

**DEVELOPMENT OF CREATIVE  
ANTI-SMOKING ONLINE PSA**

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## Chapter 1 – Introduction

### 1.1 Overview

#### 1.1.1 - Introduction to Advertising

Advertising is an audio or visual form of marketing communication that employs an openly sponsored, non-personal message to promote or sell a product, service or idea (Stanton, 1984). Sponsors of advertising are often businesses who wish to promote their products or services. Advertising is differentiated from public relations in that an advertiser usually pays for and has control over the message. It is differentiated from personal selling in that the message is non-personal, as in: not directed to a particular individual. Advertising is communicated through various mass media (Bovee & Arens, 1992), including old media such as newspapers, magazines, television, radio, outdoor advertising or direct mail; or new media such as search engine results, social media, websites or text messages. The actual presentation of the message in a medium is referred to as an advertisement or "ad".

Commercial ads often seek to generate increased consumption of their products or services through "branding," which associates a product name or image with certain qualities in the minds of consumers. On the other hand, ads that intend to elicit an immediate sale are known as direct response advertising. Non-commercial advertisers who spend money to advertise items other than a consumer product or service include political parties, interest groups, religious organizations and governmental agencies. Non-profit organizations may use free modes of persuasion, such as a **public service announcement**, which is the core product of my development.

#### 1.1.2 - PSA: history, current and future trend

A public service announcement (PSA), or public service ad, is a message in the public interest disseminated without charge, with the objective of raising awareness, changing public attitudes and behavior towards a social issue (Goodrum, Charles & Helen Dalrymple, 1990). In the UK, they are generally called "public information film" (PIF); in Hong Kong, they are known as "announcements in the public interest" (API).

The earliest public service announcements were made before and during the Second World War years. In the UK, amateur actor Richard Massingham set up Public Relationship Films Ltd in 1938 as a specialist agency for producing short educational films for the public.

In the films, he typically played a bumbling character who was slightly more stupid than average, and often explained the message of the film through demonstrating the risks if it was ignored. Films' topics included how to cross the road, how to prevent the spread of diseases, how to swim and how to drive without causing the road to be unsafe for other users. During the war, he was commissioned by the Ministry of Information to produce films for the war effort which focused on the country's needs, such as encouraging the public to invest their savings in government bonds.

After the War, PSAs were used to educate the public on a broader range of important issues. They were supplied to broadcasters free of charge for them to use whenever they wished. Their usefulness as a cost-free means to fill the gaps in fixed-duration commercial breaks left by unsold advertising airtime led to their being used regularly and extensively in the 60s, 70s and much of the 80s, and consequently, within broadcasting companies they were typically known as "fillers".

However, the past two decades had proven to be turbulent times in public service advertising. More groups than ever are competing for a limited amount of airtime for their messages. There are ongoing debates about whether broadcasters are donating enough time to PSAs and questions being raised about whether sponsors of public education are sufficiently adapting to the times. In fact, even what seems like the simplest of questions - what is a PSA? - no longer has an easy answer. Is a PSA still a PSA if it promotes a broadcaster's programming or a corporation's interest? Is it still a PSA if it has been paid for?

One study in the mid-90s by two leading advertising industry associations showed that it was becoming more difficult for PSAs to get on the air, especially during prime time. According to the American Association of Advertising Agencies and the Association of National Advertisers, the amount of time on average donated to PSAs on the major networks during prime time dropped from 11 seconds an hour in 1992 to just four seconds per hour in 1995, prompting Hundt to exclaim that PSAs had "dried up like rain in the desert." Reaching a prime-time audience with a PSA doesn't seem to have gotten any easier in this decade. The Kaiser Family Foundation study documents only approximately five seconds per hour on average for donated public service advertising on the four major networks in the US during prime time.

This phenomenon forced and triggered PSA sector to continuously seek alternative media channel to disseminate their messages throughout the years, and the evolution eventually led them to venture into the world of online advertising.

### 1.1.3 - The Stats of Internet Usage Growth: The Precursor to Online Advertising Trend and The Rise of New Media

With the rapid growth in technology, internet has grown tremendously in both its applications and number of users due to its unique characteristics of flexibility, interactivity, and personalization. It has been a very useful tool for communication, entertainment, education, and electronic trade (Ko et al., 2004; Koyuncu & Lien, 2003). The revolutionary change brought forth by information technology has an important impact on the daily lives and the internet is becoming an important one stop point for consumers in finding most of their needs in the abovementioned disciplines. Internet serves as a panacea for all their requirements. This has led 70% of the ever users to glue themselves to the Internet and access it on a regular basis. (Ko et al., 2004; Koyuncu and Lien, 2003)

Around 40% of the world population has an internet connection as of 2016. Just over two decades ago in 1995, it was less than 1%. The number of internet users has increased exponentially, a staggering tenfold from 1999 to 2015. The first billion was reached in 2005. The second billion in 2010. The third billion in 2014, and it is now at 3.5 billion as of December 2016. The chart in Figure 1.1 below shows the number of global internet users per year since 1993:

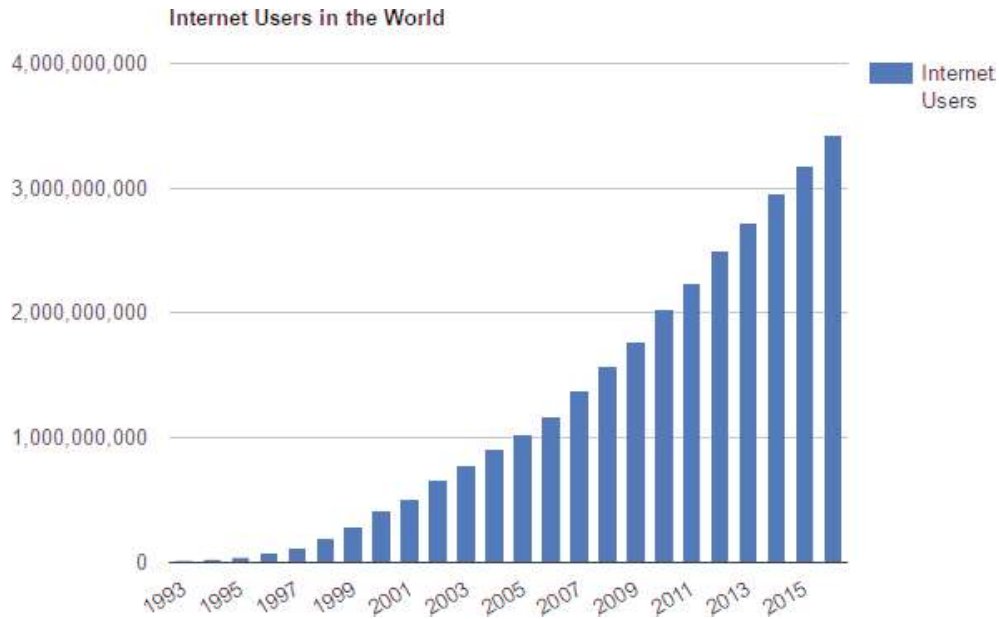


Figure 1.1 – Number of internet users in the world (1993-2016)  
Adopted from ZenithOptimedia (2017)

The number of internet users in our country alone was estimated at 20.1 million in 2015 according to the Malaysian Communications and Multimedia Commission (MCMC), with 16.8 million being active on social network. They span from a wide range of age group from teenagers (advisably under adult’s guidance) to elderly senior citizens, with majority of them regularly use the social network and video streaming sites, exposing themselves to tremendous amount of information and endless potential and possibilities for communication exchange. Many of them embraced the evolution in technology, and adopted latest variety of 3C products such as tablets, smartphones for easy access to the internet apart from the more conventional appliances such as desktop or laptop computers. The growth has been fueled by the implementation of the ICT policy by the government and the introduction of affordable broadband network service offering fast internet connections. These are significant because my development project is online based. The constant increment of internet users indicates the potential and substantially backs the feasibility of my project.

With the abrupt emergence and growth of the Internet came many new advertising opportunities, and online advertisement is the front runner. It is a form of promotion that uses the Internet and World Wide Web for the expressed purpose of delivering marketing messages to attract customers. Online ads are delivered by an ad server. Examples of online advertising include contextual ads that appear on search engine results pages, banner ads, popups, in pay

per click text ads, rich media ads, social network advertising, online classified advertising, advertising networks, e-mail marketing (including e-mail spam) et cetera.

One of the most notable and fairly recent developments and deployments in online advertising is the use of online video streaming and social media platform to convey ad messages. (Lang & Goodwill 2010) Particularly since the rise of "entertaining" advertising, many people may like an advertisement enough to wish to watch it later or share with a friend and many have used the Internet to widely distribute their ads to anyone willing to see or hear them. The number of videos posted to YouTube and other video streaming sites for sharing is astronomical and many of these are messages in the public interest. However, instead of lavish productions created by advertising agencies, they are being churned out by creative people with low-cost cameras and editing software, then posted for free on the Internet. Most modern social media sites also have special interest sections where people who want to promote or support certain causes can gather to share success stories, donate, build bigger communities, etc.

All these technological advancements and benefits saw the two leading new media (highlighted in yellow): desktop and mobile online advertising, grew by 1.7% and latter a whopping 9.2% respectively in global advertising expenditure within a span of the last two years (2015 – 2017). In distinctive contrast, conventional advertising media such as Television, Newspaper, Magazines, Outdoor, Radio and Cinema all declined at different rates: -4.9% (TV), -3.1% (Newspapers), -1.6% (Magazines), -0.2% (Outdoor), -1% (Radio), -0.1% (Cinema) as illustrated in Figure 1.2.

Medium	2015	2017
Television	38.1%	33.2%
Desktop online	18.2%	19.9%
Mobile online	9.2%	18.4%
Newspaper	13.2%	10.1%
Magazines	6.9%	5.3%
Outdoor	6.8%	6.6%
Radio	6.9%	5.9%
Cinema	0.7%	0.6%

Figure 1.2 – Global Ad Spend  
Adopted from ZenithOptimedia (2017)

Therefore, the future for PSA remains bright, because PSAs are proven to be a very viable mass communication technique, and the new media (especially) clearly understand they play a vital role in making the world a better place to live in. However, as I mentioned - traditional PSAs are not panacea. PSA producers will need to keep up with the rapid pace of technological advancement and use a wide variety of mass communication techniques to address current issues, constantly shifting audiences, and media landscape that is becoming more complex each day.

#### 1.1.4 – The Quality and Effectiveness of Advertisement

So, as we can see, the impact and importance of online video advertising and social media are obviously significant. Hence the transition to online-mediated PSA is vital, and is deemed as the future of PSA. However though, similar to earning a prime slot in established broadcast channel, online PSA has to possess unique, excellent qualities to really stand out and shine.

Maniua & Zaharie (2014) conducted a comprehensive research to find out the relationship between the choice of medium vs. creativity vs. message design, and the results indicated that effective message design, originality and creativity in non-traditional media develops a more favorable attitude towards ads than otherwise in traditional media.

Therefore, it is clear to see that in addition to medium choice, ad message design and creativity both play a crucial role in advertising effectiveness, they are two of the most direct and effective ways to attract the attention of the target audience, be it radio listener, newspaper reader or online PSA viewer. According to Bonnie, Jewler & Drewniany (2006), a creative and effective advertisement must have a persuasive message which can stimulate and convince the audiences to react. And in order to be creative, it must also have a relevant relationship with the audiences and be able to conduct message ideas in “surprising” ways which are least expected.

What else can be said about creative advertising and what are the traits that are associated with it? There had been numerous researches with varying conclusions and definitions about the term creativity, in this introductory overview I will take one for example first and another version will be further detailed in the next topic (Literature Review). The first one is from DDB Needham advertising agency, according to them: effective yet creative advertisements are the ones which are Relevant, Original and Impactful (R-O-I).

In other words, a great creative advertising idea must contain and convey at least one clear, specific and comprehensible meaning to the target audience (Relevant). It must also be special, and one of a kind – meaning that the audiences must not have seen advertisements bearing a similar concept prior to that, so that the advertisement will catch their attention by surprise. (Original). And for a creative advertisement to be effective and successful, the core idea must be able to create and leave a great impact, so that not only can it captivate audience's attention, it will leave a deep impression and be retained in the memory of the viewer for long. These three features make an advertisement stands out from others and appeal to the masses with its unprecedented creative ideas.

Apart from creativity, an advertisement message's effectiveness is also affected by other important factors which can be categorized into two classes: uncontrollable and controllable ones (Armstrong & Adam et al, 2012). The former consists of five core elements: government policies, natural forces, social and cultural forces, demographic factors and technological changes. While the latter is all about ad message design – a set of primary factors which is comprised of three dimensions: message appeal, form and style.

Message appeal alone can be divided into two distinctive types, namely informational (rational) appeal and transformational (emotional) appeal. Informational (rational) appeals emphasize facts, learning, and the logic of persuasion. It tends to be informative in nature in attempt to convince target audience. Transformational (emotional) appeals on the other hand, try to touch audience's heart by stirring up their emotions in attempt to induce and motivate behavioral changes or desired decision making. They often relate to the audience's social and/or psychological needs and feelings. There are four types of most commonly used emotional appeals, which are: Fear, Guilt, Sentiment and Humor (Cohen, Shumate, & Gold, 2007). And they are most widely conducted in three popular persuasive advertisement forms, namely: Testimonial, Dramatization and Social Experiment (Cohen, Shumate, & Gold, 2007). They each have their respective advantages and are suitable for different applications. The style in which the ad message is conveyed is also a great influence to the advertisement's effectiveness, for example the utilization of rhetorical devices. Emotion-based advertisements are found to be better and more easily remembered than non-emotional messages.

Last but not the least of the factors concerning an advertisement's effectiveness is the need to steer clear from committing logical fallacies. Fallacies are common errors in reasoning that will undermine the logic of one's persuasive argument. Fallacies can be either illegitimate



arguments or irrelevant points, and are often identified because they lack evidence that supports their claim, they use poor logical form but disguises themselves as valid, logical arguments by sounding appealing. Whether or not a conclusion is true, the argument used can still be fallacious.

In conclusion, a proper, effective persuasive PSA of high quality should possess elements of creativity, great message design and be fallacy-free.

#### 1.1.5 – Cigarette Smoking and Anti-Smoking Initiative

Cigarette smoking is a practice in which a substance is burned and the resulting smoke breathed in to be tasted and absorbed into the bloodstream (CDC.org). Most commonly the substance is the dried leaves of the tobacco plant which have been rolled into a small square of rice paper to create a small, round cylinder called a "cigarette". Smoking is primarily practiced as a route of administration for recreational drug use.

Smoking generally has negative health effects, because the inhalation of its toxic smoke inherently poses challenges to various physiologic processes such as respiration. Cigarette smoke is a mixture of over 4000 chemicals, many of which are harmful to the human body (CDC.org). All currently available tobacco products that are smoked deliver substantial amounts of toxic chemicals to their users and those who breathe their smoke. Toxins and carcinogens (cancer-causing chemicals) in tobacco smoke include: Nicotine – the highly addictive agent in tobacco smoke, also used in insecticide; Lead – poisonous metal used in lead-acid batteries; Hydrogen Cyanide – used in rat poison; Naphthalene - used in mothballs, and many more others. Primarily due to the presence of Nicotine in cigarettes, smoking is easy to take up and people can become addicted within the first few weeks of smoking, some even within the first few days, which makes quitting hard (DiFranza et al, 2000).

Smoking accelerates aging, increases health risks, chances of developing cancer, stroke and other cardiovascular and respiratory diseases significantly (CDC.org). It also reduces fertility, affects bone health, health of teeth and gums, causes type 2 diabetes and could even affect pregnant women's baby's health. Cigarette smoking harms nearly every organ of the body, as illustrated in Figure 1.3 below:

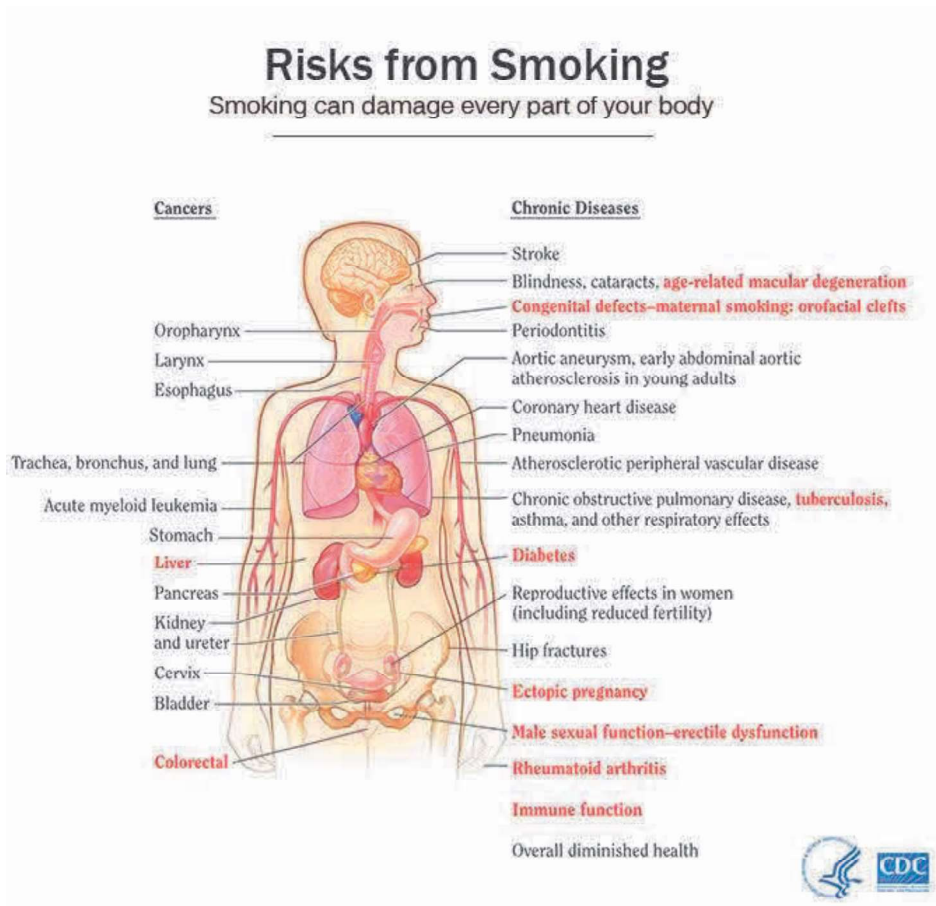


Figure 1.3 – Effects and Risks from Smoking  
Adopted from CDC.org (2017)

Therefore, smoking is considered as an epidemic and one of the biggest public health threats the world has ever faced as diseases related to tobacco smoking have been shown to kill approximately half of long-term smokers, which is a staggering figure of more than 7 million people a year (WHO.org, 2016). More than 6 million of those deaths are the result of direct tobacco use while around 890,000 are the result of non-smokers being exposed to second-hand smoke (also known as passive smoking - it occurs when tobacco smoke permeates any environment, causing its inhalation by people within that environment). Nearly 80% of the more than 1 billion smokers worldwide live in low- and middle-income countries, where the burden of tobacco-related illness and death is heaviest. Tobacco users who die prematurely deprive their families of income, raise the cost of health care and hinder economic development. These are tragic because the craving for tobacco is entirely preventable with proper education and help.

Not only being a public health issue, smoking has also become a legal issue simultaneously, Since, smoking is a behavior of choice and not actually an illegal activity

(except to minors), it is relatively hard to curb its use and influence people to not smoke. Furthermore, tobacco advertising is one of the most heavily-funded industries (Cohen, Shumate, & Gold, 2007, p. 101), the US Federal Trade Commission's tobacco reports in 2014 showed that the top tobacco companies in the world spent US\$8.49 billion in advertising and marketing cigarettes, that inevitably translates into the immense, evil influence and temptation to smoke.

## 1.2 – Problem Statement

As briefly mentioned above, smoking can be likened to epidemic as this hazardous, deadly physical addiction and psychological habit causes millions of deaths yearly worldwide, all of which are utterly preventable. Despite the enormous amount of effort by countless governmental and non-governmental organizations worldwide in anti-smoking campaigns, the ideal tobacco-free world is still far-fetched. Majority of smokers know that smoking is harmful to their health; however, it is unknown how many actually internalize that message, let alone taking the step to quit and persist. Therefore, it is clear to see that continuous effort is still required to continue to further reduce the consumption and harm of tobacco around the world. With this in mind, I strengthened my ambition to develop an effective creative anti-smoking PSA to contribute to anti-smoking initiative and goodwill.

Anti-smoking campaigns and PSAs especially, are going through tough times as it is becoming increasingly difficult for PSAs to earn valuable prime-slot to get on air due to competition with commercial advertisements. Broadcasting companies are not entirely at fault as in the world of capitalism, everyone can only do what it needs to strive and survive, which in this case, monetary profit is prioritized over charitable donation of PSA airtime in public interest. All these mean lesser and lesser airtime is being allocated for PSAs and consequently, anti-smoking initiatives gradually lose their effectiveness.

Even if they do get sufficient airtime (due to perhaps, media law enforcement), they will still suffer from the declination of traditional media. As new media emerge with all the fanfare of technological innovation, the effectiveness of old media is diminishing rapidly. For example, people nowadays are more exposed to the internet and spend more time viewing internet content than those of broadcast media (radio, television etc.) and print media (flyers, newspaper, brochure etc.), which are still the primary dissemination channels of most anti-

smoking PSAs. Due to the decreasing effectiveness of traditional advertising media, online advertising is more and more likely to become a potentially effective replacement.

The last but not the least of the problems that my development project is going to try to evaluate and address is the lack of creative approach and effective ad message design in Malaysian anti-smoking PSAs. Take our largest ever national anti-smoking campaign - Tak Nak (Say No) for example, the campaign's PSA (which will be discussed in the following chapter) - appears to be plain, predictable, unoriginal, and lacks psychological impact compared to those of foreign countries which have been proven to be successful.

### 1.3 – Objectives

The research objectives of this PSA development project are as shown below:

- To develop an effective anti-smoking PSA in social experiment form, incorporating creativity, a blend of informational and transformational/emotional appeals (sentiment, fear and guilt), and rhetorical style, while staying free from logical fallacies.
- To educate or remind our local smoking community about the harmful substances in cigarette.
- To educate and persuade our local smoking community to quit smoking for their beloved ones.
- To embrace the transition to new media. (The internet)
- To prove the effectiveness of online video advertising by embracing it as the new form of advertising medium, free from airtime restriction in traditional media.

### 1.4 – Scopes

The scopes of this PSA development project are:

#### 1. Target Audience

- 30 participants in pre-production preliminary survey and post-production effectiveness evaluation survey (15 smokers and 15 non-smokers)

- Both groups will be randomly sought after in Mydin Hypermarket Bukit Mertajam, and they may consist of:
    - i. Smokers who have difficulty quitting or can't find psychological support to persist quitting.
    - ii. Smokers who haven't been exposed to anti-smoking advertisements.
    - iii. Smokers who have been exposed to anti-smoking advertisements but are unmoved due to lack of persuasiveness (in terms of creativity, message appeal, style, or logical fallacy).
    - iv. Non-smokers who have smokers around them: family member, lover, spouse, friend, co-worker, neighbour etc.
2. Anti-smoking PSA advertisement
- The PSA is individually directed, shot, edited and produced by me in video form without any professional help during my development.
  - The PSA is distributed through online media channel, it will be uploaded to YouTube video sharing social network and also sharable through Facebook and other social media.
  - The PSA will incorporate creativity, emotional appeal, rhetorical style and not be logically fallacious.
  - The PSA will be made effective and persuasive to influence smokers to quit smoking.
3. Non-professional volunteer voice actor (interviewer) and social experiment participant (interviewee)
- Two non-professional volunteers to participate in social experiment interview in my PSA.
  - The interviewer is a Malay girl with Bahasa Malaysia as her native tongue.
4. Settings, props, equipment and tools(which will be further elaborated in later chapter)
- Settings:
    - i. Scene – A food court in Seberang Jaya, Penang.
    - ii. Time – Daytime

- iii. Mediating language – Bahasa Malaysia
- Props - Lead scraps extracted from lead-acid battery, mothball, rat poison, plates and sunglasses
- Equipment and tools (hardware and software):
  - i. Canon EOS 550D DSLR camera + Sandisk Ultra Plus 16GB SD memory card
  - ii. Canon EF 50mm f/1.8 STM lens
  - iii. Canon EF-S 18-55mm f/3.5-5.6 IS STM lens
  - iv. Canon EF-S 55-250mm f/4-5.6 IS STM lens
  - v. Variable Neutral Density filter
  - vi. Tripod
  - vii. Zoom H1 audio recorder
  - viii. Cyberlink PowerDirector 15 video editor
  - ix. ASUS X452CP laptop computer with Windows 10 Pro

### 1.5 – Limitation

All research or development projects have a certain level of inevitable limitations, and mine is no exception.

- All forms of communication are bound to be hindered by noise to a certain extent (to be elaborated in next chapter), for example: slow internet connection that affects viewing experience, environmental distractions when filming or viewing video etc. These will affect how much of the message content the viewers will actually receive.
- Viewers/respondents might also misinterpret or misunderstand my evaluative questionnaire due to language or literacy barrier.
- Viewers/respondents may not fully cooperate and take the questionnaire properly, by choice or many other reasons.
- This project allows random evaluation, so scattered data pattern may not represent and generalize the full image of worldwide smoker community.
- Many possible elements in my PSA may cause personal bias which will affect the end result, for example, the characters.

- Questionnaire can only capture and evaluate immediate reaction after watching the PSA, and that may not guarantee long term persistency and finalize behavioral changes, especially a tough mission like quitting smoking.
- The PSA is in social experiment form (one shot, no retake) and I do not have total control over the scene in making sure all elements will turn out to be perfect.

## Chapter 2 – Literature Review

### 2.1 – Communication Model

Since advertising is the process of advertiser communicating information about their brand, product, service or ideas to their audience (customers, stakeholders or the public), it is clear that the basis of advertising is communication. Therefore, first of all, to understand advertising, the process of communications needs to be understood. Arens (1999) described the advertising model from communication process's perspective, as illustrated in Figure 2.1.

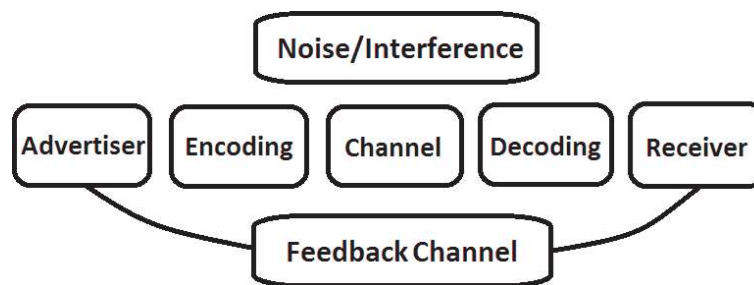


Figure 2.1 – Communication process in advertising  
Adopted from Shimp (2003) Advertising promotion, and supplemental aspects of integrated marketing communications (6<sup>th</sup> ed.).OH South-Western.1

This model, known as the “Encoding/Decoding” communication model, comprises several parts, namely:

1. Advertiser/Source/Sender
2. Encoding
3. Message channel
4. Audience/Receiver
5. Decoding
6. Feedback
7. Noise/Interference

All of these parts are closely related to the process of advertising.

1. The Source/Sender

The process of communication begins with the “source”, also known as the “Sender”. The source refers to the individual or group who intend to communicate an idea to their audience. In regards to advertising, the source of the communication will be the advertiser who intends to convey a message or idea.



