform although he had warned me that he had no acting experience.

We had chosen to use the studio backdrop because there were some long shots involved and I did not have a large sized backdrop to accommodate those shots. As the studio backdrop was professionally created and hung, it did not require any changes. This shoot was done fairly quickly because it did not require Yawar to recite any dialogue. I had previously explained to Yawar, the objective of the script and shown him the storyboard to allow him to visualize the spot in its completed form.

I had created the order that the shots were to be videotaped in to efficiently manage the shoot and had passed this order on paper to both Cris and Nefin. Because of the different shots, more time was spent in setting up the lighting than the actual shooting of the shot, but the crew was patient and allowed me to get the perfect shot. Yawar was very comfortable throughout the shoot and gave me the exact expressions that I had visualized. I was actually a little surprised by his apparent ease in performing

on the camera and very impressed with Yawar's acting ability. We kept exactly to the number of shots that we had planned and finished the shoot in the planned time frame.

'Get The Idea?'

I, for a number of reasons, shot this spot single-handedly. Although I had initially planned to create this ad on Adobe After Effects, the failure of *'The Numbers Speak For Themselves,'* shoot forced me to look toward shooting some more live action. I had already finished editing, *'The Numbers Speak For Themselves,'* and in retrospect, believe that I was also tired of creating the action instead of shooting it. I had spoken to my graduate advisor about this and she encouraged me to think about a new storyboard for the spot. In a stroke of luck, I had formulated a new concept overnight, and had discussed the visuals with my graduate advisor. Her initial reaction was one of approval and this pushed me into planning and conducting the shoot.

The new storyboard only required a single diffused light source and one camera. I had contemplated getting my previous crew to assist me, but felt confident that I could shoot this myself. I had borrowed the equipment I needed for overnight use, and set it up in a section of my apartment. The spot was composed largely of close-up shots, thus I only needed a relatively small space in which to shoot.

First, I made sure that the lighting was strong but diffused enough to prevent glares since I was shooting photographs. Then I set up the camera on a tripod and tested my own position on screen when I pinned the photographs to the backdrop. Once I was comfortable with the setup, I shot the first sequence of medium shots, where I pinned each picture and let it stay on screen for approximately 10 seconds before I pulled it off. After this first sequence had been shot, I reviewed it immediately to make

sure it was perfect. Once satisfied, I shot the second sequence, which was the same action of me putting photographs on the backdrop, but in a very tight close-up. Later, I reviewed the scenes in entirety and looked carefully to note any small glitches in the scenes. Due to the nearing date of my thesis defense, I knew a re-shoot would have cost me much needed time.

Summary

The production of the campaign was certainly not without its challenges and mistakes, but proved to be not only a rewarding but also a highly educational experience. In retrospect, I believe nothing could have prepared me for the challenges that I faced during production. Any kind of video or film production involves not only a mental but also a very physical exhaustion, and I learnt that this also affects ones creative judgments. Fortunately, my graduate advisor's continual insistence on immaculate pre-production, as well as the professionalism of my crew, helped in maintaining focus throughout the production. The pre-production schedule also allowed me extra time for any re-shooting, which proved valuable considering that one of the shoots had not come up to my expectations.

I am very satisfied with the overall look of all the spots, and filled with a newfound confidence in my production abilities. The most challenging aspect of the production was managing the rational part of my brain with my creative one. The concept creation and storyboarding stage was very demanding as I had to limit my imagination to the resources at hand, but I believe this expanded my creative abilities. It is my hope that I can respond to any production scenario in a creative manner.

CHAPTER 5
POST PRODUCTION

Schedule

I started to digitize my footage in January 2003, according to the timeline I had prepared in pre-production. The complete schedule of post production, as it actually took place, is as follows:

Post Production Schedule

January 4 - 7, 2003	Log Footage
January 9 – 20, 2003	Complete edit for ' <i>Let's Make The Possible... Possible</i> '
January 22 – 30	Complete edit for ' <i>The Numbers Speak For Themselves</i> '
February 18 – 22	Log re-shot footage and complete edit for ' <i>Get The Idea?</i> '

I had logged footage from two of spots that were shot in November (the third spot had been planned to be created on Adobe After Effects, an animation software package). During this time I had scanned photographs of children in Pakistan that I planned on incorporating in the spots. Before logging my footage I created separate folders for each of the three spots with appropriate subfolders for any additional media (photographs and music) that would be relevant. The files were transferred between different software and maintaining proper directories was important to ensure an efficient workflow. After logging the footage, I completed straight-cut edits (assisted by

my storyboards) on Adobe Premier to create a rough cut of the spot. Later, I transferred these straight cuts onto Adobe After Effects to lay effects and text to the spot.