## 2. Encoding

When the source of the communication puts together their intended message, this is referred to as 'Encoding'. 'Encoding' can be defined as transforming an abstract idea into a communicable message. In advertising, this is done using a combination of multimedia elements namely: picture, text, audio, video and animation.

## 3. Message Channel

The encoded message must now be delivered to its audience via a message channel. A message channel is a term that refers to the medium that carries the message from the sender to the receiver. In advertising, the message channel may be various old or new mass media platforms as mentioned earlier in this report.

## 4. The Receiver

Anyone who is audience of the message is referred to as the receiver. For example, all viewers of a television advertisement can be referred to as the "receivers" of the message.

## 5. Decoding

When the receiver views or hears the message they do what is termed "decoding". Decoding can be defined as the receiver interpreting the message and coming to an understanding about what the source is communicating. In advertising, an example of this would be an audience viewing a public service announcement and coming to an understanding about the implicit core message implied in it.

## 6. Feedback/Response

Feedback refers to any response the receiver offers to the message, this could be communication or behavioral changes. In advertising feedback refers to the way the audience responds to the advertisement. For example, desired behavioral or attitude changes after being exposed to a public service announcement is an example of feedback. Measuring feedback is extremely important in advertising campaign because it allows for a measurement of the success of the campaign. For example, negative feedback such as "dislikes" from social media users would indicate that changes need to be made in the advertisement design or strategy.

## 7. Noise

Noise is the term given to anything that disrupts the communication. That is, anything that prevents the audience from receiving or interpreting the message the way the source intended to. It doesn't necessarily involve audible distraction. In the case of advertising, noise could be – the lack of interestingness due to poor advertisement message design, or simply poor choice of mass media channel.

### 2.2 – Justifications of Anti-Smoking

Why anti-smoking? First of all, let's discuss the "costs" of smoking. Costs of cigarette smoking can be measured in terms of direct cost and indirect costs. Not only it includes the price of cigarettes that smokers pay but the future costs to upkeep their health due to smoking. (taknak.myhealth.gov.my)

Direct cost is out of pocket costs or a monetary cost to smokers and society. For smokers, direct cost is how much money they spend on cigarette. In addition, medical costs of treating their illness induced by tobacco is also part of the direct cost.

Indirect cost is another component of the total cost of cigarette smoking to smokers and society at large. Indirect cost is defined as the opportunity costs of smoking. Smoker and society have to give up the opportunity to buy other goods since they need the resources to treat smoking related illness. For example, money spent on treating the illness reduces the money available to buy nutritious food.

Indirect cost is more difficult to estimate compared to direct cost. It represents losses for which no monetary value involved but a loss in resources. Indirect costs include the value of time lost due to illness and disability. It also includes loss of productivity, fire damage, and environmental harm from cigarette litter. The economic toll that smoking takes exceeds US\$167 billion yearly worldwide between medical expenses and loss of productivity.

Then there are also emotional costs as well. The dependence to cigarette smoking for the addicted can be very restricting. They face a pressure to quit smoking as they realize the harmful effects to themselves and to their family. It has also been observed that children of smokers are more likely to follow their parental footsteps in respect of this addictive habit.

In conclusion, smoker faces direct and indirect cost of smoking either in physical, financial, social or emotional costs. A box of cigarette is not just draining smokers' pocket but also their health. The costs of cigarette also indirectly impact their family, people around them and society as a whole due to secondhand smoke.

### 2.3 – Reasons Why People Smoke

Most people start smoking when they are in their teens and are addicted by the time they reach adulthood, then there is no turning back.

There are many different reasons why people smoke. Three of the main reasons that young people smoke are to look mature, to be like their peers (peer pressure), and to experiment. Since teens see older people all around them smoking, especially their parents and relatives, they smoke to act older. If their friends or peers smoke, they may feel pressured into doing the same to be accepted. The last reason is the thrill of experimenting with something that is forbidden (most countries enforced law to prohibit anyone under 18 years old to smoke and usually parents will not allow their underage teens to smoke). Therefore, smoking becomes especially attractive. It feels exciting to get their hands on cigarettes and sneak away to smoke without being caught.

Adults smoke for other reasons, mainly social and psychological. They may be dealing with a lot of stress and pressure due to personal or non-personal issues: unemployment, financial problems, family problems and among many others. For example: homeless folks may be pressured into smoking, or those dealing with alcohol or cocaine/heroin addictions. Some may be in bad marriages or abusive relationships. All these people may smoke to feel relaxed, to handle and relieve stress, or simply to provide themselves with energy while going through a hard time.

Finally, there are people who say they just love to smoke. Smoking gives them pleasure. It just makes them feel good with no solid apparent reasons.

Many have tried to quit but kept coming back to cigarettes because smoking is such a strong addiction, both physically and mentally, so why is it such a difficult habit to break? There are actually scientific proofs for this factual phenomenon. As echoed by (American Heart

Association), it's hard to tackle the physical addiction to nicotine. Cigarettes contain nicotine, a highly addictive substance found naturally in tobacco. It travels quickly to the brain when it is inhaled and can cause a feeling of temporary relaxation and/or stress relief. Nicotine can also elevate smoker's mood and heart rate. But this feeling is only temporary. After smoker's body rids itself of the drug, they start to crave another cigarette. Shortly after they finish smoking a cigarette, their body starts to show signs of withdrawal. They then start to crave another cigarette to overcome these symptoms, starting a vicious, never-ending cycle of dependency. So, it is really challenging for smokers to find new ways to handle their stress, instead of grabbing a cigarette whenever they feel stressed or anxious from job, relationships, caregiving burdens or just plain fast-paced living. Smoking becomes the fast and easy relief they turn to.

#### 2.4 – Proven Significance of PSA

Topics covered by Public Service Announcements are for charitable causes, government issues (including war), politics, religion and health and safety issues.

Typical topics including:

- Drinking and Driving
- Texting and Driving
- Drug Addiction
- Obesity
- Smoking
- Fitness
- Education
- Gambling
- Alcoholism
- Safe Sex

One of the most famous research studies into this topic was conducted by the Advertising Research Foundation (ARF) and concluded that PSAs can induce significant changes in public health behavior. Entitled "A Strategic Research Approach to Measuring Ad Effectiveness," the project was jointly sponsored by the ARF, the Advertising Council and the

American Cancer Society. The study centered around a 30-second PSA encouraging people to ask their doctors about colon cancer tests.

"The study shows that advertising in isolation can have a huge effect," said Barbara Feigin, research director at Grey Advertising in New York and chairwoman of the ARF. It also adds to the state of the art in providing evidence that advertising is accountable, she said.

The study took two years to complete and cost an estimated US\$1 million, with nearly all the funding donated by the advertising, research and media communities. According to the report summary, "in one of the toughest and most challenging areas for advertising today - that of changing attitudes and behavior for health-related issues -- the use of public service advertising alone not only increased awareness, but also reinforced people's belief, fostered their intent to act and inspired potentially life-saving action."

The campaign consisted of one 30-second PSA which ran from July 1999 to July 2000, during which researchers conducted telephone interviews with adults over 40 who lived in the target markets before, during and after the test. During the 12-month test period, the PSAs were broadcast an average of 565 times in all four geographic regions in the US (Eau Claire, Wisconsin; Marion, Ohio; Grand Junction, Colorado; and Pittsfield, Massachusetts). Slightly less than 40 percent of the spots ran during the day and prime time dayparts with about 17 percent in early news and 8 percent sports programming.

The PSA used in the study was termed "A slice of death" (Figure 2.2), which opens at a gravesite and runs backward to a hearse, hospital and kitchen where a woman reading a newspaper who informs her husband, that colon cancer is 90 percent curable if treated early. The husband responds with "I have more important things to worry about right now."



Figure 2.2 – Scene from “A Slice of Death”

Midway through the test period, the number of people who said they intended to speak to their doctor or did so, remained unchanged. However, after a full year of advertising, 12 percent more of those interviewed said that they planned to speak to their doctors. Nearly 43 percent more - and 71.4 percent of the men - said they had actually consulted their doctors about colon cancer.

If the campaign had been broadcast nationwide for a year, the researchers estimated that it could have influenced 2.7 million more men to consult their doctors about colon cancer, possibly saving thousands of lives. Dr. Jay Winsten, director of the Center for Health Communication at Harvard's School of Public Health, called the study "impressive and important."

Advertising aimed at dissuading people from smoking has also been studied extensively by Stanford University in the late 1990's, and it's found that broadcast PSAs could significantly influence people to change the habits of smoking.

#### Highlights of Findings:

- PSAs Build Awareness - Awareness among those exposed to an average level of advertising increased from 11% prior to the campaign, to 29% after six months and continued to build, reaching 40% of the target households at the end of 12 months.
- PSAs Can Be Used to Reinforce Positive Beliefs - When beliefs are widely held, a PSA campaign can reinforce those beliefs and inspire action. In the study, people in the target markets were asked to answer the statement "Smoking harm is entirely preventable and quitting smoking is possible." The number of viewers exposed to an average level of advertising who believed this statement increased from 69% to 73%.
- PSAs Can Motivate People to Action - The study found that PSAs can move people to action with an average level of advertising. It also showed that sustained advertising and targeted media placement are critical in maximizing the effectiveness of PSAs. The number of men who took action as a result of being exposed to an average level of advertising for a full year, increased from 7-12%, and from 7-15% among those exposed to above average levels.

So as we can clearly see, over the past few decades, anti-smoking campaigns have been found to be successful in changing the public's knowledge and attitude, as well as reducing negative health behaviors in western countries (Wakefield, Loken, & Hornik, 2010). Numbers

of studies have examined relationships between mass media anti-smoking campaigns and people's cognition, knowledge, attitude and behavior change toward smoking through both quantitative methods (Wakefield, Flay, Nichter, & Giovino, 2003; Strasser et al., 2009; Shen, 2010; Harakeh, 2010; Hanewinkel, Isensee, Sargent, & Morgenstern, 2010; Cater, Donovan, & Jalleh, 2011) and qualitative methods (Ferketich et al., 2004; Wolburg, 2006; Gagné, 2008; Durkin & Wakefield, 2010). The results showed that mass media anti-smoking campaigns do have significant effects on preventing the public from smoking, increasing people's anti-smoking attitude and belief, and leading to an increased people's awareness of the link between smoking and diseases (Wakefield, Freeman, & Donovan, 2003; Richardson, Green, Xiao, Sokol and Vallone, 2010).

### 2.5 – Case Study of Anti-Smoking PSAs in Foreign and Local Context

Here I am going to take some examples of local and foreign anti-smoking PSA and analyze their respective effectiveness and the factors affecting it.

Locally here in Malaysia, in 2004, the largest national anti-smoking campaign, Tak Nak (Say No), was launched by Tun Abdullah Haji Ahmad Badawi, who served as the Fifth Prime Minister of Malaysia and broadcast on all forms of advertising media: posters, billboards, in print, radio and television air time in Malaysia (Hong et al., 2013). The campaign was designed to get people to stop smoking and realize the harmful effects of smoking (Hong et al., 2013). The government introduced various strategies as part of "Tak Nak Merokok" campaign where a new television commercial about the grisly effects of smoking were established in 2009 (Brand Consultant Asia, 2009)."

The PSA that ran follows a nurse in a hospital, overseeing patients of smoking diseases. Like true Malaysian fashion to instill fear and morbidity, the three minutes long ad ends with the nurse's son picking up a pack of cigarettes from the floor and her telling him not to break her heart. The PSA was one of the last trail of "Tak Nak" before It fizzled out after results proved that the advertising strategy was ineffective. Ended in 2010, it was the last ever anti-smoking PSA to run in Malaysia.

According to Global Adult Survey Tobacco, the number of smokers in Malaysia was actually increasing at exponential pace within the execution of the Tak Nak campaign, with a

majority of respondents finding the anti-smoking advertising messages ‘neutral’. The World Health Organisation (WHO) reports that nearly 10,000 Malaysians die each year from smoking. That number is predicted to increase to 8 million globally by 2030.

Except for the apparent abuse of fear appeal, another reason Malaysia has found minimal success in its anti-smoking rally may be according to Joyce Wolburg’s 2001 hypothesis that social advertising campaigns are usually ineffective because advertising messages generally indirectly (subconsciously) encourage consumption rather than discourage consumption behaviours. “The cessation messages are not offering realistic quit strategies and most of these messages are overly simplistic solutions,” said Wolburg, associate professor in Marquette’s advertising and public relations department. On average, Malaysians reported to be annoyed to the point of wanting a cigarette by the nation’s approach to anti-smoking rather than discouraged.

Since 2010, the federal government of Malaysia has not released another anti-smoking campaign. Will the Health Ministry of Malaysia be looking at launching a new anti-smoking campaign in the near future? And if so, would they dump their overuse of fear arousing method in its ads?

In geographical proximity, namely Thailand, mass media anti-smoking campaigns are known to have the second largest impact in reducing the prevalence of smoking and reducing the number of lives lost to smoking, which shows the potential of anti-smoking campaigns in a developing country (Levy, Benjakul, Ross, & Ritthiphakdee, 2008).

One of the most, if not the most notable examples, is an ad widely regarded as the best anti-smoking ad of all time, entitled “Smoking Kids” (Figure 2.3), produced by Ogilvy & Mather Bangkok and launched by Thai Health Promotion Foundation.

The ad goes like this: the camera follows a little boy and a girl, walking up to men and women smoking in a public area outside an office building. Cigarette in hand, and in the casual manner of one smoker to another, they ask the adults for a lighter.

Shocked by the request, the smoking adults refuse to lend a light and begin lecturing the kids about the harm of tobacco.



Tension ensues and things get emotional and the kids shoot back: "If smoking is bad, why do you smoke?" They pass on a piece of paper to the smokers before walking away.



Figure 2.3 – Scene from “Smoking Kids”

The note reads: "You're worried about me but why not about yourself?"

This revolutionary anti-smoking PSA and its creepy, urgent power comes from its reality-TV style – a hand-held camera shot from various angles that seem to catch those smoking people unawares, plus the prankish twist that delivers the message and makes the adults blush in shame.

As we can observe from the sharp contrast between the appeal, form and style (which affect effectiveness) of Malaysian anti-smoking advertisement and those more successful ones of other countries. Malaysia's is merely an overdose of fear and threat appeal, without any ingenuitive implementation of creativity from the likes of those successful anti-smoking PSAs. Comparatively, our local PSA have been slow to tap on the potential benefits of online advertising and creative advertising, being unaware of the great benefits it can bring. This may be due to the lack of related knowledge, pioneering, research or evidence that can prove and explain the potential of creative online advertising. This research is to present the conceptual framework about the understanding of trend and phenomenon of creative online advertising and then reports the impact or effectiveness of it. With it is my motive and intention to revolutionize Malaysian anti-smoking PSA, and because my target audience is Malaysian citizens, the mediating language of the PSA will be our national language – the Bahasa Malaysia.

## 2.6 – The In-depth Concept of Online Advertising

As aforementioned, the Internet has emerged as a revolutionary advertising medium and mounted a serious challenge against traditional forms of mass media advertising for decades (Hoffman and Novak, 1996; Hearn, Mandeville and Anthony, 1998) (Silk et al., 2001).

Meeker (1998) defines a mass communication medium as the communication from “one person or group of persons through a transmitting device (a medium) to a large audience”. The Internet is able to offer exactly that as an interactive alternative to mass media communication (Hoffman and Novak, 1996).

Online advertising is a form of promotion that uses the Internet and World Wide Web for the expressed purpose of delivering messages to attract/influence target audience. It broadly consists of various commercial or non-commercial content formats delivered in multimedia such as video and audio clips; either solicited or unsolicited, and among others including company web sites, corporate logos, e-mail messages, pop-ups, banner ads, skyscraper ads, buttons, interstitials, hyperlinks, dynamic media, interactive advertisement (Ducoffe, 1996; Goldsmith & Lafferty, 2002; Korgaonkar & Wolin, 2002; Wolin & Korganokar, 2003) and the recent emergence of social media advertisement.

Social-media advertising in addition to already sophisticated online advertising, enhanced a wide variety of online-advertising techniques, including placing ads and sharing informational materials on social-networking site such as Facebook, or video-sharing-oriented social media site like YouTube; embedding content into Facebook posts for target audience to interact with each other. As of 2012, three-quarters of all teenagers reported having a profile on a Facebook, Half of all teens visit their social-networking sites daily and a third do so several times a day (Common Sense Media, 2012). Advertisers would encourage young people to “like” and “share” their ad as a channel and method of promoting and spreading the ad. On Facebook, user’s reactions (such as “liking” a post) may appear in their friend’s “news feed”, spreading attention and gaining exposure (Goel, 2013).

Consumer can also add “collective content” to the medium through discussion forums like the virtual communities (Ducoffe, 1996). In all sense, with online advertising, consumer can provide feedback content about the product, to the firm and to other consumers, or in my case – about the message of my PSA advertisement to me (developer) and to other target audience. Positive feedbacks accumulate and become a good promotion for the advertiser. In

other words, in context of my PSA advertisement project, social-media may act as an advertising platform while allowing viewers to leave comments, their thoughts or testimony while helping to share and spread the goodwill of my PSA ad.

In summary, online advertising has gained increased popularity worldwide with more people spending time online. Both commercial and non-commercial advertisers are expected to shift to online advertising in the coming years than TV, print ads and other traditional advertising media. This development and study therefore aim to seek, determine and explain the factors affecting effectiveness of online advertised video PSA in stimulating desired response in target audience.

## 2.7 – PSA as a Form of Health Communication

The World Health Organization (WHO) defines health communication as the following: “Health communication is a key strategy to inform the public about health concerns and to maintain important health issues on the public agenda. The use of the mass and multimedia and other technological innovations to disseminate useful health information to the public, increases awareness of specific aspects of individual and collective health as well as importance of health in development” (2007).

The WHO emphasizes the use of mass media to inform and distribute crucial health related issue information in order to increase awareness of different health issues. Similarly, the field of health communication research has also focused on the uses of mass media to modify attitudes, shape behavior, and generally persuade audiences to protect their health (Amezcuca, McAllister, Ramires, & Espionzoza, 1990; Hornik, 1989; Wallack, 1989). In addition to mass media, more personalized media; such as the Internet, are effective in increasing persuasiveness. In fact, Parrott (2004) states that interpersonal communication channels are more effective in creating suggested behavioral changes and attitudinal changes for health communication campaigns among message recipients. No matter what media or strategies are utilized, the core function of health communication is to cultivate particular attitudes and behaviors in order to promote a healthy life style. In this process, persuasion is the pivotal factor in engaging target publics to change previous health-threatening life styles.

## 2.8 – Persuasion Theory and Health Communication

Persuasion theory has been used as a paradigm to understand “the use of communication in an attempt to shape, change, and/or reinforce perception, affect, cognition, and/or behavior” (Pfau & Wan, 2006). A keen understanding of persuasion provides insight to effective and strategic communication. There are various definitions regarding persuasion, but perhaps the most comprehensive and modern term is provided by Perloff (2003) who defines persuasion as “a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice”. Perloff (2003) stresses the five components of persuasion which emphasize the use of symbols, conscious effort to influence the recipient, self-persuasion, transmission of verbal and non-verbal messages, and ultimately, the freedom of choice to the counterpart. Persuasion is also defined as “a successful intentional effort at influencing another’s mental state through communication in a circumstance in which the persuadee has some measure of freedom” (O’Keefe, 1990).

Much of persuasion research has focused on how effective persuasion contributes to communication campaigns (Pfau & Van Bockern, 1994; Ohme, 2000; Cohen, Shumate, & Gold, 2007). This is only logical due to the nature of persuasion itself, and as a corresponding effect, attempts to discover which persuasion variables have been pervasive. Several characteristics have been discovered as an influential factor for persuasion: source, message etc. However, it is the message characteristic that is the utmost sophisticated and important one of them all (Kelman, 1958; Allen, 1998; McGuire, 1968).

Message refers to the structure, content, and language of the persuasion. By effectively utilizing creativity, different message appeals, forms and styles, the persuasiveness of the communicated messages can be greatly enhanced (Perloff, 2003). The appeals refer to how messages are communicated, and the most common method is to conjure fear. Fear appeals are common in everyday life, and it is generally perceived to be one of the most effective in persuading people to change attitudes and behaviors (caning child in parenting, for example), particularly when fear appeals can elicit fear and provide informational or emotional support to overcome fear (Witte, 1992). However, Dejong & Atkin (1995) discovered that sentimental appeals were even more prevalent, despite fear appeals being the most popular, especially in anti-smoking campaigns and PSAs (Freimuth, Hammond, Edgar, & Monahan). These will be elaborated and discussed in further depth and details in the following sub topic.

## 2.9 – Health Communication (Anti-Smoking PSAs) and The Internet

As mentioned above, the growth and evolution of the World Wide Web has changed practically every area of communication — health communication is no exception. In fact, Fotsch (1996) asserts that health communication has facilitated some form of computer-mediated communication for nearly 20 years as a research, educational, and informational device. Moreover, Web sites used to promote health-related issues are not exclusive to academic research. As a matter of fact, a survey conducted in late 2004, revealed that 62 million people in the United States have access to the Web, and 80% of them searched for health information via the Internet (Fox, 2005). Specifically, 51% of Web users search for diet or nutrition information online, 42% for exercise and fitness information, and 40% for prescription and over-the-counter drug information (Fox, 2005). Most importantly, nearly half of all Americans with Internet access made health care decisions that were influenced by online sources (Fox & Rainie, 2002).

Therefore, health communication research emphasizes the World Wide Web or the Internet as an effective outlet to persuade target publics to engage in healthy behaviors (Cassell, Jackson, & Chevront., 1998; Meyer, 1996; Larkin, 1996; Skinner, Stretcher, & Hospers, 1994), and practitioners are pursuing advanced technologies to further their reach. One notable example of current trend is the application of health communication on social media, such as personal blogs and user-created contents (UCC). UCC refers to various kinds of publicly available media content that are produced by end-users, and it reflects the expansion of media production through new technologies (i.e. video sharing social media) that are accessible and affordable to the general public (Organisation for Economic Cooperation and Development, 2007).

Hence the hatching of my idea and intention to develop an anti-smoking PSA in the form of UCC as an individual advertisement producer.

## 2.10 – Advantages of The Internet for Health Communicators

The biggest advantage of the Internet is its exceptional ability to reach a mass audience. Moreover, geological boundaries have no meaning in this virtual reality. Mass media have attracted many health communicators because of its ability to disseminate messages, increase

awareness, and enhance exposure (Alemi & Higley, 1995). The Internet is also capable to deliver such desired results for health communication campaigns with plenty of additional advantages.

Flexible, less intrusive, doesn't show up in the midst of audience's favorite show as commercial break, audiences have total freedom of choice as in whether to view it or not, and when, where or how to view it.

Cost effective especially if we take long term exposure into account, The Internet's vast reach can allow advertisers to reach significantly more people than traditional advertising media at a fraction of the cost. YouTube video sharing social media platform, practically free of charge for non-commercial UCC PSA, once visibility is well-established within search engines and social media circles, audiences get drawn to it automatically. The effect, impact and reach of online advertising are also easily measurable, for example: with YouTube's analytics, rating system and comment section.

Compatible with other forms of mass media, the Internet is "fast-paced, competitive, and increasingly commercialized" (Cassell et al., 1998, p. 76). Such distinctive traits of the Internet make it a popular medium for health communication campaigns as they strive to reach a mass audience with health messages customized to individualized needs and perceptions of a good state of health. The Internet serves as the most idealistic medium for such purposes, and increased interactive features of websites are making the Internet an even more compatible medium for effective health communication campaigns, as pointed out previously.

### 2.11 – YouTube - The Largest Video Sharing Social Network

Online video is the killer application of the Internet. According to a recent Cisco study, more than half of the consumer traffic on the Internet today is related to videos and that fraction is expected to exceed 85% in 2016. As all forms of traditional media such as news, entertainment and sports migrate to the Internet, video on-demand traffic is expected to triple by 2016 from the levels seen in 2011.

YouTube, founded in February 2005, YouTube is a popular online social media network where users can upload, view, rate, comment and share video clips. In November 2006, it was bought by Google for US\$1.65 billion. YouTube now operates as one of Google's

subsidiaries. Technologically wise, it makes use of WebM, H.264/MPEG-4 AVC, Adobe Flash Video, and the latest HTML5 technological advancements to display a wide variety of user-created and corporate media videos.

According to YouTube's official statistics and data in 2016 (a decade after it was launched), there are currently a whopping 13 billion of users, with more than 5 billion video clips viewed by 30 million daily visitors. More than 300 videos are uploaded every hour, accumulating to a staggering over 8 billion hours of video, which is still ever increasing. Available content includes video clips, TV show clips, music videos, short and documentary films, audio recordings, movie trailers and other content such as video blogging, short original videos, and educational videos.

The rise and increasing popularity of social media site like it, has sparked the interest among numerous communication researchers. This new form of media empowers end-users to create, express, and disseminate their messages through posts, blogs, and user-created videos. Furthermore, the popularity of this media reaches well beyond individual users, and established organizations are also using YouTube as a tool to express creative ideas or communicate public or self-interested views on various social issues.

That is one of the many important reasons that health campaigns are also utilizing YouTube as a channel to reach more people and encourage them to live a healthy life style. There has been an immense number of anti-smoking PSAs booming in the past decade. "Smoking Kids" was one of the most notable examples, online videos are effective because the format appeals to all ages of people, and posting it on YouTube extends the reach of the message (E-Health media, 2006).

#### 2.12 – Convenience of modern information sharing – The QR Code

The QR code system (abbreviated from Quick Response Code) was invented in 1994 by the Japanese company Denso Wave and initially meant to track vehicles during manufacturing; it was designed to allow high-speed component scanning. QR codes are now used in a much broader context, including both commercial tracking applications and convenience-oriented applications aimed at mobile-phone users (termed mobile tagging).



One of the most popular applications of the QR code nowadays is in consumer advertising. Typically, a smartphone is used as a QR code scanner as shown in Figure 2.4, scanning the code and converting it to some useful form (such as a standard URL for a website, thereby omitting the need for a user to type it into a web browser). QR code has become a focus of advertising strategy, since it provides a way to access a brand's website more quickly than by manually entering a URL. The conversion and generation of QR code can be easily achieved and is widely available via websites like: “[www.the-qrcode-generator.com](http://www.the-qrcode-generator.com)”



Figure 2.4 – Illustration of a mobile phone scanning QR code  
Adopted from: [www.iphonelife.com](http://www.iphonelife.com)

I figured that since the same principle is also applicable to non-commercial advertising, I am going to implement the QR code system in the distribution of the link to my PSA video on YouTube to ease my target audience’s access to it.

### 2.13 – In-depth Review of Factors Affecting Quality and Effectiveness of Anti-Smoking PSA (Message Design)

So far, we have covered the harm and reasons of smoking, reviewed some proven and failed PSAs, analyzed the concepts of the internet, online advertising, health communication and video sharing social media network.

Since anti-smoking PSAs use different types of message appeals, forms, and styles we will review and analyze literature about various types of persuasion factors in anti-smoking messages and subsequently implement them in my anti-smoking PSA development.

#### 2.13.1 – Logical Fallacy

According to the online Encyclopedia Britannica, a fallacy is defined as:



“... an erroneous reasoning that has the appearance of soundness.”

This error of reasoning is further explained by a website on logical fallacies:

“... when someone adopts a position, or tries to persuade someone else to adopt a position, based on a bad piece of reasoning, they commit a fallacy.”

There are many types of fallacies, some of the more commonly committed ones in advertising as listed by website [www.logicalfallacies.com](http://www.logicalfallacies.com) are as stated below:

### 1. Hasty Generalization

Definition: This is all about making assumptions and sweeping conclusions about a whole group or range of cases based on a sample that is inadequate (usually because it is atypical or just too small).

For example, in Malaysian context, stereotypes about people:

“Indian are drunkards, Chinese are cunning businessman, Malay are lazy. These are all very common and unreasonable stereotypes in our nation.”

Another typical example can be drawn from this statement:

“My roommate said her Physics class was hard, and the one I’m in is hard as well, therefore we can conclude that all Physics classes must be hard.”

Two people’s experiences are, in this case, definitely insufficient on which to base a conclusion.

### 2. Missing the Point

The premises of an argument do support a particular conclusion – but not the conclusion that the arguer actually draws.

For example:

“The seriousness of a punishment should match the seriousness of the crime. Right now, the punishment for drunk driving may simply be a fine. But drunk driving is a very serious crime that can kill innocent people. So death penalty should be the right punishment for drunk driving.”

The argument actually supports several conclusions – The punishment for drunk driving should be very serious in particular – but it does not support the claim that the death penalty, specifically, is warranted.

3. Post Hoc (False Cause)

This fallacy gets its name from the Latin phrase *post hoc, ergo propter hoc*, which translates as “after this, therefore because of this.” It “works” by tricking people into assuming that because B comes after A, A caused B. Of course, sometimes one even really does cause another one that comes later – for example, if I don’t get enough sleep, I will be tired the next day, in this case it is true that the first event caused the one that came later. But sometimes two events that seem related in time are not really related as cause and effect. That is, correlation is NOT the same thing as causation.

For example:

“Ah Beng has gone bankrupt after he married Ah Lian, Ah Lian must be a jinx.”

Ah Beng’s financial well-being might or might not be directly or indirectly affected by his wife, but the argument/statement has not shown us proofs that one caused the other.

4. Slippery Slope

In this fallacy, the arguer claims that a sort of chain reaction, usually ending in some dire consequence, will take place, but there is really not enough evidence for that assumption. The arguer asserts that if we take even one step onto the “slippery slope”, we will end up sliding all the way to the bottom; he or she assumes we cannot stop halfway down the hill.

For example:

“If you break your diet plan and have one cookie tonight, you will just want to eat 5 cookies tomorrow, and before you know it, you will have gained back the 8kg that you lost so difficultly!”

It may be true that successful diet plan is highly dependent on self-control and self-discipline, but the above statement doesn’t provide solid, logical proof that the person on diet will crave for more and more. The person on diet could see a 2kg increment a week later and that may be spot on the hillside at which things stop – he/she may not slide all the way down a.k.a. back to his/her initial body weight.

## 5. Weak Analogy

Many arguments rely on an analogy between two or more objects, ideas or situations. If the two things that are being compared are not really alike, the analogy is a weak one, and the argument that relies on it commits the fallacy of weak analogy.

For example:

“Guns are like hammers – they’re both tools with metal parts that could be used as weapon to harm someone. It would be ridiculous to restrict the purchase of hammers – so restrictions on purchasing guns are equally ridiculous.”

While guns and hammers do share certain similarities, those features (having metal parts, can be made weapon) are not the ones at stake in deciding whether to restrict guns. Rather, we restrict guns because they are massively destructive and be used to kill large numbers of people at ease. This is a key feature that hammers do not have in common with guns – it’d be hard to kill a crowd with a hammer wouldn’t it. Thus, the analogy is weak and so is the argument based on it.

Advertisers need to be aware of these fallacies and steer clear from committing them when attempting to develop a persuasive advertisement message idea.

### 2.13.2 – Message Appeal

Message characteristics influence viewers’ reactions to an ad. As covered previously, advertising appeals in anti-smoking PSAs are basically classified into two streams: informational or transformational (emotional) approach (Puto and Wells 1984).

The conceptual distinction between informational and emotional advertising is a significant one. Puto & Wells (1984) define an informational ad as one that appeals to ones’ cognition or logic and provides audience with factual (for example, presumably verifiable), relevant informational data in a clear and logical manner. Informational appeals assume very rational processing of the communication on the part of the consumer - logics and reasons rule all the way.

In contrast, an emotional ad uses psychological appeals such as fear and love to touch our feelings (Wells, Burnett, & Moriarty 2000). It appeals to consumers’ emotions, experience

or senses (Puto & Wells, 1984). In other words, emotional ads often attempt to stir up emotions that will motivate persuaded behavioral change.

Numerous amount of empirical studies has shown that the latter (transformational/emotional approach) dominantly prevails for anti-smoking PSAs' persuasive purposes and context, even more so when used in conjunction with the former (informational approach)

- Emotion

But first of all, we need to understand what exactly emotion is. According to Davidson, Scherer, & Goldsmith (2003), emotion “refers to a relatively brief episode of coordinated brain, autonomic, and behavioral changes that facilitate a response to an external or internal event of significance for the organism.”

The dimensional theory of emotion (P.J. Lang, Greenwald, Bradley, & Hamm, 1993) looks at emotion as biologically based. Emotion consists of three dimensions: valence, arousal, and dominance. Valence looks at how positive or negative a message is. Arousal looks at the level of activation, i.e. how strong it is, from exciting to calm. Dominance focuses on whether a person is in control of an emotion or whether the emotion is in control.

- The Importance of Emotion to Persuasion

Aristotle is regarded as having provided the most significant and enduring contribution to the study of persuasion. He identified the significance of pathos or the emotions of the audience, for persuasion in addition to logos (the logic or arguments) and ethos (essentially akin to the modern construct of source credibility) (Jorgensen, 1998, Perloff, 1993a). Since Aristotle, many orators and philosophers as well as more contemporary persuasion researchers have echoed similar sentiments of the importance of emotion for persuasion. For instance, Kennedy (1994) cites Cicero as arguing “...For everyone knows that the power of an orator is most manifest in dealing with people’s feelings...” and more recently it has been argued that, “feelings do matter” (Edell & Burke, 1987, p.422) and that “...[they] can exert a powerful impact on persuasion (Dillard & Peck, 2000, p490). In modern advertising practice, it is evident that many attempts in both commercials as well as health messages rely upon emotional appeals to achieve persuasive ends (Dillard & Peck,2000; Jorgensen,1998).

- Emotional Message Appeal

Emotional responding occurs in an individual in response to a stimulus. Emotional appeal, however, is a message feature. The point of looking at emotional appeal in a message is to manipulate emotional responding in the viewer. Emotional appeal can be looked at in a variety of ways. Some studies have looked at positive versus negative messages (Bolls, Lang, & Potter, 2001; P.J. Lang & Friestad, 1993; Shapiro & Rieger, 1992), unpleasant versus pleasant (P.J. Lang, Greenwald, Bradley, & Hamm, 1993), and fear versus disgust (Leshner & Bolls, 2005).

- Fallacious or Relevant?

Emotional appeals are easily taken as fallacious because feelings are not evidence and could even irrationalize decision. However, if a direct connection between emotion and facts is made, then the emotional appeal is considered relevant. For example, an anti-drunk driving PSA showing family of a drunk driving accident victim shedding tears urging not to abuse alcohol (drink and drive). There's a clear connection between the pity you feel for the victim's family and the facts presented, so it is a relevant, or reasonable, emotional appeal.

- Message Appeals of Anti-Smoking PSAs

According to Cohen, Shumate & Gold (2007), majority of mainstream anti-smoking PSAs across the globe are more likely to use informational appeals, bombarding audiences with monotonous and overloaded information with little to no real persuasive impact, rather than transformational appeals which focus on inducing emotional and experiential anxiety, sadness or fear in the audience's mind to achieve persuasive effects.

A detailed scrutiny of the various message appeals utilized in anti-smoking PSAs is required for a better understanding of the persuasive nature of such contents. Much of the previous research suggests that emotional appeals such as fear, guilt, sentiment, humor have been the most popular message appeals in successful and effective creative anti-smoking PSAs (Flay, 1987; Alden, Mukherjee, & Hoyer, 2000; Cohen, Shumate, & Gold, 2007). Emotional appeal is focused on target audience's emotions, state of feelings which will motivate them to accept the message and consequently make the proposed behavioral changes.

1. Fear

Appealing to fear has proven to be persuasive and dominant in anti-smoking PSA messages (Flay, 1987). According to Perloff (2003), a fear appeal is "a persuasive

communication that tries to scare people into changing their attitudes by conjuring up negative consequences that will occur if they do not comply with the message recommendations” (p. 187). Fear-appeal oriented anti-smoking PSAs conjure threat—visuals of physically damaged people, statistical data of tobacco-related diseases, and numeric figures of death rates—in order to arouse feeling of fear.

However, fear appeals have been criticized by inconsistent results in terms of persuasion (see Witte, 1992). Morris & Swann (1996) argued that “too much fear” can backfire and cause people to deny or ignore the message. Researchers (Kleinot & Rogers, 1982; Roger. 1975; Witte, 1992) argue that fear appeals without information about how to overcome the elicited fear can cause a boomerang effect from viewers. Appealing to fear can be most effective when an action to prevent, or avoid the threat associated with a risky behavior is present (Kleinot & Rogers, 1982; Roger. 1975; Witte, 1992). According to the extended parallel process model (EPPM) proposed by Witte (1992), people who are threatened will either attempt to control the danger of physical threat or the emotion of fear. When individuals recognize the high possibility of facing physical threat and seek to control danger, they adopt the recommended solution to reduce the threat; but when individuals attempt to control just fear, they engage in denial or underestimating actual risk to reduce fearful reaction (Witte, 1992). For this reason, it is important that individuals are shown both the threat and a solution to the threat (Witte, 1992, 1994). It is suggested that fear appeals with high level of threat (i.e., smoking leads to death) and high levels of solution (i.e., you are physically and mentally capable of quitting smoking, and there are information and social support for you to quit smoking) produce higher message acceptance. One successful example of anti-smoking PSA which uses the fear appeal is “The Real Cost: Your Skin” by FDA of the US (Figure 2.5). The ad saw a teenage girl stopping by a convenience store, and handing the cashier cash for a pack of smokes. The cashier responds that cash alone isn’t enough. She rips off a part of her face. The message: The real cost of smoking is skin health.

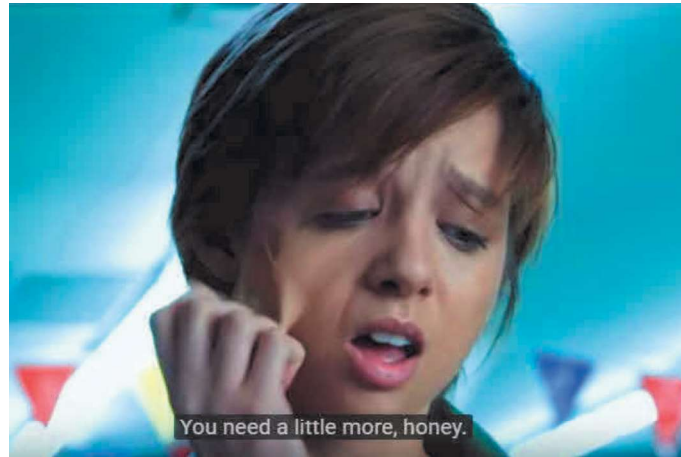


Figure 2.5 – Scene from “The Real Cost: Your Skin”

## 2. Guilt

Guilt appeal is similar to fear appeal in the sense that they both attempt to evoke a negative emotional response with negative appeal (Perloff, 2003). Negative appeals are used to create an emotional imbalance which can be rectified by engaging in the featured (desired) behavior, in this case regarded as compliant behavior. It is hoped that by creating discomfort people will be motivated to act (or not) to decrease the feeling of discomfort. Negative emotions are known to cause psychic discomfort and are therefore a safe place to start when attempting to create appeals

In layman term - this persuasion effect uses the technique of guilt induction that makes an individual realize what they failed to do or feel what they "should"/"ought to do" or "should/could have done" that would have otherwise turned a negative event around or made a difference/change to a tragedy or catastrophic situation.

Effectiveness wise, guilt appeals, similar to fear appeals, are only effective in certain conditions. The core message must be able to induce empathy and remind people that their lack of (proposed) action doesn't match their morals and beliefs. (Pickett 2014).

In an empirical study by scholar Bennett in 1998, it is found that guilt appeals are generally more likely to result in positive responses to advertisements and empathy. However, certain communications that are intended to invoke guilt might produce shameful responses among its target audience, and this ultimately results in negative

consequences. Therefore, in order for a guilt appeal to be effective, Bennett advocates that potential shame-inducing properties need to be eliminated. Guilt messages have a better effect [than fear appeals] because it plays with your mind and your conscience (Brennan & Binney 2008). Guilt appeal is strongly associated with feelings of empathy, because they saw that guilt PSAs were designed to arouse sympathy for other people or a sense of affinity with a situation.

In summary, guilt can be motivating but only when accompanied by some hope that individual action is both needed and capable of making the requisite positive changes.

One great example is a renowned anti-smoking PSA made by Australian anti-smoking initiative group called Quit Victoria (Figure 2.6). In the ad it shows a little 4-year-old boy brought along by his mother, walking in a crowded railway station, the mother came to a halt suddenly, and a moment later - disappeared in the middle of the busy crowd. The boy didn't know what happened and just stood there, remaining at the spot where his mother left, he looked around searching for the sight of her mother but she is nowhere to be seen in the crowd. Feeling afraid, the boy began to panic and started to burst out crying in distraught anxiety. Then comes a man's voice narrating: "If this is how your child feels after losing you for a minute, just imagine if they have lost you for life." This brilliant ad made hundreds of thousands of smoking parents feel guilty for their selfishness.



Figure 2.6 – Scene from “Crying Kid”



### 3. Sentiment

Pathos, also called the pathetic emotional appeals, persuades audiences by arousing their sentimental emotions (Perloff, 2003). Sentimental appeal is remotely related to the guilt appeal. It is intended to touch the audience emotionally, deep inside their heart, appealing to the soft, tender and angelic side of human nature: our instinctive sense of love, affection or empathy, in order to elicit the feelings of sadness and/or compassion, and subsequently exploit their subconscious' vulnerability to accepting the message appeal.

One successful anti-smoking PSA that uses sentimental appeal is Quit Tasmania's "The Last Dance" (Figure 2.7), the ad depicts a man dying of a smoking-caused disease sharing a tender dancing moment with his wife as she cares for him during the final stages of his illness, with their son watching them helplessly in sorrow. The sentimental ad portrays the love and affection between husband and wife.



Figure 2.7 – Scene from "The Last Dance"

### 4. Humor

Anti-smoking PSAs that contain an entertaining situation or dialog is considered a humor message, and this is another strategy that is used in anti-smoking PSAs. As noted above, fear may backfire and produce negative results (Morris & Swann, 1996). In certain cases, light, humorous messages are more helpful. For example, humor appeals are more effective when the target public already has positive attitudes toward the ad message (Chattopadhyay & Kunal, 1990).

Two types of models, cognitive and affective, are used to explain the effect of humor on persuasion (Gelb & Zinkhan, 1986). The cognitive model explains the impact

of humor on persuasion by stimulating attention to the message (Gelb & Zinkhan, 1986). The affective model explains the favorable attitude towards persuasion messages. According to the affective model, humor causes positive attitude towards the message and consequently makes the message more memorable (Biel & Bridgewater, 1990).

However, the findings of humor effects are inconsistent and it is risky to use them as the dominant message strategy (Alden, Mukherjee, & Hoyer, 2000). For example, humorous effects are known to vary by demographical differences, particularly in gender and ethnicity, of the target public (Madden & Weinberger 1982) as well as culture (Unger 1996), certain sense of humor could mean insensitivity to certain group of target audience. (Madden & Weinberger 1982). Additionally, humor appeals were found to be most prevalent in youths-oriented antismoking PSAs. (Beaudoin, 2002)

For example, a humorous anti-smoking PSA by Western New York Tobacco-Free Programs (Figure 2.8). In the ad it shows a lady driver driving with a man in the passenger seat. The man lit up a cigarette in the car without the lady driver's consent and began to smoke. Appearing to be obviously annoyed by the man's secondhand smoke, she suddenly steered the car off road and drove recklessly and aimlessly like a crazy maniac, making the man scream in fear and confusion. When she finally resumes back on the road, the man angrily asked: "What are you doing?!?!". The lady driver calmly answered: "You are endangering my life, just returning the favor" (referring to him smoking cigarette in her car and bringing secondhand smoke harm to her).



Figure 2.8 – Scene from “Just Returning The Favor”

### 2.13.3 – Advertisement Form

The forms/formats of anti-smoking PSAs are also known to have an influence on the persuasiveness of the message (Cohen, Shumate, & Gold, 2007). Perhaps some of the most popular forms utilized are testimonials, dramatizations, and the most recently famous and powerful form: social experiment.

#### 1. Testimonial

Utilizing testimonials are also related to the source factor of persuasion. Testimonials refer to the similarity of the persuader— a communicator who appears to share the same demographics, values and lifestyle are more likely to change attitudes of the persuadee (Perloff, 2003). The appearance of “average folks” allows message recipients to relate to the situation, and is effective when people must make personal and emotional decisions (Goethals & Nelson, 1973). Additionally, testimonials are successful because the recipients may refer that if a behavior works for someone who is similar to me, then it will work for me as well (Perloff, 2003). Ads by Central of Disease Control in the US have been actively and effectively using this form, featuring patients suffering from dreadful smoking-related diseases, voicing out their regrets and advising fellow smokers to quit while they still can. One of their PSAs entitled “Don’t Smoke” (Figure 2.9) is a notable example communicated in this form.



Figure 2.9 – Scene from “Don’t Smoke”

#### 2. Dramatization

Dramatization refers to the fictitious act of characters in a plot with or without narration (Deighton, Romer, & McQueen, 1989). According to Scholes (1981), characters are protagonists who act in a given story to make human values such as love, happiness, and goodwill salient to the audience. Additionally, a plot is a fictional or

true story of the proposed characters of the drama, and a narration is characters' speech or writing directly directed to the audience (Scholes, 1981). Utilizing drama results in minimal counter-arguments towards the proposed messages, and increases verisimilitude of the situation (Deighton, Romer, & McQueen, 1989). Viewers of the dramatic story are very likely to relate the situation to real life situation.

For example, a famous creative anti-racism PSA on YouTube entitled "JAFAR" by Icona Studio Athens (Figure 2.10). In the ad, it shows a dark-skinned, middle-eastern guy sitting and waiting outside a clinic in a hospital. Briefly after, a little girl accompanied by her parents walked into the scene and they began to take their seat. The mother noticed the middle-eastern guy to whom her daughter sits next, and, being typical stereotyping racist, the parents switched seat with their daughter several times to keep her distance away the middle-eastern guy, and even embraced her as if protecting her from the lonely, quiet, helpless guy, as if he was intimidating and harmful. A moment later, a nurse asked all of them to come into the clinic, the parents began to feel confused by the situation. The conversation between the parents and the doctor disclosed that the little girl actually just had her bone marrow transplant surgery and was recovering very well. Puzzled by the presence of that middle-eastern guy in the room, the father questioned: "Is there anything wrong?". The doctor smiled, answered "nothing", and walked to the guy standing at the corner of the room, revealing and introducing him to the family that – he, named Jafar, was the little girl's bone marrow donor, stunning the family and left them guilt-ridden by their racist act.



Figure 2.10 – Scene from "JAFAR"

### 3. Social Experiment

In the last 2 years, there has been a surge of the number of video ads featuring real people: they barely reiterate its merits, they are just put in a real-life situation, or asked their opinion on something. They are called the social experiment.

A social experiment is a research project conducted with human subjects in the real world. It typically investigates the effects of a policy intervention by randomly assigning individuals or other subjects to different treatments or to a controlled condition that represents the status quo (Cook & Campbell 1979). In a social experiment, randomization to assigned treatment is the only element in the subject's environment that the researchers control. All other elements remain exactly what they were.

These experiments work because they tap into the collective subconscious through stories. Deeper than emotions, collective subconscious is the best way to rally crowds, generate buzz and be relatable. By relating to strong, deep felt collective emotions, ad messages position themselves in a memorable way and embed themselves in a narrative. (Dessart 2015)

A genuine, well-executed social experiment will have even lower potential of counter-arguments towards the proposed messages than dramatization format, due to its significantly higher level of authenticity, credibility and relevance (Deighton, Romer, & McQueen, 1989). Social experiment is highly reflective of viewers' personal experience in real life and therefore is highly persuasive and effective.

The "Smoking Kid" PSA mentioned earlier in this topic is one of the most successful examples.

#### 2.13.4 – Advertisement Style: The Use of Rhetorical Devices

Rhetoric is the artful use of language, and the purpose of rhetoric is to persuade the audience. Scholars of language have developed an impressive list of "rhetorical devices" – particular ways of using language to create certain effects. Many of the rhetorical devices have become tried-and-true methods that advertisers have used effectively for decades in advertisements. Some of the most commonly used rhetorical devices are listed and explained below.

### 1. Hyperbole

Hyperbole is extreme exaggeration that is not meant to be taken literally. The purpose of using hyperbole is to help people remember our product/ad message by imagining it as grand, larger than life, or extremely effective. For example, an ad for house paint might claim, “You’ll have the brightest house on the block.” Accompany this with an image of a glowing house surrounded by dingy, gray homes, and we achieve the hyperbolic persuasive effect.

### 2. Metaphor

We use metaphor when we liken one thing to something else, which creates a direct, vivid comparison in the audience's mind. The purpose of metaphor in advertising is to associate a product/ad message with something that is desirable. For example, if we suggest that “Your feet are rockets in our shoes,” and we convey the idea that a person will run faster with our sneakers. Use metaphors to link our product/ad message with images of power, beauty, courage and joy. But be careful not to commit weak analogy logical fallacy.

### 3. Rhetorical Question

Thirdly, rhetorical question, is what I will use in my PSA. Meaning a persuasive question, it asks the listener or viewer something in a way that makes them feel positive about our product/ad message. When utilized correctly, they can be a boon to our message — they engage our audience to think, and help persuade them to come to a conclusion on their own, which has a greater effect than simply telling the audience to do something. The answer may be obvious, or the question may require no answer at all. The purpose of the question is to create an effect. For example, an advertisement for handyman services could show a miserable man fixing his plumbing, juxtaposed with an image of a man in a speed boat. The accompanying copy, “Don’t you have better things to do?” asks a rhetorical question that makes the viewer imagine the benefits of our repair service.

#### 2.13.5 – Creativity: The X-Factor

Multiple advertisements might be designed around the same elements mentioned above, but what really makes an advertisement stand out from the rest? The unique key and answer to this is – creativity.



## Detailed Analysis of Dimensions and Factors of Creativity

In coming up with dimensions along which to further measure creativity, we drew on social and educational psychology literature that defines creativity as divergent thinking—namely, the ability to find unusual and nonobvious solutions to a problem. Another one of the early pioneers in the field was Ellis Paul Torrance, an American psychologist, who developed the Torrance Tests of Creative Thinking (TTCT) in 1962, a battery of measures used to assess individuals' capacity for divergent thinking in the business world and in education. Torrance scored responses to test questions along five dimensions: fluency, originality, and elaboration (borrowed from the work of Joy Paul Guilford, another American psychologist) as well as abstractness and what he called resistance to premature closure.

Fluency refers to the number of relevant ideas proposed in response to a given question (such as “list as many uses as you can for a paper clip”), and originality measures how uncommon or unique the responses are. Elaboration refers to the amount of detail given in a response, and abstractness measures the degree to which a slogan or a word moves beyond being a label for something concrete. Resistance to premature closure measures the ability to consider a variety of factors when processing information.

In the early 2000s Torrance's measures were adapted for advertising by the Indiana University communications researcher Robert Smith and his colleagues. They adjusted the definition of creativity to refer to “the extent to which an ad contains executional elements that are different, novel, unusual, original, unique, etc.” Their goal was to measure creativity using only those factors most relevant to an advertising context. They came up with five evolved dimensions of advertising creativity, which form the basis and references for my PSA design and development.

### 1. Originality

First and foremost, a creative ad must be an original one. In the New Oxford American Dictionary (2016) creativity is defined as "The use of the imagination or original ideas", thus, highlighting the importance of doing something original (i.e., something that is not dependent on other people's ideas, and is inventive and unusual) in order to be creative. Belch (2004) also describe the novelty as unique or different. As did Batra, Myers & Aaker (1996) who explain novelty as divergent thinking which again means unusual or out of the pattern. Haberland & Decin (1992) describe divergence or novelty as original or unexpected content, and creativity in advertising as an act that is able to produce effective surprise. Kim et al. (2010) deem it as

the usage of unanticipated and distinctive approaches. Sobel & Rothenberg (1980) mention the originality as “newness”. A more elaborate definition is offered by Oldham & Cummings (1996), "Ad ideas, or procedures that satisfy two conditions are creative:

- 1- They are novel or original and
- 2- They are potentially relevant for, meaningful or useful to an organization"

So, creativity is not novelty for its own sake, but novelty that can be applied and add value. (Amabile, 1997). Relevance, which is also referred to as "logic", "meaningfulness" or "connectedness", complements divergence and originality (El-Murad & West, 2004). These definition, with small differences in the words used, have become dominant throughout academia and in textbooks on creativity (Meusburger, 2009). It refers to an original idea as something divergent (tending to differ from the norm or develop in a different direction), and highlights that creativity combines both divergence and relevance (closely connected with or appropriate to the matter at hand). These definitions are dominant in traditional tests of creativity, such as the "alternative uses" test, which mainly focus on the ability to engage in divergent thinking (Meusburger, 2009). However, what is defined as divergent and relevant may be in reference to the creator, society, or the domain within which the citation occurs (Meusburger, 2009), meaning that what is defined as creative or not is in relation to a specific field, person or culture.

In summary, an original ad comprises elements that are rare or surprising, or that move away from the obvious and commonplace. The focus is on the uniqueness of the ideas or features contained in the ad. An ad can diverge from norms or experiences by applying unique visual or verbal solutions, for instance.

Many PSAs are highly predictable, monotonous narrative, tedious kind of informational ad with too much information and little persuasion effect. For instance, anti-smoking ads that simply list out the hazardous effects in text, static graphics, narration and nothing more. In contrast, a qualified example of an ad that excelled in the originality dimension is the “Smoking Kid” social experiment PSA.

## 2. Flexibility

An ad scoring high on flexibility smoothly links the ad message to a range of different ideas or situations logically (White & Smith, 2001). The YouTube Annual-Award-winning



anti-racism ad “JAFAR” is an excellent example of this. The connections and relations of the idea, message and story make this ad a great example of the dimension of flexibility.

### 3. Elaboration

Many creative ads contain unexpected details or extend simple ideas so that they become more intricate and complicated. One great example of this dimension is the “Crying Kid” PSA. This excellent, highly impactful ad contained unexpected plot and also likened the emotion of child losing sight of their parents in public place to the life loss of beloved parents to smoking-related diseases.

Albeit its brilliance, the creative ad did stir up some controversies though. Some children right activist deemed the ad as “a manipulative act of scaring the little boy into shedding tears to achieve filming effect”, and is therefore a child psychological abuse since it might traumatize the little boy. But the producer clarified that the child (named Alexander) was acknowledged upfront and full protection and thorough safety measure were given to the child throughout the filming of the ad.

### 4. Synthesis

Leo Burnett advertising agency defines advertising creativity as the art of establishing new and meaningful relationships between previously unrelated things in a manner that is relevant, believable and in good taste" (Blasko & Mokwa, 1986). This dimension of creativity is about blending or connecting normally unrelated objects or ideas. For example, the humorous “Just Returning The Favor” PSA mentioned above, the ad combined different objects (smoking and dangerous driving) to create a divergent story line.