Rough Cuts

In January 2003, I prepared the rough cut for each spot on the non-linear Adobe Premier editing systems at the Department of Radio, Television and Film. My objective during the rough cuts was to assemble the shots as I had planned on the storyboard. This would lay a foundation for me to start working from, and also give me a better idea of the differences between my storyboard and the assembled actual spot. For the most part, I stuck to the visual aesthetic of my storyboard for each of the three spots. However, I had not decided on the actual length of the three spots during pre-production, but had tentatively settled on producing them in different lengths (30, 45 and 60 seconds) to make it convenient for a broadcaster to air them. However, during post production, I had realized that I would need a minimum of 45 seconds per spot to effectively deliver the spot's message. I ran into a duration issue for each spot, and after many deliberations and discussions with my Graduate Advisor, decided to make 'Get The Idea?' and 'Let's Make The Possible... Possible', 60 seconds in length and increase 'The Numbers Speak For Themselves' from 30 to 45 seconds. The two reasons behind the decision were 1) If a broadcaster agreed to provide free air-time for my public service campaign, then a difference in duration from 45 to 60 seconds would probably be of secondary significance and would depend on my negotiation skills and; 2) If I do get free air-time from a broadcaster, perhaps only one broadcaster, then I should maximize the opportunity, by using longer spots.

Assembling the rough cuts was fairly easy since I stuck to my storyboards, but I knew the difficult part would be color correction and compositing the special effects on Adobe After Effects. The Department of Radio, Television and Film had recently set up flat-screen, dual monitor editing bays equipped with Adobe Premier, After Effects, Photoshop, Illustrator and most importantly a Matrox graphics card which allowed me to preview my effects on a television monitor as well as on the computer. This is important because, without the Matrox card, I could only preview the effects on the computer monitor and would have to constantly render to watch the edit on a television monitor. This had proved to be a real boon for me and increased my overall speed and efficiency. The dual monitors gave me adequate space to place the various windows of the Adobe software, as well as to simultaneously display different software on each of the dual monitors.

Compositing on Adobe® After Effects®

I have divided this section to discuss the challenges and decisions taken during the compositing process for each of the three spots.

“Let’s Make The Possible... Possible”

The first spot that I edited was ‘Let’s Make The Possible... Possible’. I was satisfied with the production, as well as the rough cut prepared on Adobe Premier software. Once the footage was imported into Adobe® After Effects® (www.adobe.com) software, I color corrected the footage using the Hue/Saturation and Curves¹ filters. I

¹ A Curves filter on Adobe After Effects Software allows one to manipulate the color graph of footage. This tool allows minute corrections to be made on specific parts of the footage.

de-saturated the footage and then increased the contrast levels. A slight grain and blur to the footage gave it the film look that I desired.

In the first shot of a close-up of half of the actors face, I duplicated the layer, lowered the opacity and increased the size to create a secondary ghostly image of the actor. It began as a larger screen size and was animated to reach the correct screen size, personifying perhaps the soul of the actor, which was in conflict with the body. In one of the shots where the actor walks from left to right and then again from right to left of the screen. The spot was edited in an erratic manner as if the actor was restlessly moving across the screen. In addition, I had inserted an echo filter on this movement, which created three copies of he actor as he moved around in this restless manner. For the final shots, I inter-cut a scene that was shot from a medium shot as well as an extreme close-up. I showed the long shot, the close-up, the long shot, the close-up, the long shot and finally the close-up where he looks up at the camera and open his eyes. I had added a blur to the long shots, and decreased the amount of blur with each subsequent shot. The final shot of the actor opening his eyes was further slowed down. I thought the actor had performed this shot very well and had given me exactly the look that I had wanted. As he looks at the screen, one can feel that he has reached a realization of what he must do. In short, the entire sequence implies that after all the actors pondering, he finally realizes the truth (implied through the decreasing blur and opening his eyes). I then created the text using Adobe Illustrator software, and animated it to fly in from the top of the screen. After viewing this cut on a different television screens, I became conscious of the fact that on certain television screens the last letters

of text on either side of the screen would get cut off, and decreased the font size for these shots.