### 5. Artistic value

Ads with a high level of artistic creativity contain aesthetically appealing or distinctive verbal, visual, or sound elements (Koslow, Sasser, and Riordan, 2003). Their production quality is high, their dialogue is clever, their color palette is original, or their music is memorable. As a result, consumers often view the ads as almost a piece of art rather than a blatant persuasive pitch. One ad I studied, which scored among the highest in artistic value, was the “Embrace Life” road safety PSA produced by Sussex Safer Road Partnership of the UK (Figure 2.11).

The ad shows a family of three (father, mother and daughter) playing in their living room (in slow motion and with soft piano background music) with the father play-acting at

driving a car. He turned an imaginary ignition key, operated an imaginary accelerator pedal and steered an imaginary steering wheel. His family watched him from the sofa beside. The father turned to look at them and his concentration was momentarily taken from the "road" ahead. As he turns back, he saw some sort of peril ahead. He grimaced and abruptly steered to the left to avoid the oncoming threat. Realizing the danger her father is in, the daughter rushed to him and embraced him around the waist; his wife followed, wrapping and gripping her arms around his upper body, forming the shape of a seat belt. As the imaginary impact hit them, the father was violently thrust off his seat; his legs jolted out and kicked over a table with a bowl of small shiny decorations and as the bowl was thrown upwards, the shiny particles showered down beautifully in slow motion. The daughter and mother successfully restrained the father and kept him safe, and he recovered, raising his arms up to embrace his family who had saved him, the family smile in relief. Finally, the caption "Embrace Life. Always wear your seat belt" appears on screen. The daughter was portrayed as wearing fairy wings, symbolizing wings of the guardian angel. The small metallic decorative particles graphically represent the shattered windscreen glasses and broken pieces during a car accident.

This beautiful, artistic and meaningful ad ultimately won the inaugural YouTube Advert of the Year Award in November 2010, winning with three times more votes than its nearest competitor.

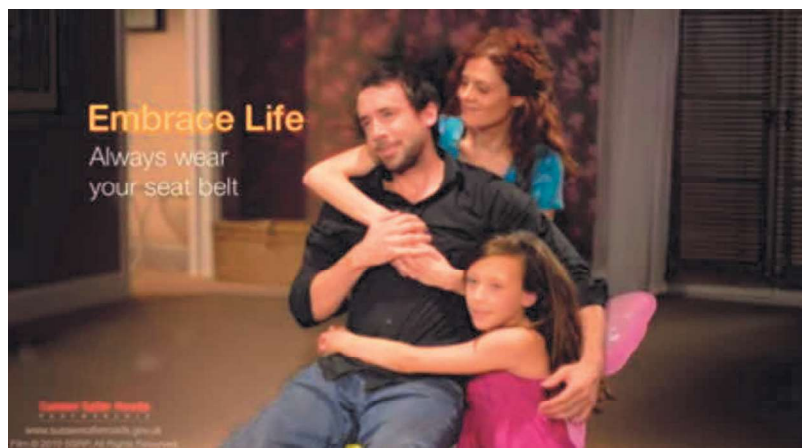


Figure 2.11 – Scene from “Embrace Life”

In conclusion, my anti-smoking PSA will adopt a mixture of sentimental, fear and guilt message appeals, carried in social experiment form, incorporating rhetorical-question style, and blend-in all five creative dimensions. The storyline will be elaborated in the next chapter.

## 2.14 – The Basics of Video Shooting: Controlling Exposure

"Exposure" is the amount of light that hits the photo-sensitive element in a camera – the sensor. Exposure controls the gradations of brightness that we see on our screen - most consumer digital video cameras can support 100 gradations between light and dark. (Human eye can distinguish about 10,000 gradations, and film can distinguish about 1000.) In a properly-exposed shot, no level of brightness will go above 100 (absolute white) or below 0 (darkest black). Videographers refer to brights or darks out of this range as "clipping," meaning that any values greater than 100 or less than 0 have the values of 100 and 0, so we lose detail, because there is no differentiation in the various brightness values. Keeping the light hitting the sensor between 0 and 100 is what's called "proper" exposure. As we can see in Figure 2.12, if too many values approach 100, our image is over-exposed (too bright); if too many values approach 0, it's under-exposed (too dark). If our camera has a histogram feature, we can see this in real time - we want to see a histogram with no spikes running off the edges.

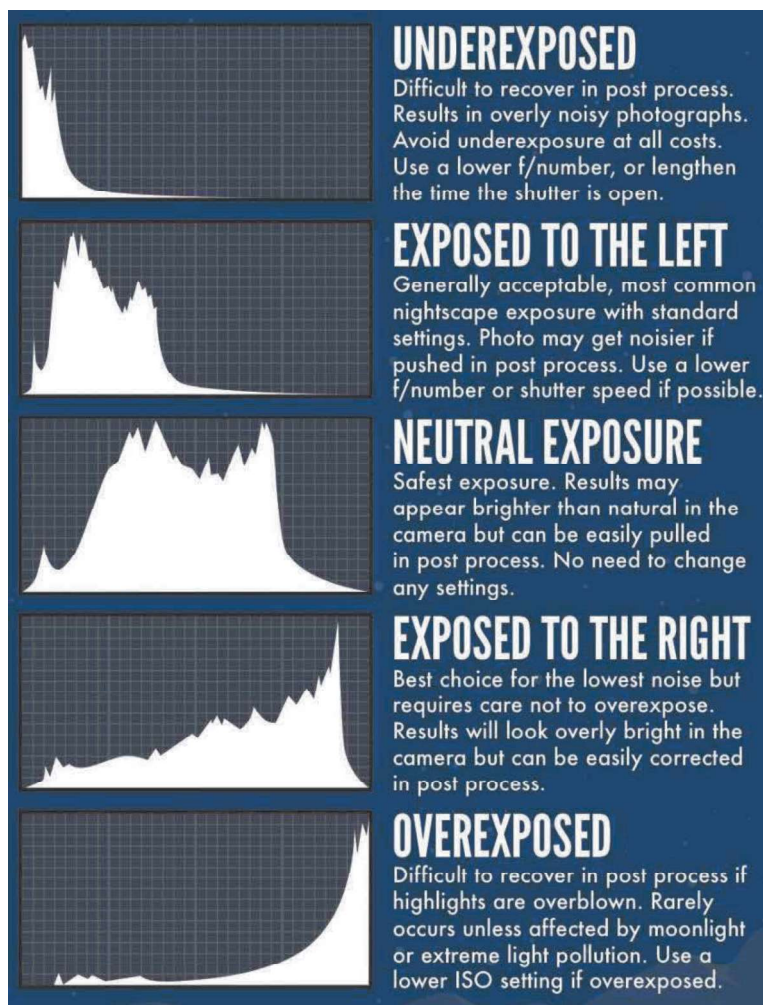


Figure 2.12 – How To Read Exposure Histogram  
Adopted from: [www.lonelyspeck.com](http://www.lonelyspeck.com)

There are three typical ways to control exposure, and three of them complement each other to achieve desired exposure result:

### 1. Shutter Speed

Digital SLR (Single Lens Reflex) camera, which is what I will use to film my PSA – has a physical shutter (imagine it as rolling shutter door) that opens and closes, allowing light to land on the digital image sensor (a device that captures light to form digital image). The shutter opens and collects light for a certain period of time, the longer period of time it opens for, the "slower" the shutter speed is, for example:  $1/8^{\text{th}}$  of a second is considered slow – and slower shutter speed allows the image sensor to collect light for a longer time, resulting in brighter picture. On the contrary, it can also open for a briefer time, for example  $1/500^{\text{th}}$  of a second, and let much lesser light through to the image sensor, resulting in darker image.

Apart from its effect on image exposure, shutter speed also controls the impression of motion in an image. A long exposure/slow shutter speed blurs motion, giving the impression of greater motion of the camera or subject. It can enhance the image by making athletes or cars look like they're going very fast. On the other hand, a short exposure/fast shutter speed freezes motion and it may look jittery if we're filming rapid action. Figure 2.13 below demonstrates such effects of shutter speed difference.



Figure 2.13 – Simulated Images: The image on the left was taken with faster shutter speed, notice how the motion of the flowing water is frozen, and the scene is darker as the result of lesser light being captured.



## 2. Aperture

The aperture is an actual ring (comprised of multiple blades) behind the camera lens that opens and closes (making a larger or smaller hole) to allow more or lesser light through the lens. The wider the hole, the more light that gets in. The aperture also is key in determining the depth of field, which is the depth of image area that is in focus. Large apertures (letting lots of light through) give shallow depth of field, maybe enough to have a person's head in focus and the area behind and in front blurry (Figure 2.14). Small apertures (letting small amounts of light in) give deep depth of field, which may keep a person and the background sharp in focus at the same time. There are reasons for choosing a deep or shallow depth of field when setting up a shot, depending on how we want it to look in the final product.



Figure 2.14 – Simulated Images: The image on the left was taken with wider aperture, notice how much shallower the depth of field is (background blurred), and the scene is brighter as the result of more light being captured.

## 3. Sensor Sensitivity ("ISO Speed")

What is called "ISO speed" on video cameras is equivalent to "gain control". The "gain" controls electronically how sensitive the imaging sensor is: the higher the gain, the more sensitive the element is and the less light that needs to hit it to register. With ISO speed, like gain, comes problems – the higher the sensitivity (ISO value), the higher the grain/digital signal noise level as compared in Figure 2.15, although capturing light more easily. Cameras with larger imaging sensor typically produce

lesser digital signal noise due to higher sensitivity and better SNR (Signal to Noise Ratio) efficiency.

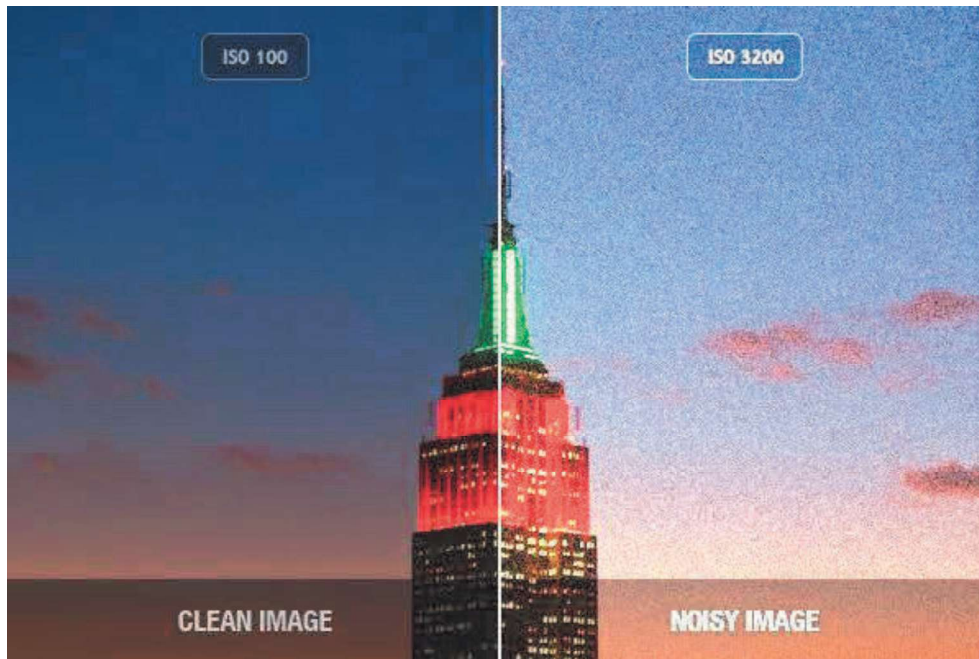


Figure 2.15 – Simulated Images: The image on the right was taken with higher ISO speed, notice how much “noisier” the image is, and the scene is brighter as the result of more light being captured.

### 2.15 – Achieving Cinematic Look in Video Footage

Here I am going to discuss several relevant aspects to look after in order to achieve cinematic look in my PSA video footage.

#### 1. The Rule of Thirds:

The first and foremost in filming is to frame our subject meaningfully and artistically. This is a general principle or guideline in photography/videography, which is generally considered to make shots more appealing to the eye. One can easily visualize this rule by taking a frame and dividing the horizontal piece into three equal sections and dividing the vertical in three equal sections (see Figure 2.16). This creates 9 equal sections. Where these sections meet are four points on the frame. By aligning the central object into these points of the frame (often called the power points,

illustrated as red dots below), instead of centering the object, you get more aesthetically and professional-looking shots.



Figure 2.16 – Rule of thirds framing technique

## 2. Depth of Field

Shallow Depth of Field (DOF) is another important element in achieving a cinematic film look. Apart from the lens' aperture size, DOF is also affected by the size of image sensor, the larger the sensor – the shallower DOF that can be achieved. Hence the popularity of DSLRs and other larger sensor cameras. Traditionally, feature films have made use of a shallow depth of field to selectively focus the attention on a person or object. Take a look at Figure 2.17 below and note the areas in focus and those that are out of focus, drawing your eye in to the important part of the frame, which is the side profile of the girl.



Figure 2.17 – The Use of Shallow DOF to Create Focus Point Scene from “Pulp Fiction (1994)”

Ultimately, shallow DOF is a stylistic choice that we have to make based on the look we want to achieve with our video footage. The camera I'm going to be using to film this PSA is the Canon EOS 550D DSLR camera, coupled with 3 lenses of different focal length and maximum aperture, to achieve different field of views and visual effects.

### 3. Frame Rate

This is the ultimate panacea – always shoot at 24 frames per second (or 25 if 24 isn't available). Since the earliest days of film, movies were shot and projected at 24 frames per second, and movie viewers have grown accustomed to this frame rate. It is the most cinematic-looking framerate setting unless we need to shoot at a higher frame rate to achieve slow motion. For instance, we will need to shoot at 60 frames per second to later slow it down to 24 frames a second while editing, and the footage will then play at 40% of the speed without sacrificing smoothness.

The main giveaway of videos that were not shot at 24p is the lack of dream-like motion blur. Video footage can become very clinical and sterile looking. As depicted in Figure 2.18, real film exhibits motion blur when an object is moving through the screen, and in order to get that organic motion blur on your footage, be sure to shoot at the right frame rate. The film “The Hobbit” was shot at 48 frames per second and as a result many viewers did not enjoy watching the film. It looked too much like video and not enough like the surreal world of film. Here is a shot from “Pirates Of The Caribbean” exhibiting some cinematic motion blur:



Figure 2.18 – Motion Blur From 24fps Movie Scene from “Pirates Of The Caribbean (2007)”



#### 4. Shutter Speed

Make sure we use the 180 degree rule when setting our shutter speed. This means when we set the shutter speed on your camera, set it to exactly double that of our frame rate. So, if we are shooting 24fps, make sure our frame rate is at 1/48s or as close as possible. Many DSLR cameras only have a 1/40s or 1/50s setting and those work too.

Having the wrong shutter speed can be pretty detrimental to our footage. If it's too slow (1/20s for instance), our footage will look like it is strobing and ghosting as images trail off throughout the screen. And if our shutter is too fast (say 1/100s) our image will look like it's been sped up, almost as if it's in fast forward. It's important to note that there are times that we do want to set the shutter speed at an unusually high or low setting, this is a technique that is sometimes used to get a desired stylistic effect. But for 95% of what we shoot, the chances are we'll want to stick with the 180-degree rule. This also means that if we shoot at a higher frame rate for slow motion (60p let's say), then we will need to set our shutter accordingly. In that example: 1/120s.

#### 5. Color Grading

Color is as vital to a film as music, dialogue, or plot. The color of a scene can be used to evoke particular emotions in viewers, for example, blue can convey a sense of horror or calmness while orange would be seen as enthusiasm and energy (Figure 2.19).

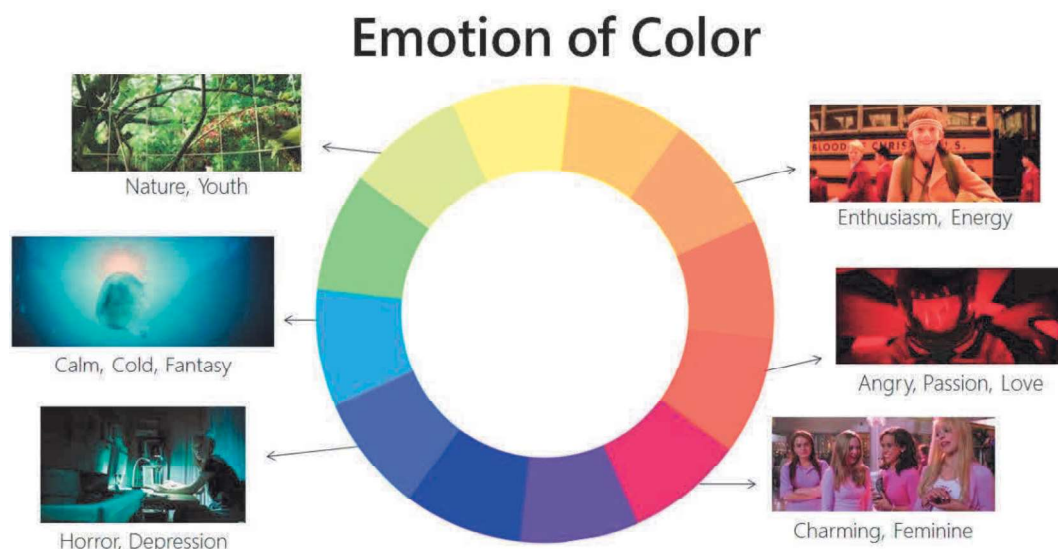


Figure 2.19 – The Emotion of Color  
Adopted from: [www.cyberlink.com](http://www.cyberlink.com)

Color grading is the process of altering and enhancing the color of a video. It encompasses both color correction and the generation of artistic color effects. The process mainly involves the adjustment of white balance, contrast and saturation.

White balance is the process of removing unrealistic color casts (Figure 2.20), so that actual white objects are rendered white in our video. Proper camera white balance has to take into account the "color temperature" of a light source, which refers to the relative warmth (yellowness, high color temperature) or coolness (blueness, low color temperature) of white light.

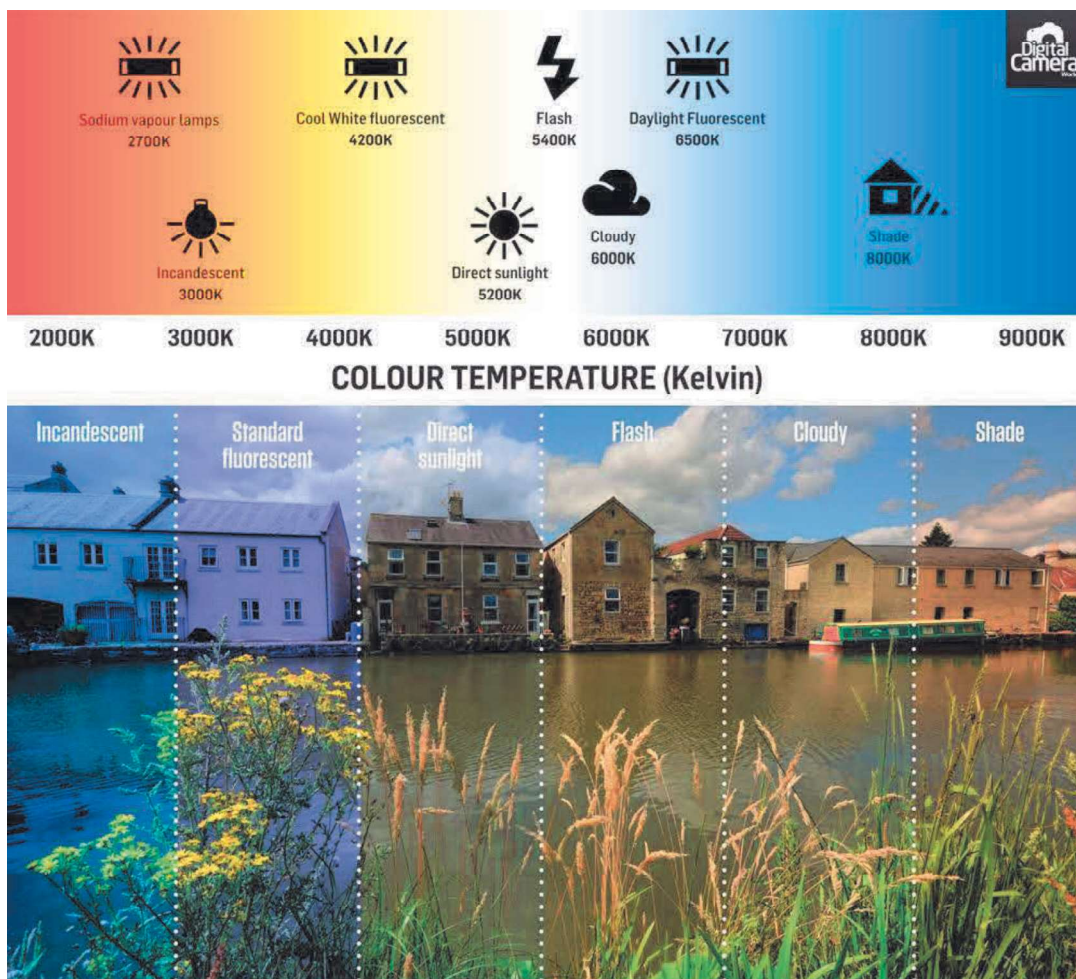


Figure 2.20 – White Balance and Color Temperature  
Adopted from: [www.digitalcameraworld.com](http://www.digitalcameraworld.com)

Contrast is the difference in luminance or color that makes an object (or its representation in an image or display) distinguishable. It is determined by the difference in the color and brightness between objects. Figure 2.21 below compares two scenes with different contrast level:

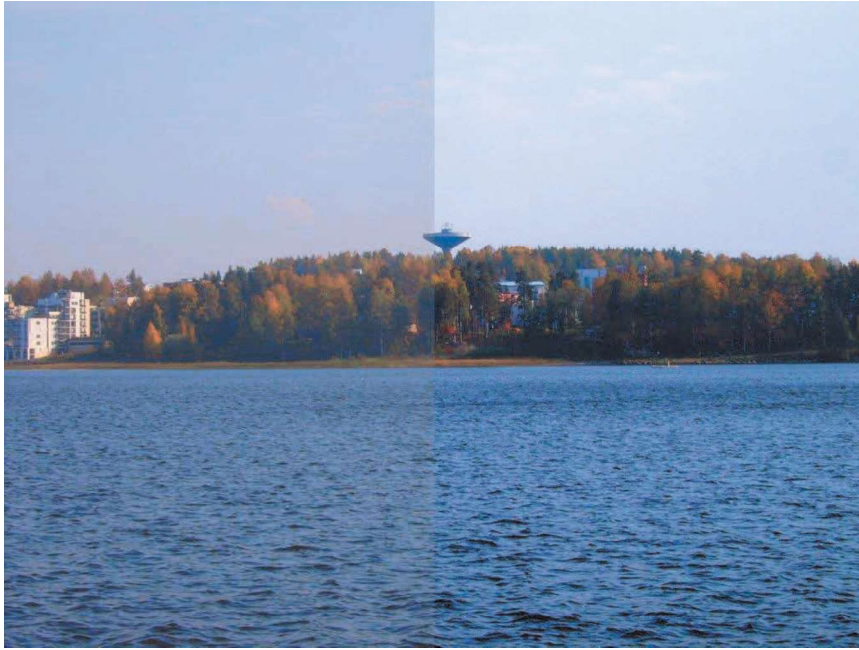


Figure 2.21 – Left part of the image has lower contrast and vice versa  
Adopted from: [www.digitalcameraworld.com](http://www.digitalcameraworld.com)

Saturation is used to describe the intensity of color in the image, it defines a range from pure color (100%) to gray (0%) at a constant lightness level. A pure color is fully saturated. From a perceptual point of view, saturation influences the grade of purity or vividness of a color/image. As shown in Figure 2.22, a desaturated image is said to be dull and vice versa.

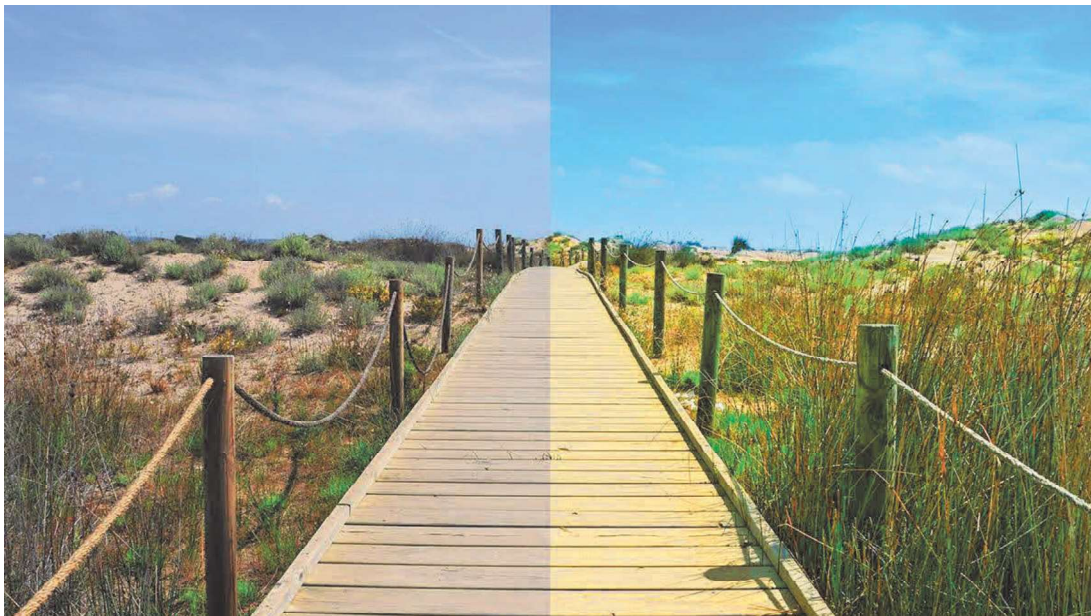


Figure 2.22 - Left part of the image has lower saturation and vice versa  
Adopted from: [www.digitalcameraworld.com](http://www.digitalcameraworld.com)



## 6. Storyboarding

Storyboarding is one of the most overlooked yet vital aspects of filmmaking. While we may not be able to storyboard for every project (like, say a documentary), we should always be storyboarding for a narrative film.

A storyboard is produced based on the script and a good storyboard should contain all that is in the script, plus the visual elements. Each panel in the storyboard must be categorized and numbered and each number refers to a shot. The visual presentation of the images which will be produced need to have an explanation of the action, dialogue, music, sound, camera movement, editing techniques and/or video transition that will be used (whichever applicable).

Storyboarding allows us to get the ideas from our head onto paper so we can materialize our vision. Even if we think we have an incredibly clear vision for our film in our head, we will inevitably run into a point on set where our original creative vision is getting a little fuzzy under pressure. Take time to storyboard each shot before we arrive on set. we don't have to be the best artist (in drawing) in the world. Just jot down composition notes as best as we can like in the example in Figure 2.23 below.