After completing the entire spot, I had shown the spot to some friends and realized that the last screen, which showed the name of the Website, was very short and would hinder the viewer's recall of the Website. Thus, I had then expanded the last shots screen time from four seconds to six seconds.

"The Numbers Speak For Themselves"

Once I logged the original footage of *'The Numbers Speak For Themselves,'* I knew immediately that it was unusable and I would have to either re-shoot the spot or come up with a new concept. Since most of the information in the spot was statistical data on literacy, child labor and poverty, I decided to animate the spot on Adobe After Effects to retain the simplicity of the message. I knew that I wanted to design the spot in a straightforward manner and read through the creative strategy I had prepared earlier (included in chapter two). Eventually I decided that I would create small 'wind-storms', which would flow from left to the right of the screen, revealing the data headings (literacy rate, child labor and poverty rate). I had only recently started to work on Adobe After Effects software and it took me several days to figure out how to create the effect.

To maintain the black and white format in the campaign, I decided to use black letters on a white screen. Not only were the letters easily readable, but I perceived the white screen as being more 'clean' and uncluttered. I had searched Websites that provided free fonts and chosen a grungy typewriter style font because of the stark contrast the rough edged letters provided against the clean white screen.

I spent a long time animating the statistical numbers for literacy, child labor and poverty as they appeared on screen. I had wanted the numbers to change randomly for one second before they reached the correct statistic. Although I was aware that there were software filter plug-ins that could achieve the same effect faster, I had to work with whatever software I had available since purchasing of those plug-ins was not feasible. One of the most important features of Adobe After Effects was the ability to apply a slight blur on the alpha channel of the text, softening the edges, as if the text had been optically inserted onto film.

“Get The Idea?”

The post production for this spot had been completed in much less time than it had taken me for the other two spots. This was mainly because I had become very fluent on the use of Adobe After Effects. I made straight cuts of the action in Adobe Premier. My first challenge was to cut a long shot of my hands pinning a photograph on the backdrop, to a close-up of the same action without drawing attention to the edit. After editing these shots, I had planned on fading them in Adobe After Effects using the opacity tool. However, I found a more efficient method to do this. After applying the transitions I rendered each sequence as a video file and saved them as separate video files. I then imported *these* video files on Adobe After Effects to composite with text.

I color corrected the video footage, and to remain uniform with the campaign, desaturated the footage, increased contrast and added a slight blur. Once I was satisfied with the overall look of the video, I created separate shots to insert and animate the text. Although I learned many effects during this time, I decided to animate the text on screen in a very simple manner. I added no effects, apart from the slight blurring of the alpha

channel of the text and placed them in different corners of the screen instead of in the center to create more tension on the screen. Zettl (1990) describes how placing an object off center increases its graphic weight as well as its instability on the screen. The beginning of the spot's action, although serious, may have seemed ambiguous to the viewer, but by increasing the two dimensional screen tension, I was able to guide the tone of the ad.

While I wanted a serious tone to the spot, at the same time I wanted to incorporate a soft, subtle feel to it. My video footage had been cut using soft fades and so I decided to fade in all the text on screen as well. I had seen this technique on other advertisements and knew that the soft fade tranquilized the entire tone of the ad.

Music

With the help of Dr. Sam Sauls, I was able to select a music composer, who I felt understood the role of music within campaign. Germaine Stegall is a graduate student at the School of Music, and gave me samples of his work. Germaine understood my need to have modern beats combined with eastern instruments like the sitar and tabla.

After creating the storyboard, I gathered three songs that I felt best embodied the feelings I was trying to convey through the campaign. A popular underground British-Indian group called 'Asiatronic' produced these songs and I wanted these to serve as a foundation for Germaine. I discussed the melody and beats of these songs with Germaine, and we agreed that he would compose tracks that were not similar to these, but would evoke similar emotions. Since Germaine came highly recommended to me, I decided to trust his judgment. Germaine created scratch tracks for me by January, so I could edit to the beat, although this was not a requirement on my side. After the

completion of each spot, I gave him a VHS copy of the spot, which he used to tailor the final composition to the required length. This was important because, as I discussed previously, I had modified the duration of the spots during post production.

Overall, I was extremely happy with Germaine's compositions and felt that they contributed immensely to the final campaign.

Reconceptualization during Post Production

Throughout the entire post production, I kept myself open to creative ideas that I would discover, especially while compositing on Adobe After Effects. Oddly enough, I had read the training manual for Adobe After Effects during pre-production several times, and knew the infinite effect possibilities within the software. Regardless, I wanted to conduct the post production in as planned a manner as I could, and so decided on certain effects that I considered essential to the spot.

Throughout post production, I reminded myself on the need for simplicity and clarity within the spots. After finishing each spot I transferred it to a VHS tape to watch on different television sets. This was important because one must remember that the viewing audience may not watch the spot on the professional quality monitor I used. During these viewings I began to see many effects that appeared much different on a large television screen. For example, I discovered that object with opacity of less than 20% would be rendered almost invisible.

I was less concerned though about the effects and more interested in the delivery and momentum of the spots. I remained true to the storyboards I had created, but allowed myself flexibility to change aspects that I felt didn't contribute to the overall campaign. I must admit though that I was a bit surprised because I found the finished

spot much better than I had previously imagined. I suppose somewhere in the back of my mind, I retained a fear of not being able to produce a professional looking campaign. For the time being though, I believe that I performed to the best of my abilities, combining the resources I had and gaining a positive experience from the entire process.

CHAPTER 6

EVALUATION

Pre-Production

The entire concept for this public service campaign came early during my first year as a graduate student in the Department of Radio, Television and Film. My undergraduate degree and previous work experience was in the field of advertising and I had wanted to build on that knowledge by earning a degree in the production, rather than management, of television commercials. Thus I decided to gain first hand experience by producing a television public service campaign. I would not only expand my knowledge, but also provide a social service to my country.

During the summer preceding production, I had gone to Pakistan and visited many support agencies to roughly determine the need for such a campaign. As I mentioned in Chapter Two, the Sindh Education Foundation, a non-government organization operating in Sindh, went as far as to provide a driver to take me to their schools enabling me to talk to their teachers and take photographs of students. During my visit, I brainstormed with ex-colleagues in the advertising industry and discussed the script and visuals obtaining their professional opinions about my concepts. Although a lot of the scripts had changed by the end of the production, some of the basic tenets of the discussion still rang true. The campaign was designed to be as straightforward and simple as possible without being unattractive. During research conducted here, other Pakistanis expressed some of the same sentiments.

One of the concerns I had had during pre-production was the lack of funding for production. Therefore, during the storyboarding stage, I was determined to find a low-cost solution without the compromising quality of the campaign.

Production

I had been very nervous before the studio shoot primarily because this was my first directorial effort and I was anxious about conducting the shoot in a professional and well-organized manner. However, with help from my crew of graduate students, the entire shoot was completed successfully.

After many discussions with my crew and faculty, I planned to complete the entire shoot in one day. I wanted to shoot exactly according to the visuals prepared on the storyboard, so I was confident that both spots could easily be shot in a single day.

The decision to abandon Khurram's shoot was a difficult one to make. It meant that I would have to begin from scratch with a new storyboard for the concept. Regardless of the lack of time, I pushed myself to design a new storyboard. With the end of the fall semester approaching, I didn't have time to focus on this new storyboard, but I was certain that it could be done during the Christmas break. During January I had been busy grappling the finer points of Adobe After Effects, and so I was content to let the storyboard concept cultivate in my mind. When I finally did come up with the concept, I worked very fast to convert the storyboard into production.

I had read about, but realized in production, the importance of the provision of food for crew and talent at a shoot. The snack breaks not only gave people time to recharge their energies but also to discuss production elements in a congenial manner.