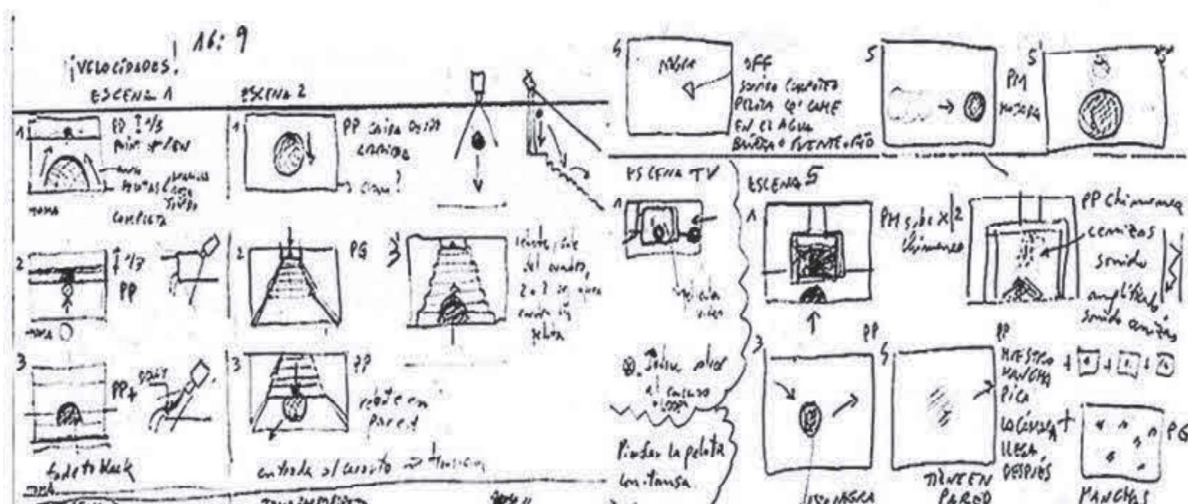


Figure 2.23 – Storyboarding  
Adopted from: [www.premiumbeat.com](http://www.premiumbeat.com)

## 7. High Quality Audio Recording

Audio recording is often an afterthought to videographers, but it's just as important to our finished product as the audio can either make or break the impression and experience of a video.

Although sound quality is affected by technical parameters like sampling rate (measured in Hz), bit depth (measured in bit) and bitrate (measured in bit per second), but the biggest dictating factor of all is the hardware – namely the audio recorder/microphone. We typically get what we pay for, a better mic is going to pick up better quality audio than inferior ones. The microphone to be used in filming my PSA is the H1 by Zoom (Japan) Corporation – widely known as the best microphone below 100USD (RM450 at the time of writing). It is equipped with two unidirectional condenser mics in X/Y stereo configuration and is perfect for individual filmmaker on a budget like me.

## 2.16 - Video Instructions

Before we prepare a storyboard, there are four types of video instructions that need to be decided before hand, namely: camera shot, camera angle, camera movement (not applicable to my PSA so not mentioning), and video transition.

### 1. Camera Shot

A camera shot will determine how big or from how far the visual will be displayed. Among the frequently used camera shots are the following:

- Long Shot (LS)  
Shows a visual taken from afar. It often shows a wide scene, sometimes in aerial view.
- Full Shot (FS)  
Shows a shot taken to display the whole object. For human characters, it shows them in full, from head to toe.
- Medium Long Shot (MLS)  
Shows the part from the head or hair to the knees of the character.
- Medium Shot (MS)  
Shows a character from the waist up. If two characters are having a conversation in the same scene, then it is known as a two-shot.
- Medium Close Up (MCU)  
Shows the character from the chest up.
- Close-up Shot (CU)  
Shows the facial expression of the character clearly, which is shot from the shoulder and above.

- Extreme Close-up Shot (ECU)  
Only shows a certain part of the character's face. The whole scene will be filled by the facial features.
- Over Shoulder Shot (OSS)  
Involves two or more characters where the camera is placed behind one of them.

## 2. Camera Angle

The camera angle refers to the position of the camera according to the directional view of what is to be recorded. Scriptwriters should be aware of this element before creating the storyboard. There are three primary camera angles:

- High Angle  
The camera is placed above the eye level, pointing downwards.
- Eye Level  
This is the most frequently used camera angle. The view of an object is the same or in line with the eye level.
- Low Angle  
The camera is placed below the eye level, pointing upwards.

## 3. Video Transition

A video transition is a technique used in the post-production process of video editing by which scenes or shots are combined. Most commonly this is through a normal cut to the next shot. Most films will also include selective use of other transitions, usually to convey a tone or mood, suggest the passage of time, or separate parts of the story. There are three types of most commonly used video transitions in film editing.

- Cut  
The most basic type of shot transition, the cut is the most common way to join two shots. In essence, it is the continuation of two different shots within the same time and space. It is the most basic in that the film undergoes no special processes to perform a cut; the two film strips are simply played one after the other. While watching the movie, this is where one image on screen is instantly replaced with another, often in the form of a camera angle change. Though simple in construction, the subject matter on each side of the cut can have far-reaching implications in a film. Shot A abruptly ends and Shot B abruptly begins.

- Fade In/Out

A fade occurs when the picture gradually turns to a single color, usually black, or when a picture gradually appears on screen. Fade ins generally occur at the beginning of a film or act, while fade outs are typically found at the end of a film or act.

- Dissolve

Like the fade, a dissolve involves gradually changing the visibility of the picture. However, rather than transitioning from a shot to a color, a dissolve is when a shot changes into another shot gradually. Dissolves, like cuts, can be used to create a link between two different objects, a man telling a story, and a visual of his story, for instance.

### 2.17 – Advanced Video Editing: The Concept of Keyframe

In video editing, many of the effects (basically all those mentioned above) are achieved or manipulated through a fundamental technique called keyframing. A “keyframe” is, essentially, a special type of marker or reference point that contains a particular parameter's setting at a certain frame of a video, for example: opacity level.

If we have more than two key frames for one parameter, each with different settings, at two different points in time on the video timeline, the editing software will interpolate between the two key frames (animate by adjusting the two parameters' settings gradually). In other words, keyframes can also be defined as the starting and ending points of any smooth transition.

For instance, the application of keyframing in dissolve transition works as illustrated in Figure 2.24. Assuming there are 2 video clips, each with 2 keyframes of opacity level and labelled as A, B, C and D. Keyframe A of Clip 1 has its opacity level set at maximum while keyframe B has it at the lowest, so what the video editing software will do is gradually reduce the Clip 1's opacity from A (full) to B (none), while keyframe C and D do the reverse for Clip 2 where keyframe C indicates that the Clip 2 is emerging from zero opacity and it gradually appears until keyframe D of full opacity. The crossover part of the 2 clips is where they overlap to create the smooth dissolve transition.

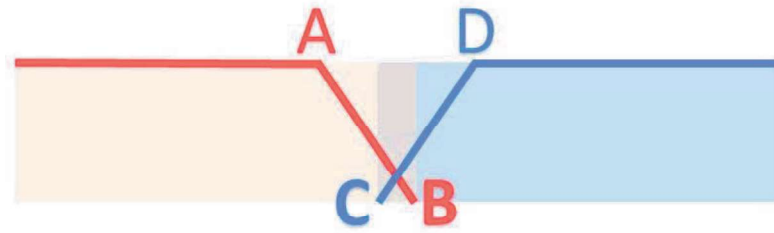


Figure 2.24 – Keyframe transitioning

The above-mentioned videography and filmography techniques will be applied and blended into the shooting and editing of my PSA to complement with my ideas and “carry out” my ad’s message.



## **Chapter 3 – Application Design**

### **3.1 – Pre-production Survey**

As concluded above, the design of my PSA will be based around the mixture of informational and emotional message appeals (sentiment, fear and guilt), rhetorical-question style, and portrayed in social experiment form, while integrating the five creative dimensions.

But firstly, I'm going to obtain my PSA viewers' background information and evaluate their pre-exposure attitude and perception towards smoking by conducting a pre-production survey on 30 participants consisting of 15 smokers and 15 non-smokers. Both groups will be randomly sought after in Mydin Hypermarket of Bukit Mertajam, in search of four groups of target audience as stated in chapter 1's scope.

- i. Smokers who have difficulty quitting or can't find psychological support to persist quitting.
- ii. Smokers who haven't been exposed to anti-smoking advertisements.
- iii. Smokers who have been exposed to anti-smoking advertisements but are unmoved due to lack of persuasiveness (in terms of creativity, message appeal, style, or logical fallacy).
- iv. Non-smokers who have smokers around them: family member, lover, spouse, friend, co-worker, neighbour etc.

It is hoped that the data collected will provide substantial insight into smoking and non-smoking community to spark and inspire my anti-smoking PSA design's creativity. Besides, the data will also serve as a benchmark reference for me to evaluate my PSA's effectiveness by measuring the change in viewers' attitude and perception towards smoking.

### **3.2 – Research Method: Quantitative**

Quantitative research is a kind of research method that relates with numbers, magnitude, and measurement. The data is collected, calculated and processed into statistics, descriptions, explanations, and predictions (Berger, 2011). Apart from research field, it is also applicable to other fields. For example, the effectiveness of commercial advertising is usually quantitatively tracked by its effect on sales figure. Clearly, quantitative measurement is important in helping

researchers or advertisement developers understand the impact of an advertisement (Hackley, 2010).

The quantitative research instrument that will be used in my pre-production study and post-production evaluation is survey questionnaire. It is a popular and efficient way of collecting and analyzing social data through structured and detailed questionnaire, in order to get information from a group of respondents who are presumed to be the representative of a specific population (Berger, 2011). One of the main reasons why I choose to use survey questionnaire is its capability to allow researchers to obtain valuable, in-depth information quickly. Besides, it is also relatively inexpensive when compared to other research methods (Berger, 2011).

The pre-production survey questionnaire will be divided into three sections (Section A, B and C). The first section (Section A) will seek two basic demographic information (age and gender) of the participants, and their background in smoking (smoker or non-smoker). It is then splitted into two sections – Section B for smokers and C for non-smokers.

Section B will enquire about smoking participants' tobacco consumption level per day, their smoking age, reason of starting smoking, their awareness of smoking threats to themselves as well as people around them, their prior experience with anti-smoking PSA, their intention of quitting smoking and the main reason behind their failure to do so.

Section C on the other hand is for non-smoker, where participants will be asked whether they have smokers among their social circle, the possibility of being influenced by them and their concern about second-hand smoke. Apart from these, participants will also be asked about their attempt and experience of persuading smokers to quit.

### 3.3 – Pre-production Survey Result Analysis

First, we will take a look at the demographic data of the smoking group.

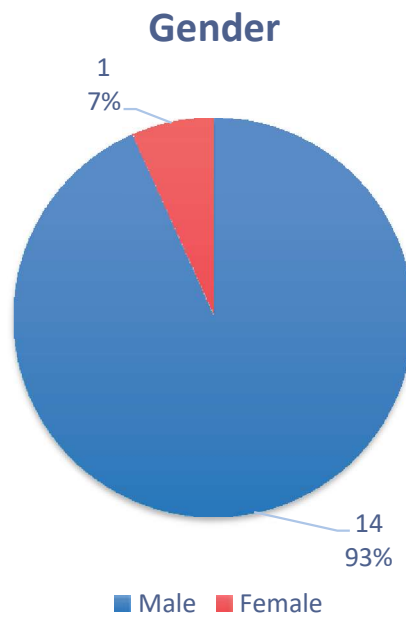


Figure 3.1 – The gender ratio of smoking respondents

Figure 3.1 shows the gender ratio of the smoking respondents. In terms of quantity, male is the prevailing gender with a total of 14 out of 15 among the participants. There is only 1 female smoker in my research sample.

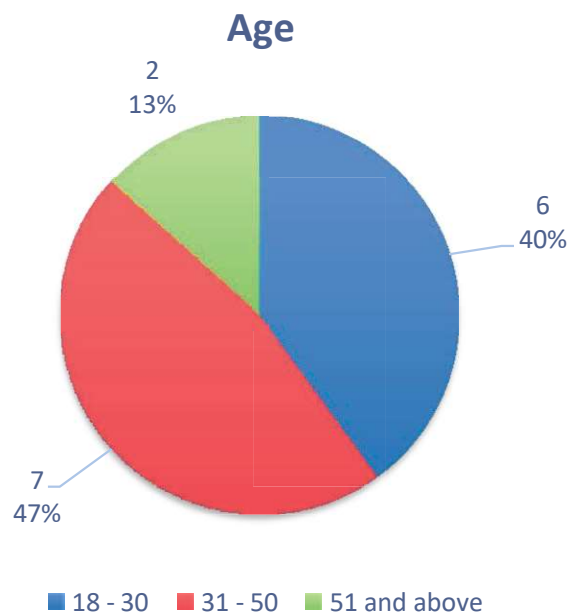


Figure 3.2 – Age group distribution of smoking respondents

Figure 3.2 shows the age group distribution of smoking respondents. Smoking participants are divided into 3 different age groups (18 – 30 years old, 31 – 50 years old, 51 years old and above respectively). The result indicates that majority (47%) of the smoking respondents who took part in the questionnaire survey are from 31 – 50 years old group, which consists of 7 respondents. This is closely followed by the 18-30 years old group with 6, or 40% of respondents. There are only 2 smokers (13%) who fall under the senior age group of 51 years old and above.

### Tobacco Consumption Level (Per Day)

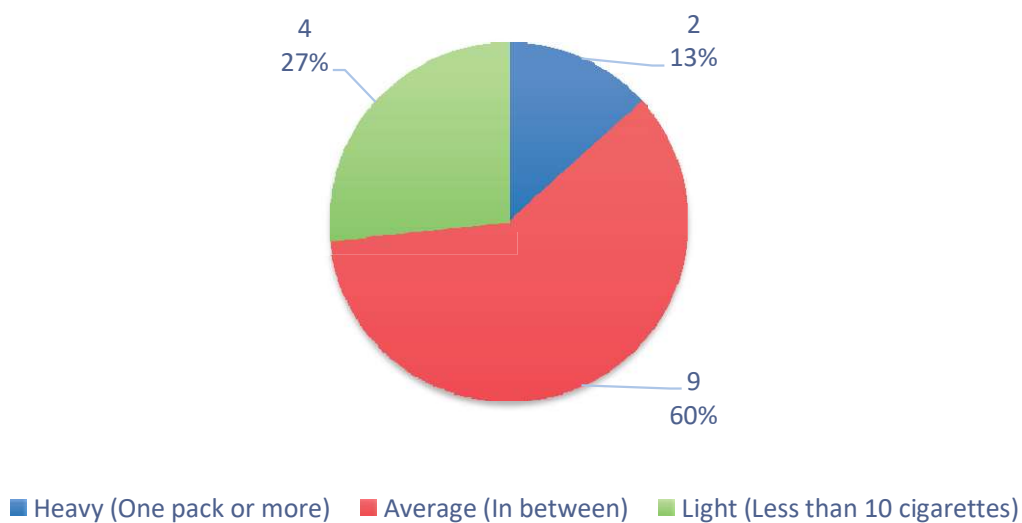


Figure 3.3 – Smoking respondents’ tobacco consumption level (per day)

We will now go into Section B to scrutinize the details and insights of the group’s smoking behaviors and characteristics. I begin with their daily tobacco consumption level (Figure 3.3), there are 2 heavy smokers (who smoke more than one pack per day) and they occupy the least portion (13%) of the group. Next up are the light smokers (less than 10 cigarettes per day) consisting of 4 or 27%. And finally, more than half (60%) of my research sample belongs to “average” consumption group, which stands in between “light” and “heavy”.

### Smoking Age

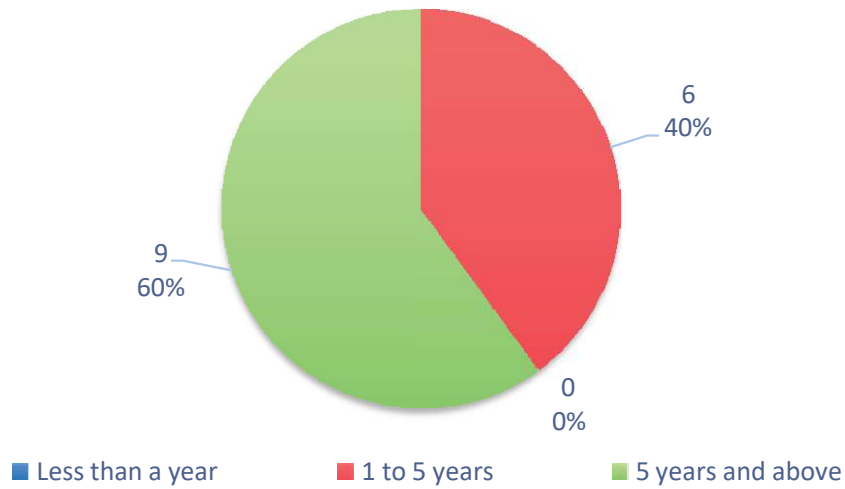


Figure 3.4 – Smoking respondents’ smoking age

Next, I classify my smoking respondents into 3 categories based on their smoking age (how long they have been smoking), namely: less than 1 year, 1 to 5 years and 5 years and above. According to the results in Figure 3.4, 9 or 60% of them are “veteran” smokers, having smoked for more than 5 years, while the other remaining 6 or 40% of them have been puffing smokes for 1 to 5 years. None of the participants started smoking less than a year ago.

### Factors of Starting Smoking

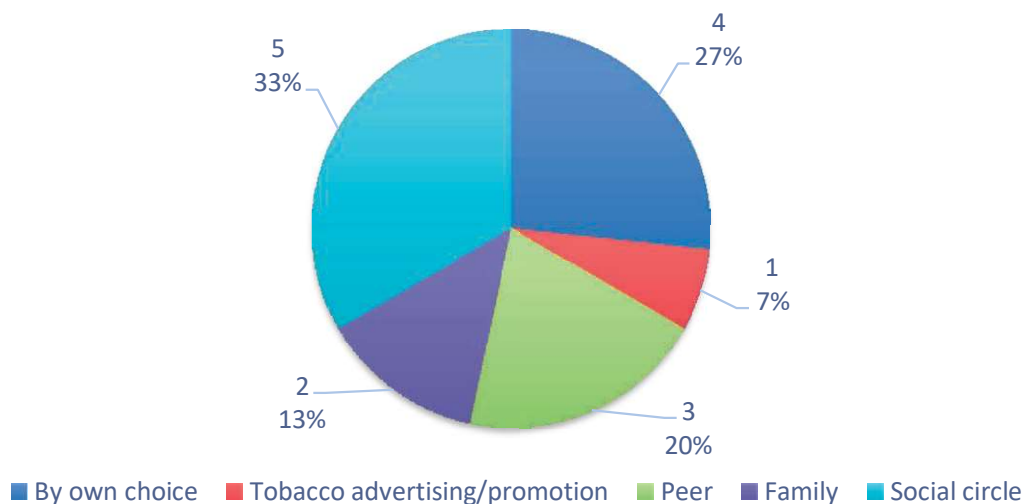


Figure 3.5 – Smoking respondents’ way/reason of starting smoking

Figure 3.5 dissected the factors and ways the 15 respondents started smoking. 27% or 4 of the smokers stated that they started smoking solely by own choice, meaning without any

external influences. On the other side of the scale, those majority “fell victim” under earliest influences of tobacco advertising/promotion, peer, family members and social circle. Among them, least number of smoker (1 person) was prompted to try out smoking by tobacco advertising/promotion. Family influence drew 2 persons into picking up the habit. Next up, there are 3 persons who came under the influence of close smoking peers. Last but not the least, the biggest factor found to have influenced my sample is the social circle, which contributed to affecting 33% or 5 of them.

### Awareness of the Threat of Smoking to Own Self

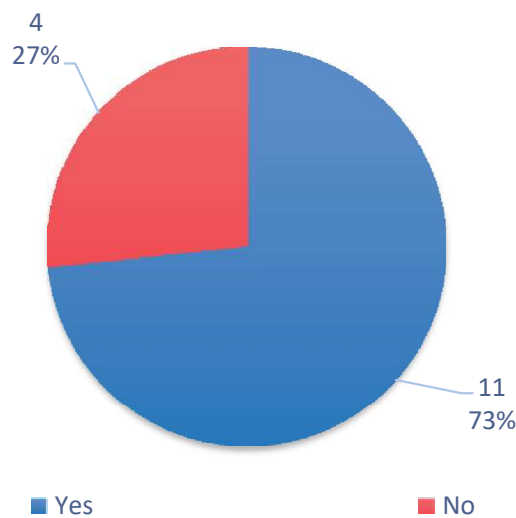


Figure 3.6 – Smoking respondents’ awareness of the threat of smoking to own self

The several following simple “Yes/No” survey questions are pretty straight forward. Starting with whether the smokers are aware of the threat of smoking to themselves. Almost 3 quarter (11 persons or 73%) of my sample admitted that they are, while the rest said they have no such self-awareness (Figure 3.6).

### Awareness of the Threat of Smoking to People Around (Second-hand Smoke)

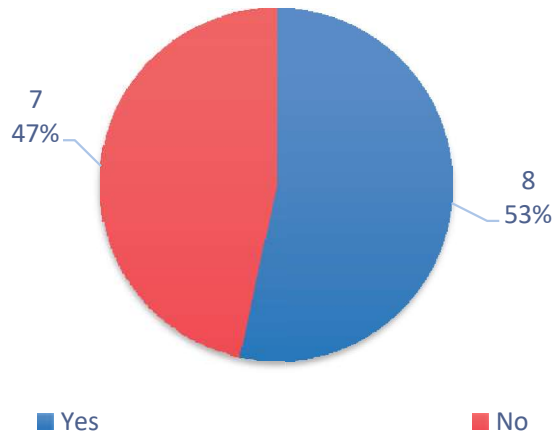


Figure 3.7 – Smoking respondents’ awareness of the threat of smoking to people around

Similar to the previous question, Figure 3.7 asks about their awareness of the danger of second-hand smoke. This result shows a decrement in awareness to 53% (8 persons) in this aspect, so almost half of the respondents (7 persons or 47%) are unaware of second-hand smoke threat. But still, there are more respondents who are aware compared to those who aren’t.

### Prior Experience/Exposure to Video PSA

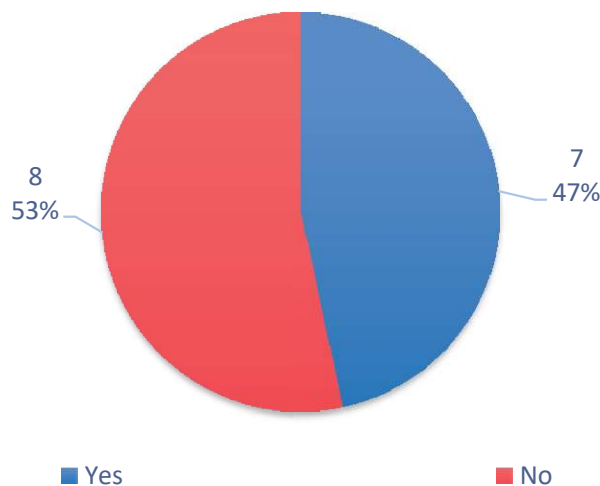


Figure 3.8 – Smoking respondents’ prior experience/exposure to video PSA

The smoking respondents are then asked whether they have watched any anti-smoking video PSAs prior to this, the results are as shown in Figure 3.8. 7 persons or 47% have had prior exposure to video PSAs while the other 8 persons or 53% haven't, so it's a pretty fair share of portion again between the two.

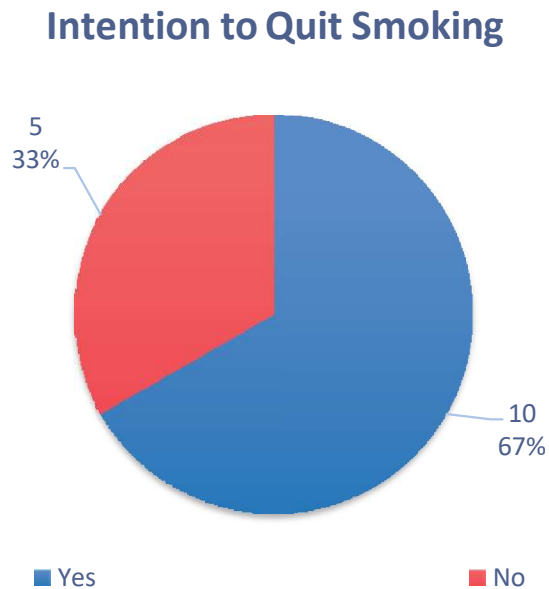


Figure 3.9 – Smoking respondents' intention to quit smoking

This question asks about the respondents' willingness/intention to quit smoking (yes or no), and then diverge them into two groups according to their answer – those who intend to quit but fail and those who don't intend to quit at all, each group proceeding to answer different question. The result in Figure 3.9 shows that there are actually more smokers among my sample who intend to quit (10 persons or 67%) than those who don't (5 persons or 33%).



### Main Reason of Failing to Quit

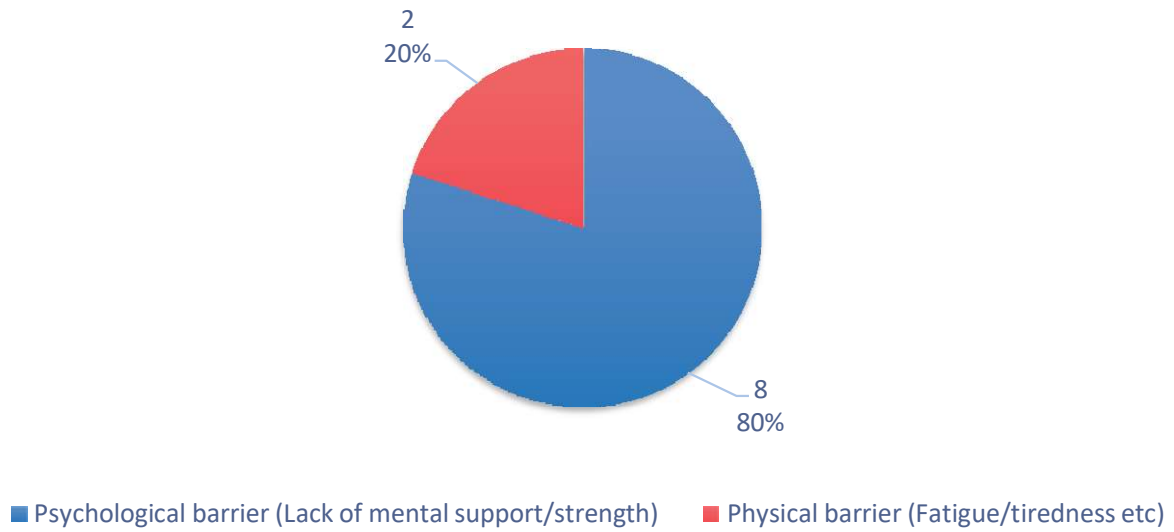


Figure 3.10 – Smoking respondents’ main reason of failing to quit

This question is directed at the 10 smoking respondents who want to quit but failed to do so, and probes into the main reason behind it. The result in Figure 3.10 shows that vast majority of them (8 persons or 80%) didn’t succeed due to psychological barrier such as lack of mental support or strength. The other 2 persons in comparison, had trouble overcoming physical barrier such as fatigue or tiredness in their effort to quit smoking.