Post Production

Since the spots had been shot exactly according to the prepared storyboards, I felt confident going into post production. I planned to stay flexible with my editing and animation choices because I knew that I would discover many facets of the footage once I started editing. I worked hard to quickly prepare the rough cuts, enabling feedback from my graduate advisor about the strengths and weaknesses of the spots. Owing to a well thought-out storyboard, most of the problems lay not in the editing, but in the timing or nature of visual effects.

I put in lengthy editing sessions in the beginning of the post production, mainly because I was struggling to bring about on screen the style and approach that I had imagined. Once the major aesthetic decisions (designing the campaign in black and white etc.) had been made, my editing gained momentum and I began to see the campaign in its entirety instead of single, independent spots with identical messages.

The viewing of any finished production, be it a film, documentary or advertising campaign, always provides immense satisfaction to the filmmaker. This production however, provided me with more than just satisfaction. I strengthened my belief in my pre-production, production and post production abilities. The most important thing to me now, is to make sure that the campaign gets broadcast, fulfilling not only campaign objectives, but also providing closure to the inspiration that led me to the creation of this project.

APPENDIX A

Script

“Lets Make The Possible... Possible”

Duration: 60 Seconds

You think about it

You talk about it

You promise yourself you'll do it

You feel bad about not doing it

You should do something about it

All it takes is \$10 a month

Just \$10 a month

To educate 1 child in Pakistan

Lets make the Possible... Possible

To help go to www.educationpakistan.com

APPENDIX B

Script

“The Numbers Speak For Themselves”

Duration: 45 Seconds

Literacy Rate

Officially 47.2%¹ Unofficially 30%

People living on less than a \$1 a day

30%²

Child labor

3,300,000 children³

The numbers speak for themselves

All it takes is \$10 a month

Just \$10 a month

To educate one child in Pakistan

To help go www.educationpakistan.com

¹ 2003. Source: Government of Pakistan – Social Indicators

² 1996. Source: United Nations Statistics Division – Millennium Indicators Development

³ 1996. Source: Government of Pakistan – Federal Bureau of Statistics

APPENDIX C

Script

“Get The Idea?”

Duration: 60 Seconds

I can't read

Because I can't go to school

Because my parents don't have money

Because they can't work

Because they didn't go to school

Because...

Get the Idea?

All it takes is \$10 a month

Just \$10 a month

To educate 1 child in Pakistan

To help go to www.educationpakistan.com

APPENDIX D

Focus Group Questions

Seminar conducted for campaign research between 15th October and 18th October 2002

Questions to qualify for participating in focus group seminar.

- a. What is your age?
- b. Do you watch or have watched previously, any Pakistanis TV channels?

Script Questions

Start by providing the background information for this project.

Opening Tell us your first name and where you live.

Introduction What do you feel about the situation of illiteracy in
Pakistan?

Transition What do you feel that expatriate Pakistanis like us
can do to help?

*PAUSE TO SHOW PARTICIPANTS OFFICIAL STATISTICAL DATA ON
ILLITERACY IN PAKISTAN.*

Key Question The Government of Pakistan states that the literacy
rate is 47.2%. Would you agree with that statement?
Why not?

- Key Question* What do you perceive to be the country's literacy rate?
- Key Question* When you donate or think about donating, how far do you trust the non-profit agency to allocate resources?
- Key Question* Do you believe *illiteracy* can be one of the root causes of many societal evils and problems in Pakistan? Why?
- Key Question* What do you think are reasons that you do or do not donate to educational non-profit organizations?
- Key Question* What would it take for you to make a financial commitment to help eradicate illiteracy?
- Key Question* Suppose you were trying to trying to encourage a friend to participate in this cause. What would you say?
- Ending* Do you have any advice for me as I begin to produce these commercials?