### Main Reason of Not Wanting to Quit

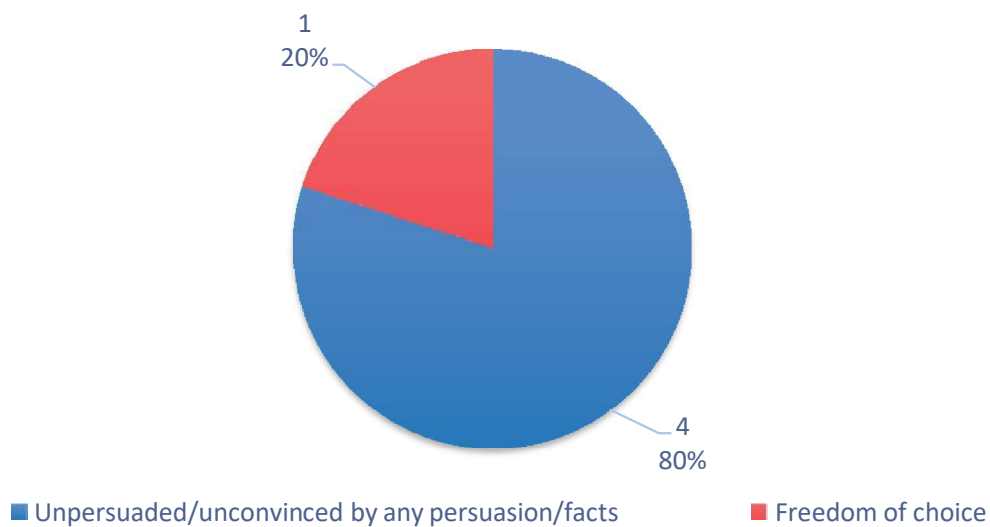


Figure 3.11 – Smoking respondents’ main reason of not wanting to quit

This final question also marks the end of Section B for smoking respondents. Figure 3.11 presents the main reason why the other 5 smoking respondents don't intend to quit smoking (yet). Being unpersuaded/unconvinced by any persuasion/facts appears to be the main reason and it affects 4 out of the 5 persons (80%). The sole remaining respondent though, thinks that it is his freedom of choice to smoke. Coincidentally, the ratio of the two options is the same as the previous question (80:20).

It is now the turn of my non-smoking respondents. Again, we'll look at their demographic data.

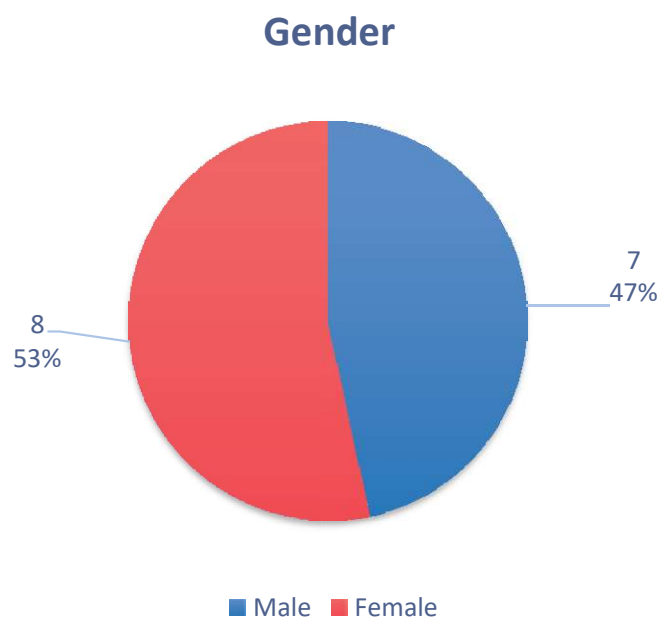


Figure 3.12 – The gender ratio of smoking respondents

Figure 3.12 compares the gender ratio of the 15 non-smoking respondents. They are more evenly distributed this time around, with slightly more female (8 persons or 53%) than male (7 persons or 47%).

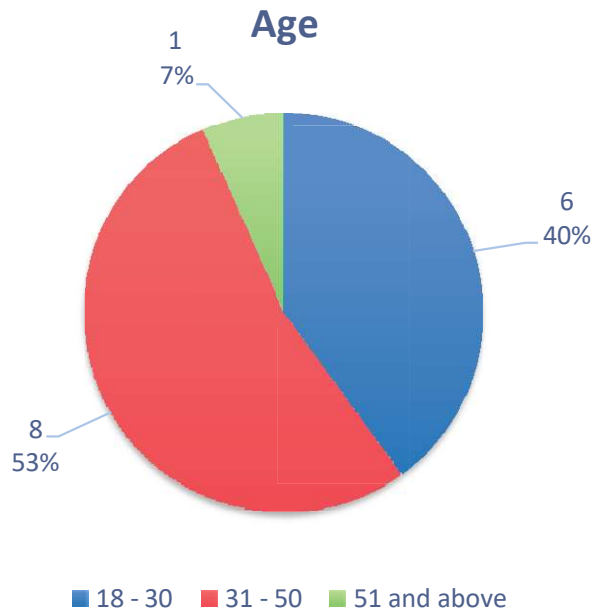


Figure 3.13 – Age group distribution of smoking respondents

Figure 3.13 shows the age group distribution of non-smoking respondents. Again, the participants are divided into 3 different age groups (18 – 30 years old, 31 – 50 years old, 51 years old and above respectively). The result shows similar pattern as the smoker group, in which majority (this time 53% or 8 persons) of them are from 31 – 50 years old group. That is again followed by the 18-30 years old group with 6, or 40% of respondents. The least number - only 1 smoker (7%) is in the senior age group of 51 years old and above.

### Having Smoker Among Friends, Colleagues or Family Members



Figure 3.14 – Do non-smoking respondents have smoking friends, colleagues or family members

The first question of Section C enquires whether the non-smoking respondents have smoking friends, colleagues or family members. The result is as shown in Figure 3.14, with dominant positive response (14 persons or 93%). Only 1 person (7% of the sample) answered no.

### Feeling of Possibility to be Influenced

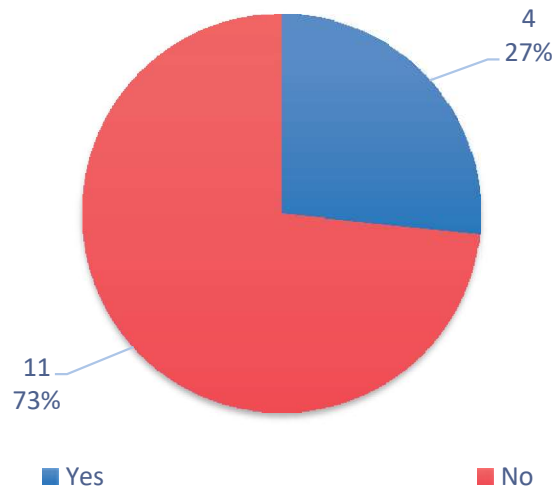


Figure 3.15 – Do non-smoking respondents feel they may be influenced one day

Figure 3.15 shows the outcome of the second question as per chart title, only about a quarter (4 persons or 27%) of the non-smoking respondents feel they may one day be influenced by their smoking friends, colleagues or family members. The majority/the rest (11 persons or 73%) are confident that they won't be affected anyhow.

### Fear for the Effects of Second-hand Smoke

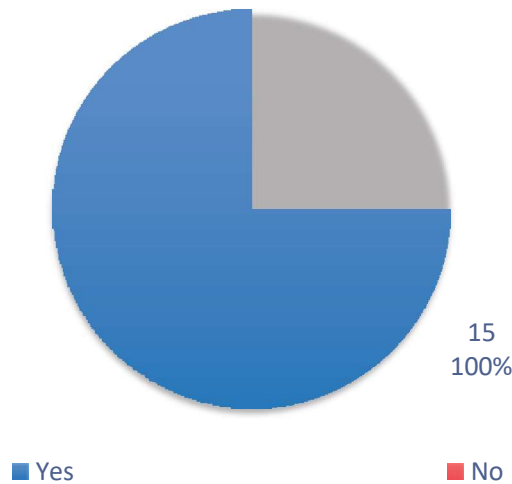


Figure 3.16 – Do non-smoking respondents fear the threats of second-hand smoke

The result in Figure 3.16 indicates an overwhelming positive response with all 15 non-smoking respondents being afraid of the threatening effects of second-hand smoke.

### Prior Experience of Attempt to Persuade Them to Quit Smoking

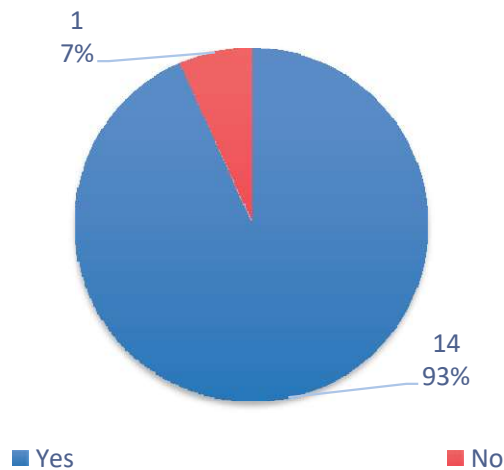


Figure 3.17 – Have non-smoking respondents ever tried to persuade them to quit smoking

As it turns out, all bar one (14 persons) non-smoking respondents have at least attempted to persuade their smoking friends/colleagues/family members to quit smoking, that contributes to about 93% of my sample (Figure 3.17).

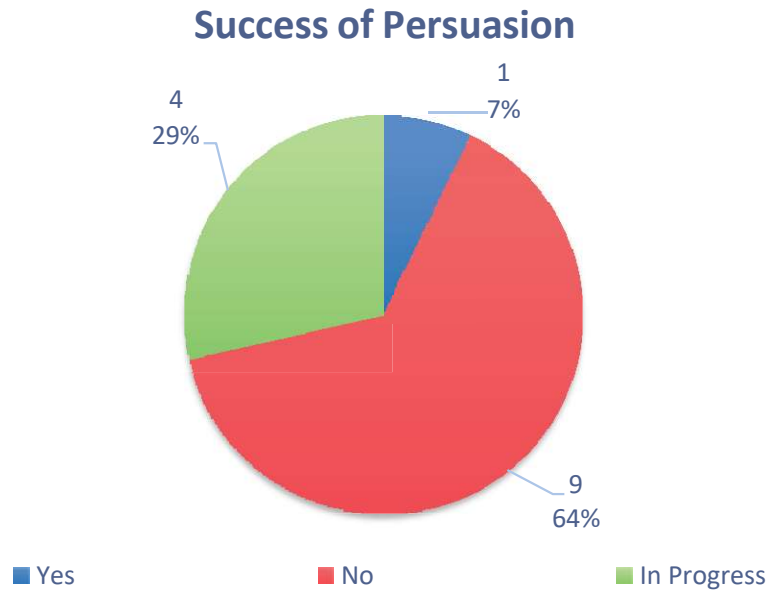


Figure 3.18 – Is non-smoking respondents’ persuasion successful

Figure 3.18 further reveals that majority of them (9 persons or 64%) had already declared failure in their effort to persuade their friends/colleagues/family members to quit smoking. Another 4 of them (29%) are still in the progress of trying to persuade. Only 1 respondent had had success in their persuasion so far.

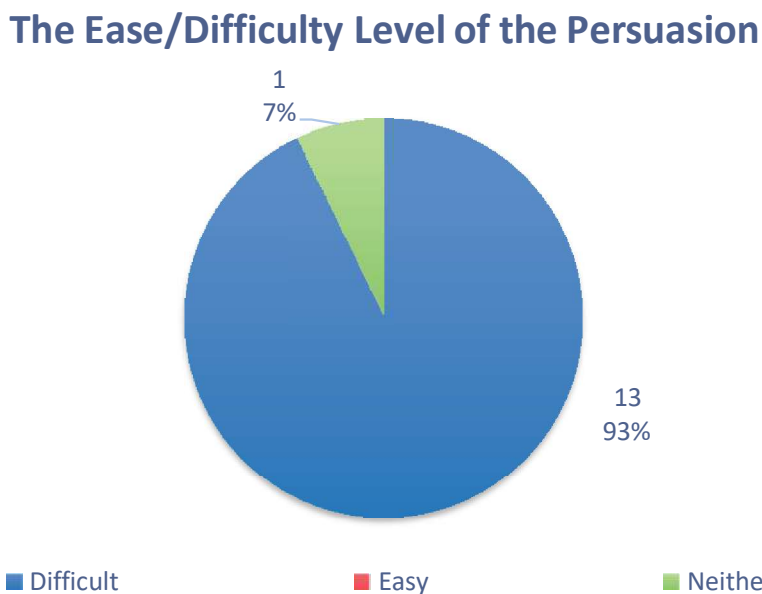


Figure 3.19 – How difficult/easy was non-smoking respondents’ persuasion effort

Last but not the least, this question asks about their persuasion’s ease or difficulty. The result (Figure 3.19) once again shows a drastic contrast between the responses, with a vast majority of the respondents (13 out of 14 persons or 93%) finding their persuasion to be

difficult. The other remaining one thought it was neither easy nor difficult. None of them thought the effort had been an easy one.

All these data will serve as the reference baseline for before-after effect comparison at the evaluation stage in the next chapter.

### 3.4 – Hardware and Software Requirements and Specifications

Several specialized and non-specialized hardware and software which are required in the development of this PSA advertisement will be elaborated in greater detail in this section. We will start off with the hardware used in production phase and then the software (video editor) used in post-production phase:

#### i) Camera

As briefly introduced in earlier topics, the camera to be used in filming this PSA ad will be the Canon EOS 550D Digital SLR camera (Figure 3.20: Left), below are the highlights of its specification:

- a) The imaging sensor beneath is an APS-C format CMOS sensor measuring 22.3 x 14.9mm, which is considered as large enough to create “bokeh” (a term famously used in photo and videography, it is the Japanese word for background blur) – one of the criteria deemed necessary to give a film the cinematic effect. However, it is still smaller than a 35mm full frame sensor, hence it will give all lenses a 1.6x crop factor in effective focal length.
- b) It is able to record in full HD resolution which is the standard 1920 x 1080 pixels progressive scan (1080p) at 25 or 24 frames per second, making cinematic motion blur possible.
- c) The camera comes with full manual exposure mode and the sensor is equipped with a wide range of ISO sensitivity choices in movie mode from ISO 100 to 6400 with good signal noise control, making exposure control flexible.
- d) Shutter speed options range from 1/30 to 1/4000 second, but I will try to just use 1/50s throughout, to fulfill the 180-degree shutter speed rule for 25fps frame rate.

- e) The available white balance control presets are Daylight, Shade, Cloudy, Tungsten and Fluorescent. And the one suitable for my advertisement's scene setting base is the "Daylight" setting, which is at about 5500K color temperature.
- f) The screen for video scene monitoring is a 3-inch, high resolution 1.04 Megapixel, 288 pixel-per-inch density TFT LCD. It is equipped with dual anti-reflection coating that increases bright outdoor visibility.
- g) Data storage wise, the camera supports Secure Digital memory card (Figure 3.20: Right). The data rate at which the camera writes in 1080p 25fps video setting is around 6.5MB per second. Therefore, I am pairing it with a 16GB Sandisk Ultra Plus Class 10 SD memory card which is rated to have a minimum data write speed of 10MB per second, comfortably keeping up with the minimum 6.5MB/s requirement of the camera to ensure smooth uninterrupted recording.



Figure 3.20 – Canon EOS 550D Digital SLR camera (left) and Sandisk Ultra Plus Class 10 SD memory card (right)

## ii) Lenses

There are three lenses (Figure 3.23) to be paired with the Canon EOS 550D Digital SLR camera to fulfill all camera shots requirement (which will be elaborated in the next section - the storyboard):

1. Canon EF 50mm f/1.8 STM lens
2. Canon EF-S 18-55mm f/3.5-5.6 IS STM lens
3. Canon EF-S 55-250mm f/4-5.6 IS STM lens

Below are some justifications and explanations of the different characteristic, specification and usage between these lenses. The first difference among them is the focal length (measured in mm millimeters), focal length of a lens is the distance



between the lens and the image sensor when the subject is in focus. It has a direct effect on the field of view of a lens as illustrated in Figure 3.21 and 3.22 below:

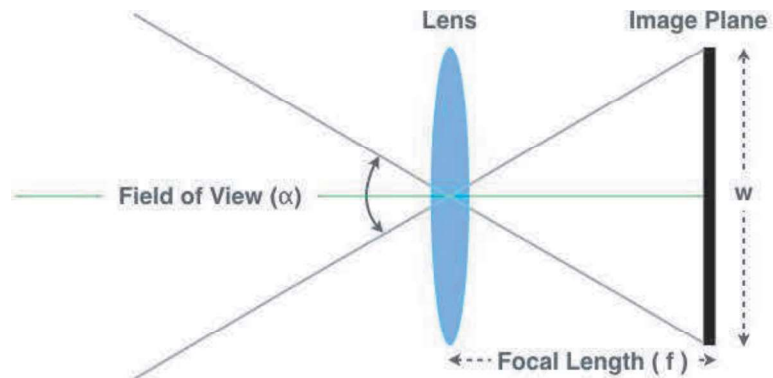


Figure 3.21 – Scientific illustration of focal length  
Adopted from: [www.canon.com.my](http://www.canon.com.my)

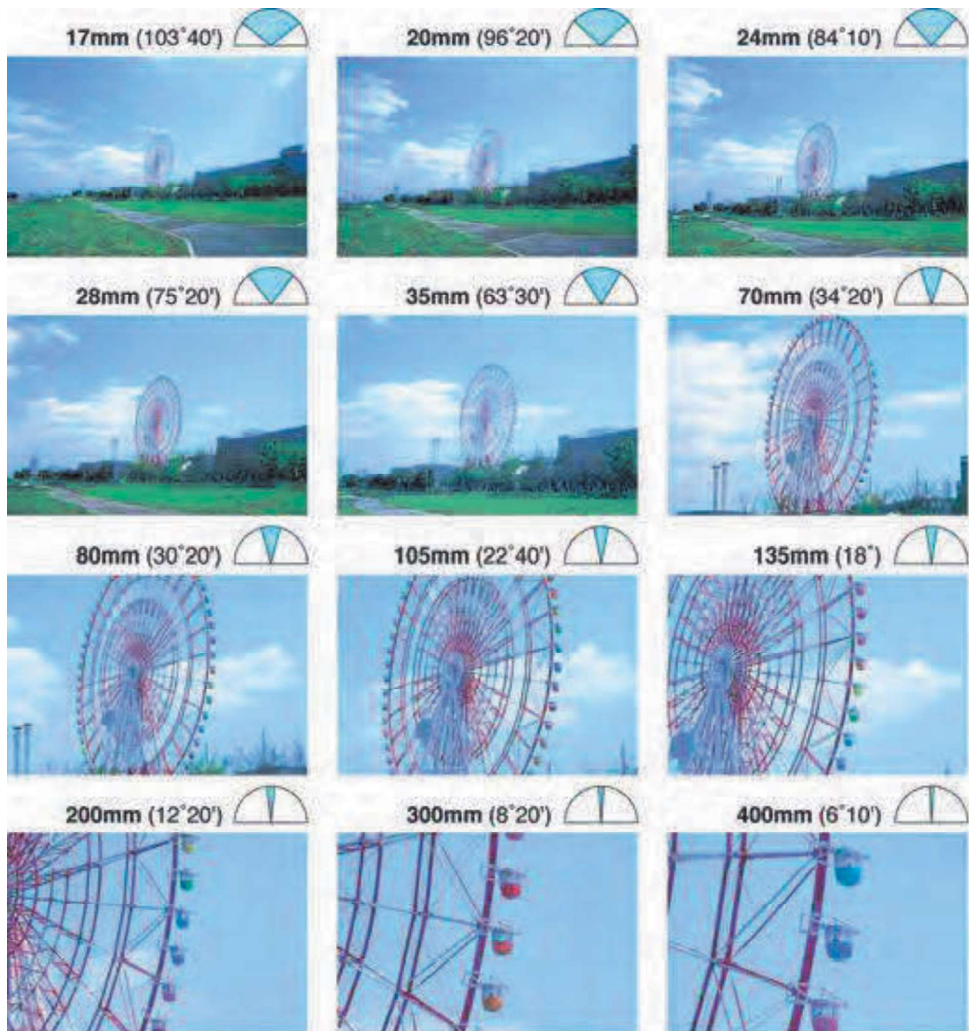


Figure 3.22 – Visual illustration of focal length vs. field of view  
Adopted from: [www.canon.com.my](http://www.canon.com.my)

As mentioned in camera part, APS-C format image sensor applies a 1.6x crop factor to the focal length of a lens, so in the Canon EF 50mm f/1.8 STM's case, its effective focal length will be  $50\text{mm} \times 1.6 = 80\text{mm}$ , which is thereabout of the “normal field of view”, this range of focal length is used to mimic human eyes' perspective. And as its name suggests, it also features a large maximum f/1.8 aperture constructed with 7 circular aperture blades, which is ideal for creating cinematic, smooth and distinct out-of-focus background blur.

The Canon EF-S 18-55mm f/3.5-5.6 IS STM lens on the other hand, is a zoom lens, which means its focal length is not fixed and can be varied by turning a “zoom ring”. This lens will be used at its shorter focal length for wide to mid angle shots. Furthermore, the lens is equipped with optical Image Stabilization (IS) system which reduces the degree of motion blur resulting from camera shake, that makes it highly suitable for handheld shooting. In addition, the lens also has a decent magnification power (about 1:2.6 max ratio) so it is also a very competent setup for close-up shots.

Last but not the least is the telephoto lens – Canon EF-S 55-250mm f/4-5.6 IS STM, it will be used at long focal length for narrow field of view, “compressed” shots. As its name suggests, it also features Image Stabilization system, which is even more essential for its long focal length because at telephoto focal length, motion blur from camera movement will be greatly amplified.

All these three lenses support manual focusing, which is my preferred way of focus adjustment in filming video, mainly for the freedom of focus manipulation and fine-tuning accuracy.



Figure 3.23 – The Canon EF 50mm f/1.8 STM (left), Canon EF-S 18-55mm f/3.5-5.6 IS STM (middle) and Canon EF-S 55-250mm f/4-5.6 IS STM (right)  
Adopted from: [www.kenrockwell.com](http://www.kenrockwell.com)

### iii) Audio Recorder

The handy Zoom H1 audio recorder (Figure 3.24) is my choice for the task, it is equipped with two unidirectional condenser microphones in X/Y stereo configuration, which in combination with wind filter, excels in focusing on capturing from intended sound source with minimal wind and surrounding noises. It records high quality WAV PCM audio file at 44.1 to 96KHz sampling rates with 16 or up to 24bit resolution. It can also do more compact MP3 files at varying bitrate ranging from 48Kbps to 320Kbps.



Figure 3.24 – The Zoom H1 audio recorder  
Adopted from: [www.zoom.co.jp](http://www.zoom.co.jp)

### iv) Computer

When we are done recording video and audio with the equipment above in the production phase, we will need a computer for video post-processing and editing in the post-production phase. The computer to be used for the task is an ASUS X452CP laptop, which isn't a specialized equipment, but my personal, old but reliable work horse, and it is enough to get the job done. It is equipped with a low-end Intel Core i3-3217U processor, modest 4GB DDR3-1600 RAM, 120GB Samsung EVO 840 SSD storage, and runs Windows 10 Pro operating system, which meets the minimum hardware and software requirement of my video editor.

### v) Video Editor

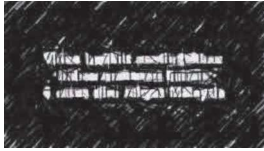


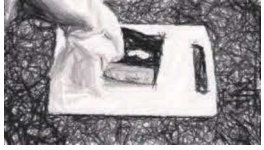
There are numerous video editing software on the market for different purposes and users of different skill levels. The video editor of my choice is the Cyberlink PowerDirector 15, it is widely known and rated as one of the most user-friendly,


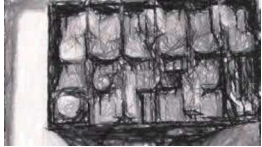



intermediate level video editors in the market, that makes it suitable for individual, non-professional advertisement producer and video editor like me. It offers some advanced video editing features such as timeline and multiple video and audio tracks, video transition effects, subtitles overlay, and comprehensive color adjustment tools for color grading effort.

### 3.5 – Storyboard and Script Design


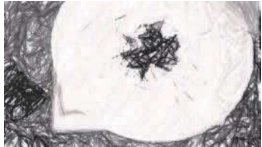


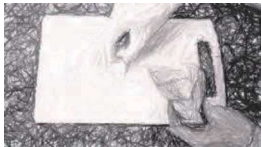
And now the core, the final step and the most crucial (arguably) part of design stage, where my ideas for the PSA will be translated into thoughts and visions and then composed in a scripted storyboard to be fixated. As explained earlier in literature review, having a well-organized, detailed storyboard and script will help to ensure smooth execution of our video shooting later on.

PSA Storyboard: <Apakah Sebab-sebab Anda?>

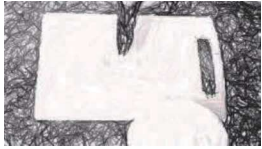
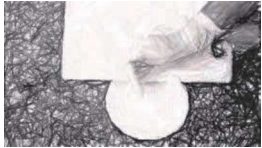



No	Scene	Description	Transition	Script	Shot	Camera Settings	Audio
1		Title 1 written: Video berikut menunjukkan bahan makanan harian 5 ratus ribu rakyat Malaysia.	Fade In/Out (1 sec)	-	5 secs long	-	-
2		Show lead-acid battery to the camera (move into view)	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
3		Focus-in on its label	Dissolve (0.2 sec) Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)
4		Battery on cutting board Put on gloves	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)

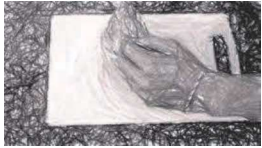
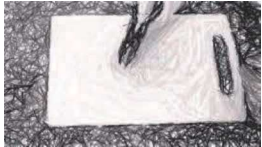



5		Peel and cut open the battery	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
6		Focus-in on the internals of the battery	Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)
7		Extract the lead plate	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
8		Snap a portion of it	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
9		Show it to the camera Focus-in	Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)






10		Crunch it into pieces onto a plate	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
11		Focus-in on the lead particles	Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)
12		Show a pack of naphthalene ball to the camera (move into view)	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
13		Focus-in on its label	Dissolve (0.2 sec) Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)
14		Tear open, take out a few and put them on cutting board	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)





15		Clamp the naphthalene balls into pieces	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
16		Sweep the particles onto plate	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
17		Show it to camera (move into view) and focus-in	Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)
18		Show a box of rat poison to the camera (move into view)	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
19		Focus-in on its label	Dissolve (0.2 sec) Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)

20		Open the box, take one out and show it to the camera	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
21		Clamp the naphthalene balls into pieces on cutting board	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
22		Sweep the particles onto plate	Cut	-	CS	55mm f/5.6 1/50s ISO100	Actual sound (camera)
23		Show it to camera (move into view) and focus-in	Cut	-	VCS	250mm f/5.6 1/50s ISO100	Actual sound (camera)
24		Title 2 written: Ini satu uji kaji sosial	Fade In/Out (1 sec)	-	5 secs long	-	-

25		Smoker is invited into scene, offered seat and shades, and asked to self-introduce	Fade In (4 sec)	<ol style="list-style-type: none"> <li>1. Sila duduk encik</li> <li>2. &lt;Smoker's response&gt;</li> <li>3. Nak pakai spec hitam tak?</li> <li>4. &lt;Smoker's response&gt;</li> <li>5. Boleh tak encik memperkenalkan sendiri?</li> <li>6. &lt;Smoker's response&gt;</li> </ol>	MS	50mm f/1.8 1/50s ISO100	Actual sound (Zoom H1)
26		Interviewer asks smoker to uncover and eat the three substances (with a series of persuasions and monetary offers), questions are asked in rhetorical style	-	<ol style="list-style-type: none"> <li>1. &lt;Nama&gt;, saya buat uji kaji social, nak tanya &lt;Nama&gt; beberapa soalan, &lt;Nama&gt; sudi tak makan ketiga-tiga ini?</li> <li>2. &lt;Smoker's response&gt;</li> <li>3. Ini bahan kimia dalam bateri</li> <li>4. &lt;Smoker's response&gt;</li> <li>5. Kalau kita bayar &lt;Nama&gt; 20 ringgit? &lt;Nama&gt; cuma rasa, selepas tu ludah balik?</li> <li>6. &lt;Smoker's response&gt;</li> <li>7. Sikit saja takkan jadi apa pun</li> <li>8. &lt;Smoker's response&gt;</li> <li>9. Apa kata yang seterusnya? Ini ubat gegat yang telah dihancurkan</li> <li>10. &lt;Smoker's response&gt;</li> <li>11. Kalau saya bagi 200 ringgit?</li> <li>12. &lt;Smoker's response&gt;</li> </ol>	MS	50mm f/1.8 1/50s ISO100	Actual sound (Zoom H1)

				<p>13. OK, yang terakhir? Ini racun tikus, kau jilat sikit saja, selepas tu kau ludah, saya bagi 2000, mahu?</p> <p>14. &lt;Smoker's response&gt;</p>			
27		<p>Interviewer asks and provokes smoker's emotions, and to justify his refusal, in attempt to dig deeper into his real thoughts</p>	-	<ol style="list-style-type: none"> <li>1. Kenapa tak mahu? Boleh tak kau bagi sebab kau tak nak cuba ketiga-tiga ini</li> <li>2. &lt;Smoker's response&gt;</li> <li>3. Jadi kau hanya pentingkan diri sendiri ka?</li> <li>4. &lt;Smoker's response&gt;</li> <li>5. OK baik, ada apa lagi tak?</li> <li>6. &lt;Smoker's response&gt;</li> </ol>	MS	<p>50mm f/1.8 1/50s ISO100</p>	<p>Actual sound (Zoom H1)</p>

28		<p>Interviewer reveals the intention of the test – reflecting the toxic ingredients found in cigarettes</p> <p>Leaving the enlightened smoker some “food for thoughts”</p>	<p>Fade Out (3 sec)</p>	<ol style="list-style-type: none"> <li>1. OK baik, sebenarnya &lt;Nama&gt; sadar tak tanpa kau sedari, kau ada membeli dan makan ketiga-tiga ini, tapi kau tak perasan. Cuba kau check pocket dan keluarkan apa yang ada dalam pocket.</li> <li>2. &lt;Smoker’s response&gt;</li> <li>3. &lt;Nama&gt; fikirkan apa itu, cuba fikir</li> <li>4. &lt;Smoker’s response&gt;</li> </ol>	<p>MS</p>	<p>50mm f/1.8 1/50s ISO100</p>	<p>Actual sound (Zoom H1)</p>
29		<p>Title 3 written: Apa pula sebab-sebab anda?</p>	<p>Fade In/Out (1 sec)</p>	<p>-</p>	<p>5 secs long</p>	<p>-</p>	<p>Dramatic music</p>

## **Chapter 4 – Implementation and Evaluation**

### **4.1 – Implementation Stage 1: Shooting, Post Processing and Editing**

#### **4.1.1 – The Shooting**

My application development's implementation is divided into two stages, as per title, the first starts with the actual footage shooting.

As illustrated in the storyboard, my PSA consists of two parts: the first part is about the preparation of my ingredient/substance which will serve as the props in the social experiment. Due to its convenience, I opted to take this scene at my home's backstreet. This part was a one-man show in which I did all the preparation, action, cleaning-up and even the shooting on my own, from setting up the shooting setup, to dissecting the lead-acid battery, crunching the mothballs and rat poison. Thankfully everything went fairly smoothly without major issues.

On the other hand, the filming of the second part took place at a food court in Seberang Jaya, and since my PSA is to be shot in the form of social experiment, the nature of it simply does not allow total control over the scene, or its circumstance. Therefore, in terms of necessary and possible preparation, we went a day earlier during off-peak hour to test out our camera's filming setup like composition, exposure, lighting etc (Figure 4.1 and 4.2).

On the actual day we chose, me and my assistant waited several hours for any smoker (our social experiment target) to emerge, whom we could only know when the person starts to smoke, and we had to wait until the person finishes the cigarette before approaching him/her, so as not to spark his/her suspicion of our intention. The first target we found who was able and willing to participate in the social experiment was a young male. The rest said that they did not have time for it or simply refused and walked away.

Unfortunately, the condition for the shooting of the social experiment wasn't perfect either and things didn't exactly go smoothly, there was a renovation going on nearby that day which we were unaware of, and the noise interrupted our conversation during the shoot. On top of that, the weather was another unpredictable variable of the environment, there was a sudden gust which disrupted my shooting (the wind blew so strongly it shifted our props, camera and tripod) during the shot, so I had to edit my way out of it. However though, audio wise, at least the Zoom H1 audio recorder armed with wind filter did an excellent job in filtering out the wind noises, so I feel truly gratified by this positive takeaway.

In terms of documentation of the process, as the direct consequence of the mishaps, I was in search of better timing all the time, and so I lacked time to do much of it, below are the sole pictures I took during the preparation.



Figure 4.1 – The physical setup test: Measuring distance of subject from camera on tripod



Figure 4.2 – Usage of tiles as the markings for measurement

Despite the imperfections of the condition, I was confident that my research in literature review about videography had enhanced my technical skills in video editing enough to make up the lost ground.



#### 4.1.2 - The Post-processing

In spite of the hiccups, the long winding shooting process proved to be substantial and productive. Out of the 50 odd video clips (including tests and NG takes) in my camera's memory card, I easily filtered them down to a much more manageable amount of 20 usable clips, in which 18 of them comprise the first part (substance preparation) of my PSA and 2 clips constitute the second (the social experiment interview).

As for external audio files, as mentioned in storyboard, I had only used the Zoom H1 audio recorder in the second part (social experiment interview) due to the need to capture interviewer and interviewee's voices as clearly as possible, so there are two external audio clips from my Zoom H1 audio recorder, one for each of the social experiment interview video clips. This wasn't necessary for the first part (substance preparation) so I skipped using external audio recorder there and used the camera's built-in microphone instead to simplify the editing process, this way the audio is recorded along with the video, into the video files, omitting the needs to link and synchronize the video and external audio. I had also downloaded a royalty-free background music from YouTube to be used with the ending title.

I managed to organize the raw video and audio files (Figure 4.4 and 4.5) into the following folder structure (Figure 4.3) for better management:

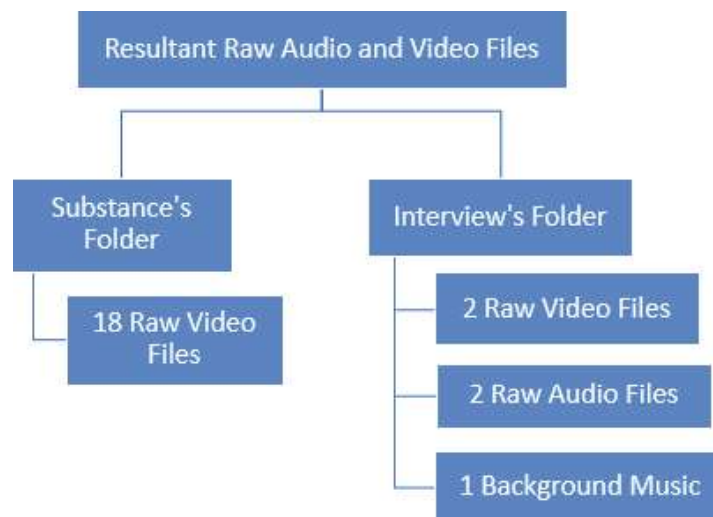


Figure 4.3 – Graphical illustration of the folder organization hierarchy

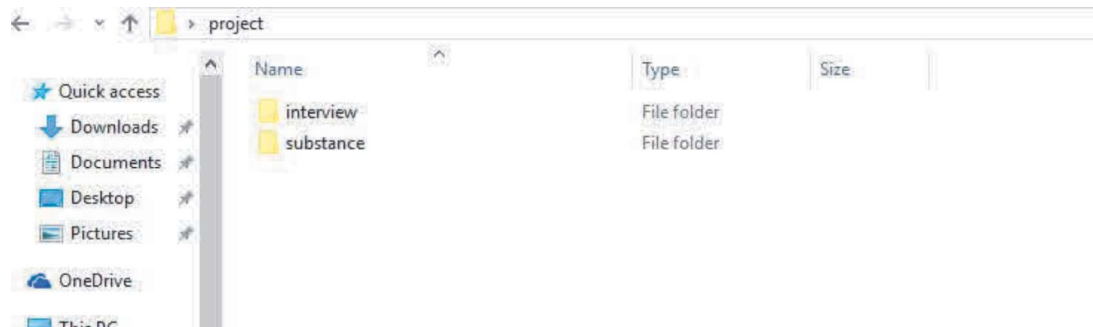


Figure 4.4 – The “project” folder containing “interview” and “substance” subfolders

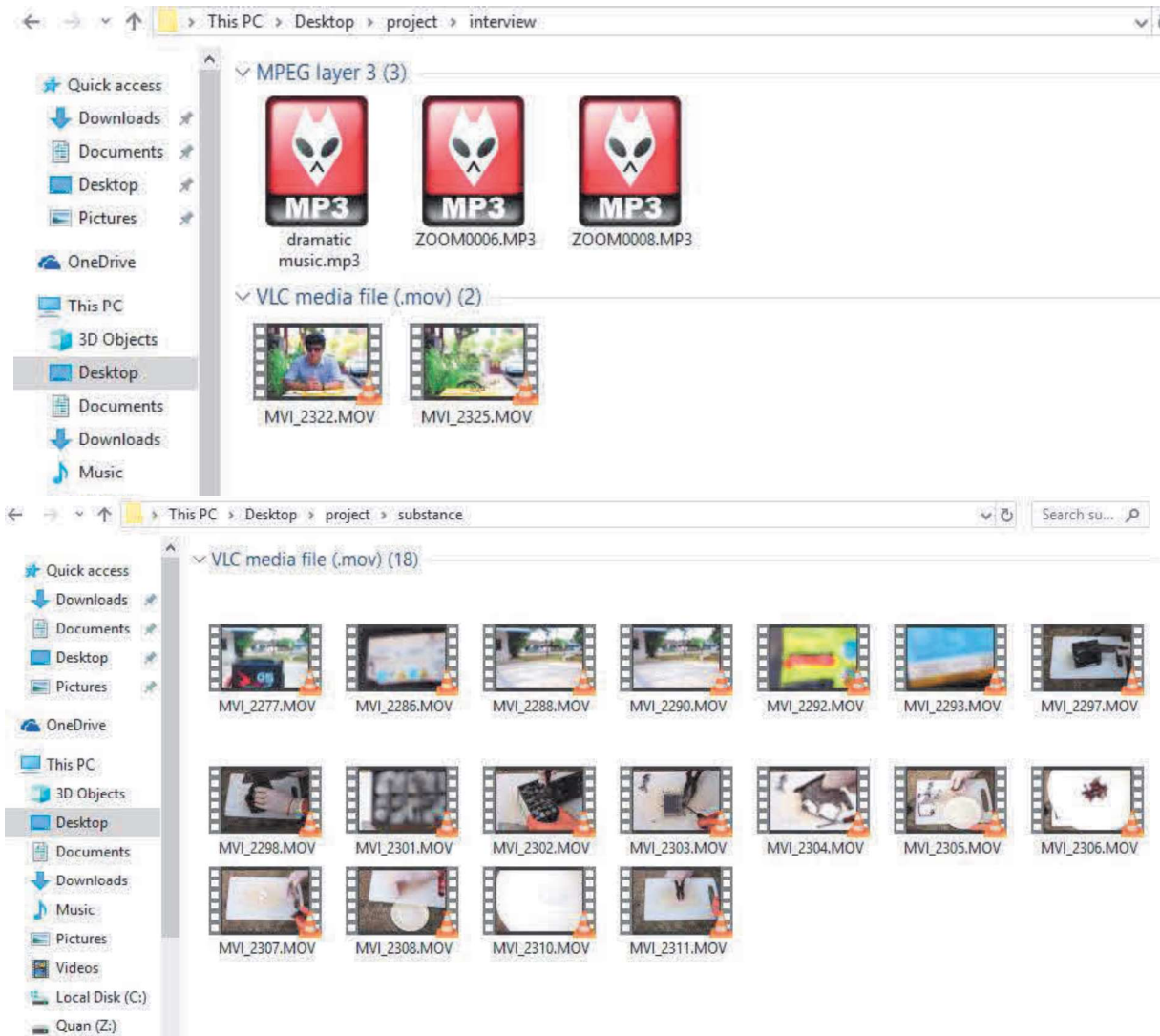


Figure 4.5 – The content of “interview” and “substance” folders after filtering and deleting the NG and test shots

After the files are neatly organized, it’s time to import them (Figure 4.7) into video editing software – the Cyberlink PowerDirector 15 (Figure 4.6) and get things started.

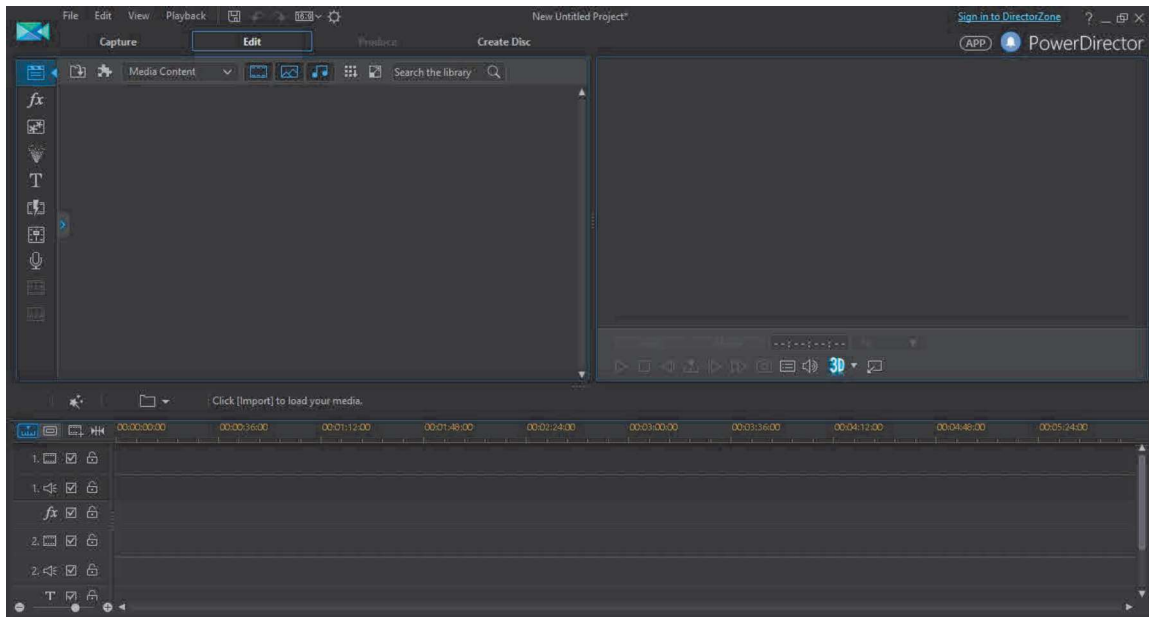


Figure 4.6 – The main interface of Cyberlink PowerDirector 15

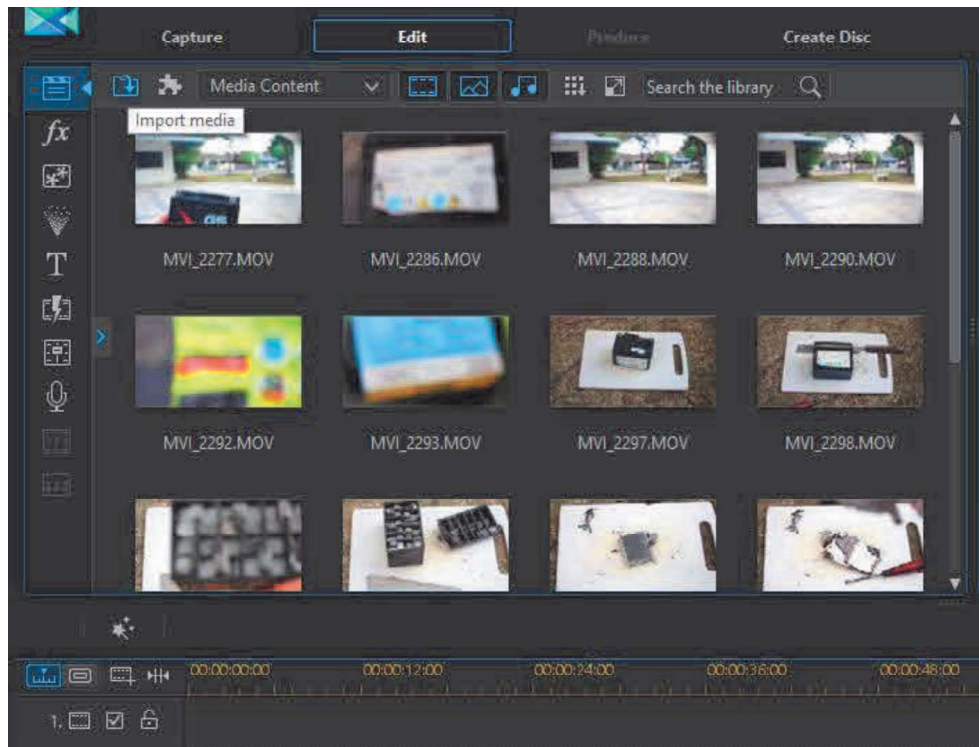


Figure 4.7 – All video and audio clips are then imported into the program's gallery in sequential and chronological order

Before actually starting the editing work on my raw media files, I'll first create a new PowerDirector project file under a new "PDS finals" subfolder (Figure 4.8), for saving the project to begin with. The file is in .pds extension format (which stands for "Power Director Script") and is named "Anti-smoking PSA project". This initial step is essential because post-processing is a multiple-stage work and I will need to save the project from time to time as milestones as well as backup points.

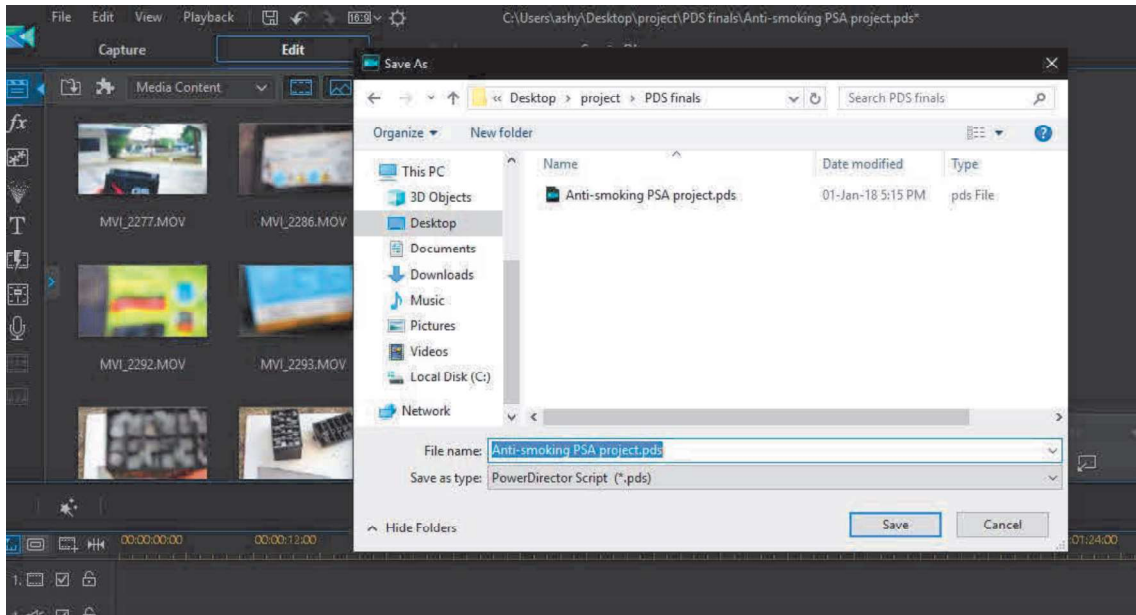


Figure 4.8 – Creating new PowerDirector project file

I can finally kickstart my video editing after completing the "initialization". There are 9 main parts in this post-processing and also 9 functions that I will be using throughout, they can be categorized to 3 distinct categories of functions:

- 1) To present information and to design the presentation
- 2) To fix underlying audio or video issues that result from the shooting
- 3) To enhance/achieve visual/auditory effects

First up is the addition of video titles to present information (Figure 4.9), as laid out in the storyboard, there are three of them, one at the beginning of the PSA, one between first part (substance preparation) and second part (social experiment interview), and one at the end to conclude the PSA. Besides their content, the design parameters of the titles are: the length of its appearance, the duration of its transition effects, and the format of the text e.g. the font's typeface, size etc. Each of all three titles is set to last 5 seconds in total, with 1 second of fade-

in and fade-out transition effect applied to the start and the end of it. The font is set as Segoe UI type at 24 point size, bolded in white color, with a little bit of striped 2D effects.

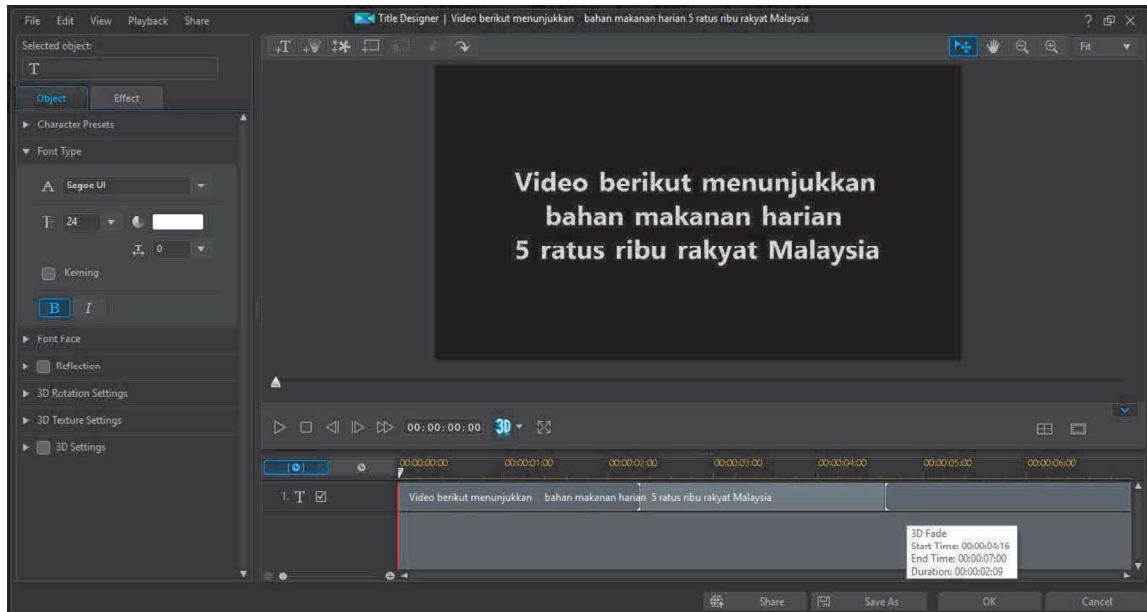


Figure 4.9 – Creation of introduction title in Title Designer of PowerDirector

Next up is the composition of the scenes into the sequence from storyboard design (Figure 4.10), the process starts by dragging the video and audio clips in the gallery onto the timeline which consists of video and audio tracks. As its name suggests, the function of timeline is to provide the reference points of time and assist with the scenes' arrangement.

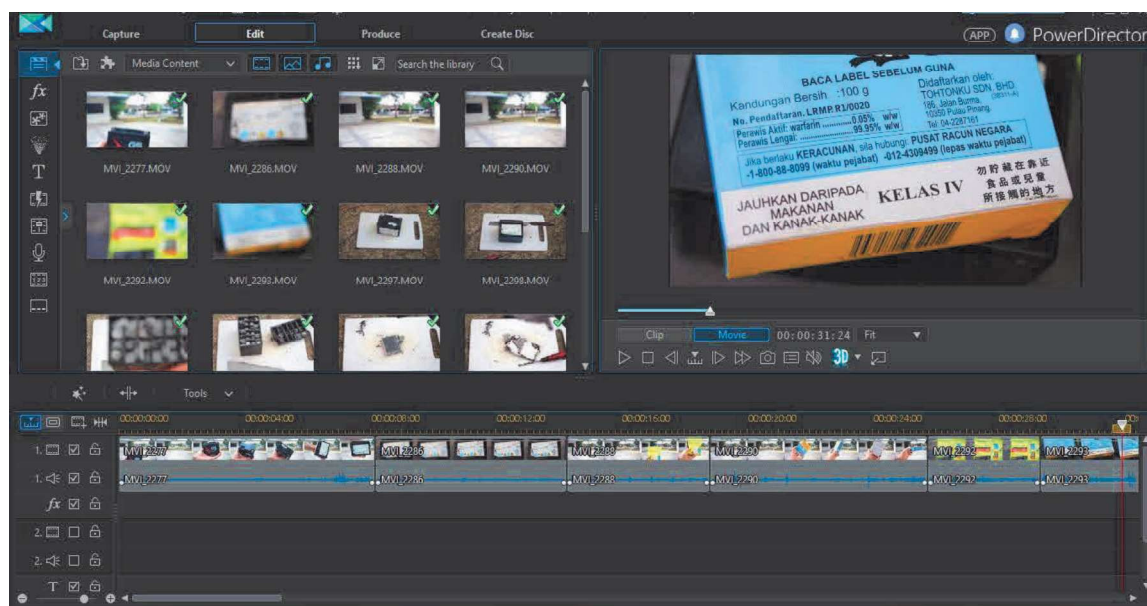


Figure 4.10 – Timeline construction: video and audio track arrangement



For the parts where external audio is to be used (e.g. the scenes from social experiment interview), the video and audio tracks will be unlinked and subsequently, the audio recorded by in-camera mic will be substituted by audio from the Zoom H1 recorder (Figure 4.11). This is an important process which requires ultimate precision as accurate synchronization between the visual and sound must be ensured for the overall result to look perfect and natural. Any issues will result in video and audio being out of sync, which will negatively impact the audience’s viewing experience. After the external audio is properly in-sync with the video, the tracks will be grouped (merged) into one again and will be edited as one from then on.