APPENDIX E
Map of Pakistan



APPENDIX F
Revised Budget

BUDGET							
		Time period /	Unit Rate	Total	Funds Requested	Matching In-Kind	Totals
		Staff/Unit Nos.					
PRE-PRODUCTION							
1	Office						
	Office supplies	8 months		\$200	\$200	\$200	\$0
PRODUCTION							
2	Production Personnel						
	Producer/director	4 months flat fee	\$1,000	\$1,000	\$1,000	\$1,000	\$0
	Director of Photography	4 days	\$500	\$500	\$500	\$500	\$0
	Asst. Director of Photography	4 days	\$400	\$400	\$400	\$400	\$0
	Writer	1 month	\$200	\$200	\$200	\$200	\$0
	Online Editor	30 hours	\$2,000	\$2,000	\$2,000	\$2,000	\$0
	Audio	2 days		\$100	\$100	\$100	\$0
	Audio Mixing	1 month	flat fee	\$1,000	\$1,000	\$1,000	\$0
	Actors	2 people	\$1,000	\$2,000	\$2,000	\$2,000	\$0
	Music Composer	Flat fee	\$1,000	\$3,000	\$3,000	\$3,000	\$0

4	Travel & Location Expenses						
	Transportation	1 day	\$200	\$200	\$200	\$200	\$0
	Miscellaneous expenses	1 day	\$150	\$150	\$150	\$150	\$0
5	Video & Field Equipment						
	Camera Package x 2	4 days	\$1,000	\$2,000	\$2,000	\$2,000	\$0
	Sound package	4 days	\$400	\$400	\$400	\$400	\$0
	Wireless Mics	4 days	\$200	\$200	\$200	\$200	\$0
	Batteries	12	\$15	\$15	\$15	\$0	\$15
	Lighting	4 days	\$400	\$400	\$400	\$400	\$0

		Time period	Unit	Total	Funds	Matching	Totals
		/	Rate		Requested	In-Kind	
		Staff/Unit					
		Nos.					
7	Distribution incl.						
	Dubs			\$100	\$100		\$100
	Postage & shipping			\$100	\$100		\$100
	Packaging			\$50	\$50		\$50
	DVD - R's	10 units	\$5	\$50	\$50		\$50
	PAL BETA Transfers	6	\$30	\$180	0		\$180
8	Miscellaneous Expenses		\$150	\$150	\$150		\$150
9	Advertising & Publicity		\$500	\$500	\$500		\$500
	Promotional Material incl.:						
	Just \$10 A Month Badges	2000	\$1	\$2,000	\$2,000		\$2,000
	Just \$10 A Month T-Shirts	200	1.35	\$270	\$270		\$270
	Printing		\$500	\$500	\$500		\$500
	Graphic designing for all material	Flat Fee	\$1,000	\$1,000	\$1,000	\$1,000	\$0
	Copyright Fee		\$100	\$100	\$100		\$100
	TOTAL		95	\$15,865	\$15,865	\$11,750	\$4,115

APPENDIX G
Revised Timeline

July (2002)

This month I went to Pakistan and met with heads of several non-government organizations as well as took photographs of children that were used in the campaign.

Research and Planning (Sept. 2002)

This month will be spent:

- a. Meeting with different Pakistani associations to publicize the PSA production and garner assistance as well as a potential cast.
- b. Working on scripts for the PSAs as well as storyboard creation.
- c. Further researching production issues as well as subject research to formulate the most effective message.

Script finishing, crew assembly and auditions (October 2002)

This month will be spent:

- a. Refining and finalizing the scripts and storyboard.
- b. Assembling the crew to manage the camera, sound and lights.
- c. Scouting for locations.
- d. Talking with potential donors for props, make-up and wardrobe.
- e. Practicing my skills on Adobe After Effects.
- f. Holding auditions at the RTVF Department Building and finalizing actors and actresses.

*Location finalization, Locations Shoot, in-kind donation agreements and Studio Shoot
(November and December 2002)*

This month will be spent

- a. Finalizing the location shoot specifics.
- b. Finalizing in-kind donors
- c. Final pre-production meetings will take place to coordinate the efforts of the cast and crew for the studio shoot.
- d. Studio shoot will be held by the end of November as well as one location shoot in the forest that does not require any actors.
- e. Location shoot will be held and completed.

Logging and Editing (January and February 2003)

This month will be spent logging footage and beginning the edit the PSAs. I will also start work on the written accompaniment to the production. By mid February, I will begin the final sound mix and music lay over.

Final Cut and Written Companion Piece. (March 2003)

The editing, sound mix and the companion written thesis should be finished by this time.

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