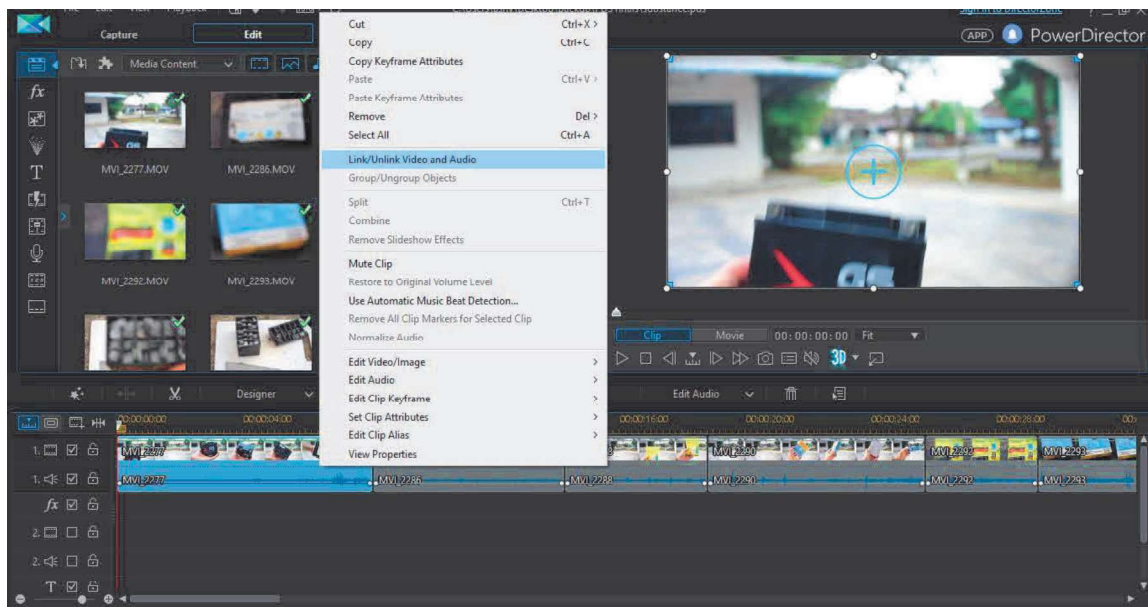


Figure 4.11 – Unlinking video and audio tracks for external audio substitution

Once all the required bits are complete in place and in correct sequence, I will start the most complicated, tedious, but the most fundamental part of the editing process: trimming and arranging the scenes (Figure 4.12). This process essentially means fine-tuning and selecting the usable portion or the essence of the scenes that we want to keep for use while discarding the parts which we don't, and then carefully arrange them into the intended order in accordance

to the storyboard design. It really takes a lot of visual, auditory and mental effort in this scrutiny process, but its completion marks another significant milestone of this project's post-process.

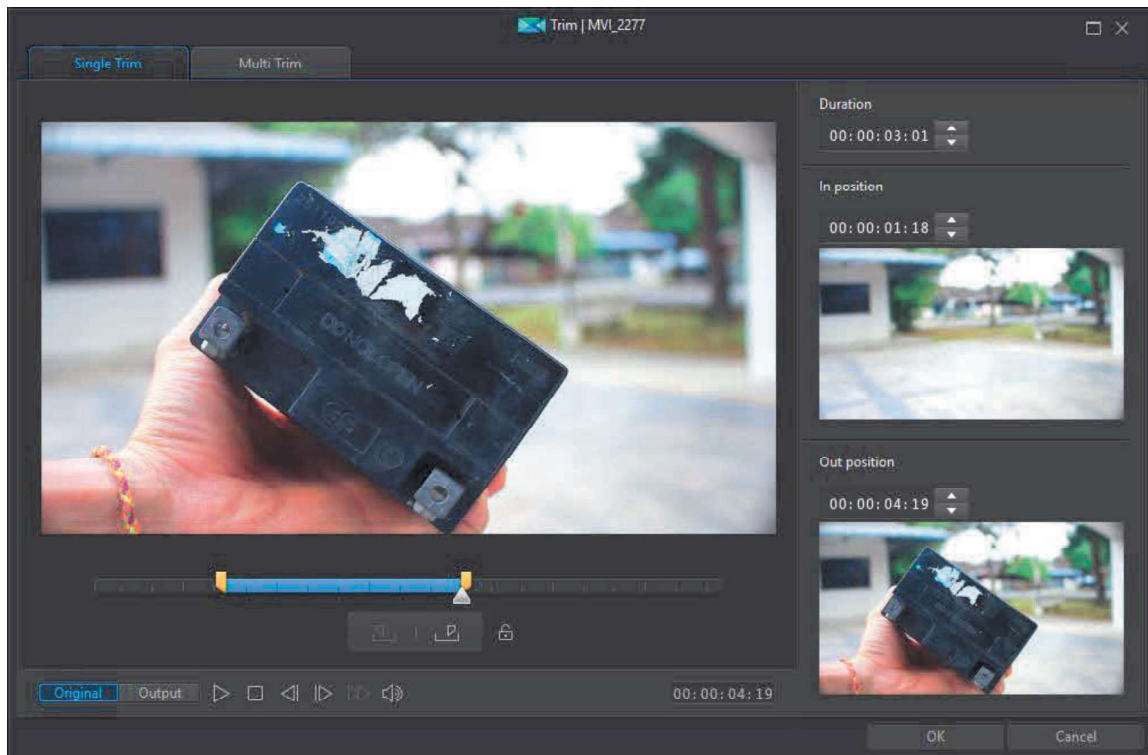


Figure 4.12 – Trimming clip to retain usable part

Now that I have the complete structure of my PSA already in place, I will move on to the next stage of correcting any underlying audio or video glitches. Firstly, because my lighting source is of natural ambient light, it is variable and tends to change unpredictably from time to time, for example, the sky is sunny and bright at the beginning of the video, but the exposure settings that I preset for that may not be ideal anymore as the video progresses because the sky may darken and become cloudy over time, and the result is inconsistent exposure throughout the video. PowerDirector is able to rectify the problem to a good extent by compensating the exposure offset through exposure level adjustment (Figure 4.13).

Another videographic setting which might be affected is the white balance. For example, cloudy sky tends to give colder color temperature (more bluish) than sunny sky (which is warmer and more yellowish). As pointed out in literature review, different color temperature conveys different moods and messages. Therefore, I will attempt to fix any inconsistent white balance through color grading to ensure that the color profile is accurately expressing the emotion of the scene. For instance, I will decrease the color temperature of the substance



preparation scenes to make it slightly bluish to “intimidate” the audience and convey the “gross” feeling (Figure 4.14).

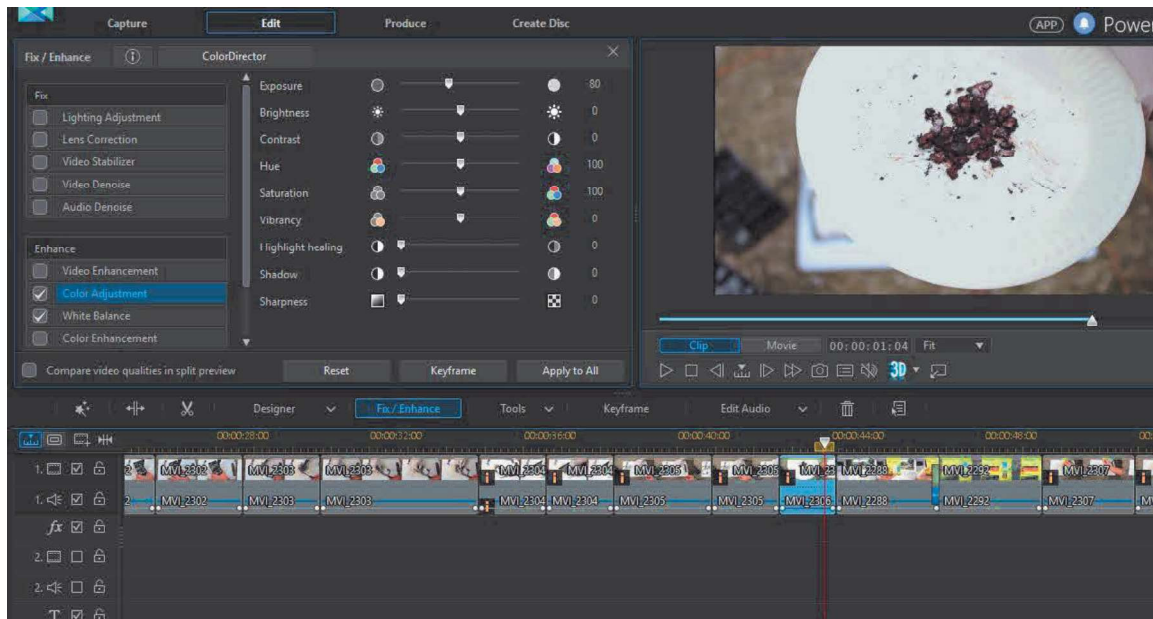


Figure 4.13 – Adjustment of exposure level to compensate the slight overexposure

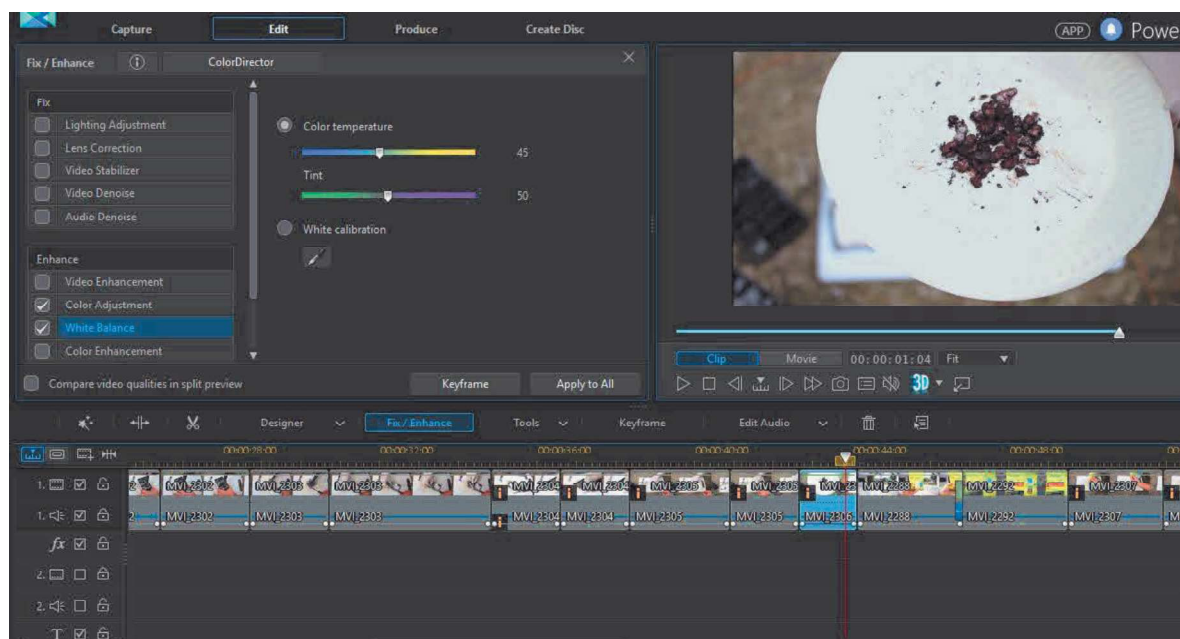


Figure 4.14 – Adjustment of white balance/color temperature

Secondly, although I have a neatly laid out storyboard plan to refer to, as a solo film maker without assistance, the timing and duration of each scenes are still difficult to be caught spot-on sometimes, especially in terms of moving speed of certain motion or action, so during the hectic shooting sessions, I may not be able to get desired result for all shots.

PowerDirector video editor provides video and audio speed control function to fix just that, it allows me to speed up or slow down a scene by some margin without imposing any visual penalties: like ruining its natural look. (Although stretching the duration of a clip requires sufficient framerate to work with). Another reason we might need this is simply to achieve cinematic effect, e.g. fast-forwarding scenes to imply time flies, and slow-motioning scenes to create artistic split-second effect.

In my case, I'll just be using this function to adjust the speed of my certain motion and gesture in the substance preparation part (Figure 4.15). For example, the lead acid battery was so heavy I had hard time trying to single-handedly lift it and frame it properly on camera especially after failing attempt after attempt, so I will make use of the video/audio speed control to slow it down to show more details of it.

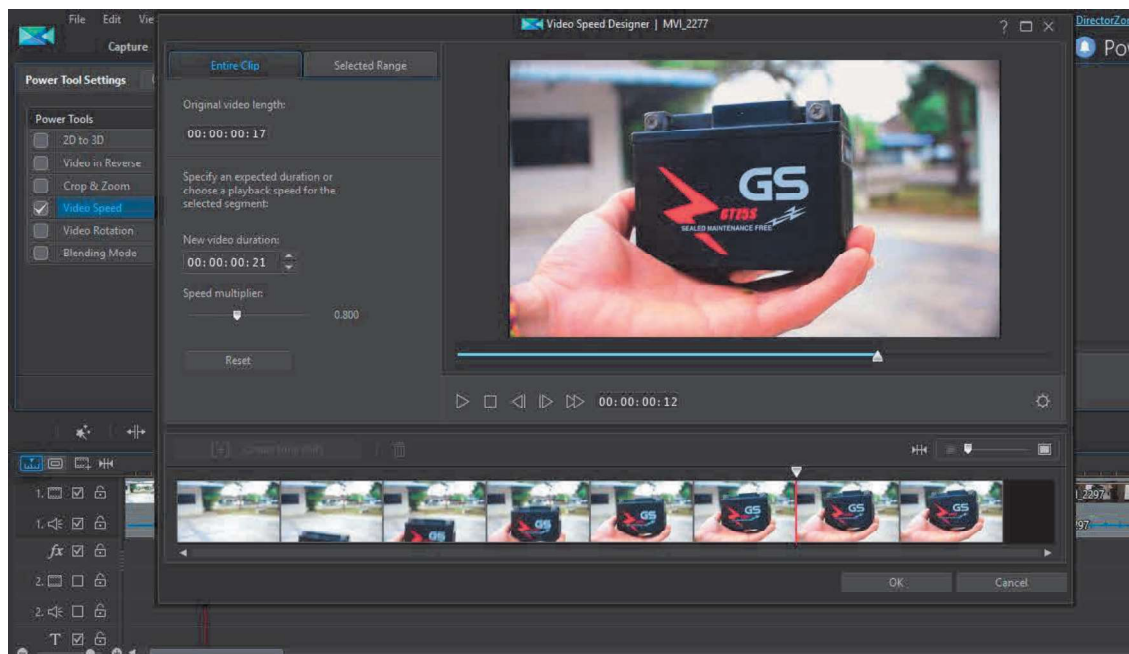


Figure 4.15 – Adjustment of video/audio speed (in multiplier value)

The third and last step of this video/audio flaw correction stage involves reframing the scenes to decrease its field of view to eliminate any unwanted subjects in frame. This is made possible by the video editor's cropping and zooming tool. But obviously it comes with some limitations of course, for example, widening the scene is not possible as we can only work with what we already have. And as with speed control function, it works well within a certain degree of tolerance, excessive cropping and zooming will sacrifice image quality, so I'll have to be cautious about it.

There are some particular scenes in my PSA that need to be zoomed-in and have a portion of them cropped out (Figure 4.16). The most notable one is during the preparation of rat poison substance, I accidentally stepped too far in with my right foot when crouching and it appeared in the camera's frame. I only discovered this unpleasant and unintended sight after I was done with the shooting and had already packed everything up by then, so it's too late to reshoot the scene and I have to depend on and resort to post-processing to get it fixed.

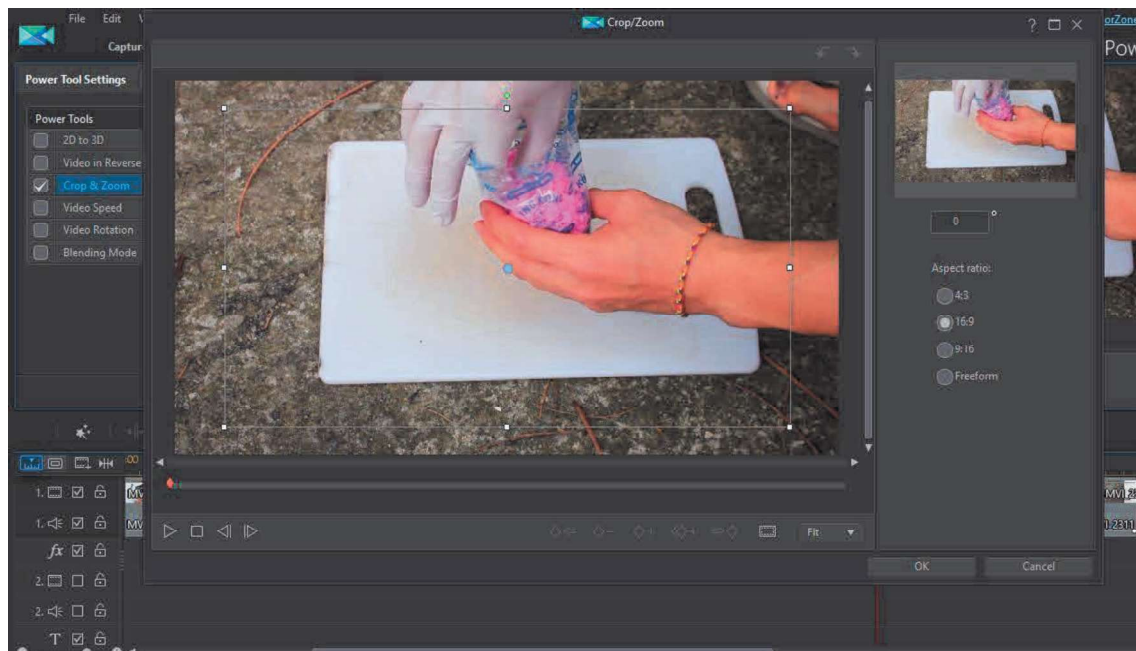


Figure 4.16 – Cropping my foot off the edge of the frame using crop/zoom tool

After correcting all the fundamental technical issues, it is time to advance to the next post-processing stage: the addition of visual/auditory effects and enhancements. First and foremost is the addition of suitable transition effects between the scenes. As planned in the storyboard, there are three types of transitions to be applied: cut, fade and dissolve, each carrying its own unique feel and purpose, as explained in literature review.

Cut turns out to be the most frequently used transition in my PSA, being the most basic transition in video editing, it is more than just the easiest way to transit scenes by putting two clips next to each other. Besides being the quickest, smoothest and cleanest way to jump from one scene to another, it has its own significance. Since it won't even be registered as a transition by most viewers, that's exactly what it is for. Hence, I use cut transition for scenes which are immersive and need to be conducted in serious tone, and be straight to the point. Using fancy transitions in these situations will only distract audience from focusing on the contents.

For instance, I use cut for most of the scenes in substance preparation part, as they are quick-paced and I want the audience to focus on the process of preparing the gross ingredients, intriguing them to continue watching to find out what is it about.

The second transition effect used is dissolve. This effect layers two clips together to form a seamless transition from one scene to another (Figure 4.17). A dissolve is a subliminal way to tell our audience that there is a passing of time, changing of location or subject matter. There are two variations of dissolve transition, cross-dissolve and overlap-dissolve. The former, as per its name, transit two scenes without overlapping them, meaning one will dissolve-out/away before the next scene dissolves-in, and vice versa for the latter, the scene will cross in their path of transitioning. The choice between the two is more about personal preference with no significant artistic/technical differences, but I went for the overlap variation, and the duration was set to 0.2s standard across the PSA.

I will be using the dissolve transition for substance preparation part where I move on to the next substance after finishing with the one before, to subconsciously convey the sense of changing subject matter.

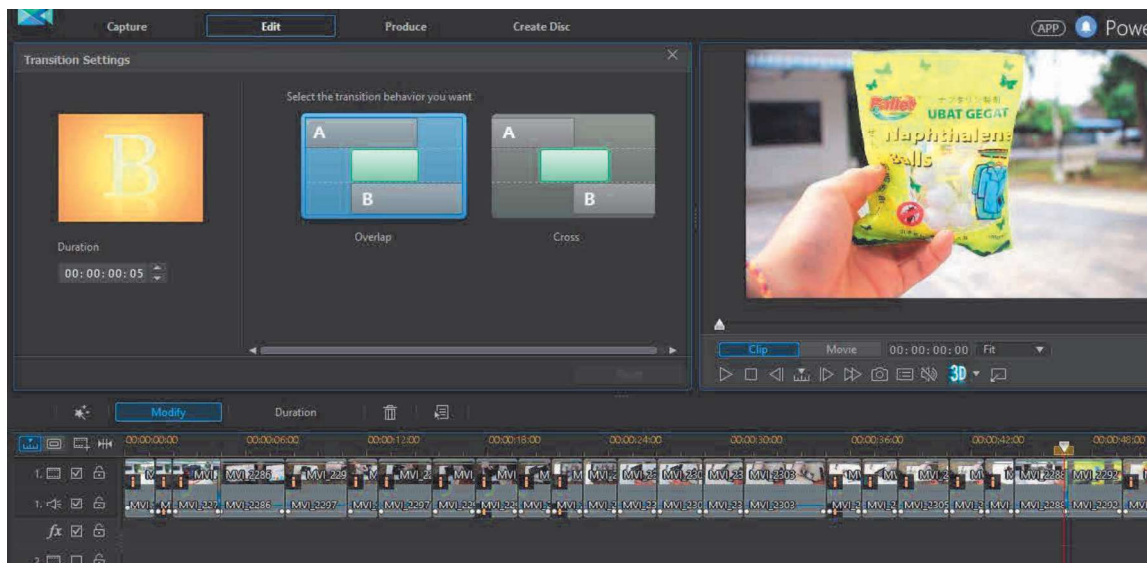


Figure 4.17 – Applying overlap-dissolve transition

The third, last but not the least is fade in/out transition (Figure 4.18), similar to the dissolve, a fade-in from black or a fade-out to black is another way to show a change in time, location or subject. Compared to the dissolve, this does it in a more dramatic way. One of its main purposes is to create suspense by fading in and out of black, especially when coupled with long transition duration. Fade and dissolve are also applied to audio by default, meaning



for example, the volume will gradually increase or decrease in parts where fade-in/out is applied.

Fade-in and out are used in my PSA's three titles, as well as at the beginning of the social experiment interview part, to create the sense of suspense and anticipation for something drastic, significant and mysterious.

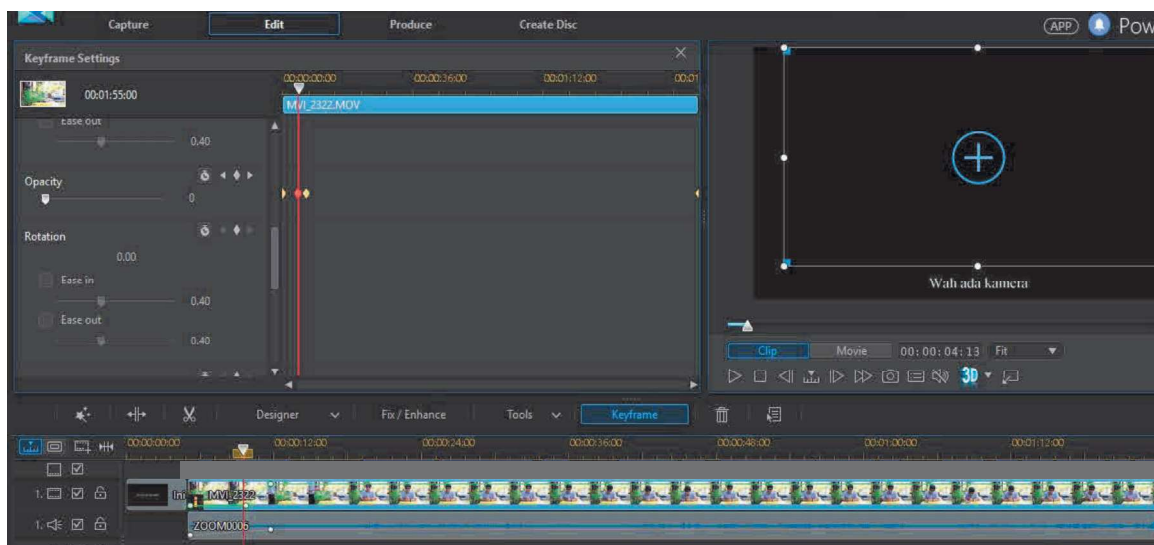


Figure 4.18 – Applying fade-in transition using opacity-keyframe method

Next in line is the sound volume/gain adjustment, there are several functions and auditory effects that can be achieved with it. The first of its usages is normalizing sound volume level in case of sound level inconsistency due to environmental or technical factors, for example, certain parts of a video could be too (unnecessarily) loud compared to the rest and ultimately be uncomfortable to listen to. With volume adjustment, its volume level can be turned down to match the level of the rest to ease the listening experience of the audience. Vice versa, it can also be used to increase volume but there's a certain limit as to how far we can go as well before sound distortion starts to interfere. This process is called normalization but it's more about glitch correction.

In the aspect of auditory effect enhancement, it may be used to increase or decrease a video's sound volume level at specific moments to create dramatic effects (let's think of it as the independent, audio version of video transition). As with transition, it can also incorporate keyframing to provide freedom in adjusting the intensity as well as the starting and ending points of the gradient volume level change. (Per explanation in literature review, a keyframe is a frame of reference point that defines the starting and ending points of any smooth transition). Like fade-in/out transition, a smooth gradient increment/decrement in sound volume can signal

the beginning or the end of a scene in a dramatic mood.

My primary use of it in my PSA is at the start and the end the social experiment scene, where I gradually introduce the scene from silence into conversation, and slowly fade the scene back into silence towards the end as illustrated in Figure 4.19 below.

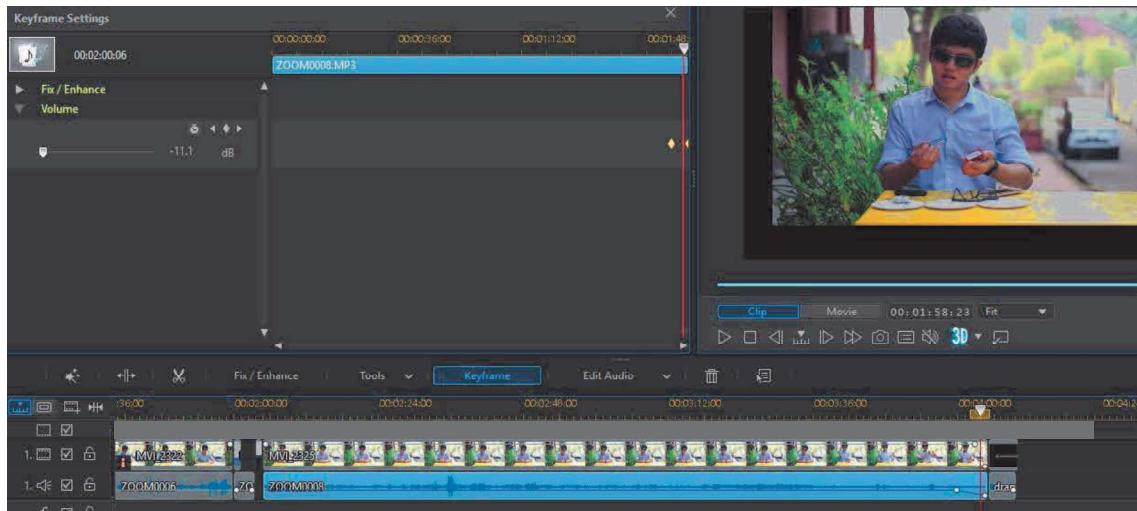


Figure 4.19 – Sound volume/gain gradient adjustment with keyframing

As I reported in the introduction of this chapter, one of the biggest problems I encountered was the environmental disruption of my shooting, especially the gust which tumbled my camera setup. Since my PSA is a social experiment which has to be conducted naturally with no chance for repetition/reshoot, the only thing I could do is to continue the shooting after the incident, and that left me no choice but to edit my way out of the NG scene in post-processing.

However, instead of jump-cutting the scenes before and after the disruptive incident, I figured I should find a more meaningful, interesting, creative and less-interruptive way of linking the two scenes together. As the countermeasure, I applied a “TV signal lost” animation video clip template provided in PowerDirector (Figure 4.20) to indicate that something disrupted the scene as well as to provide a smoother and more natural transition between the scenes.

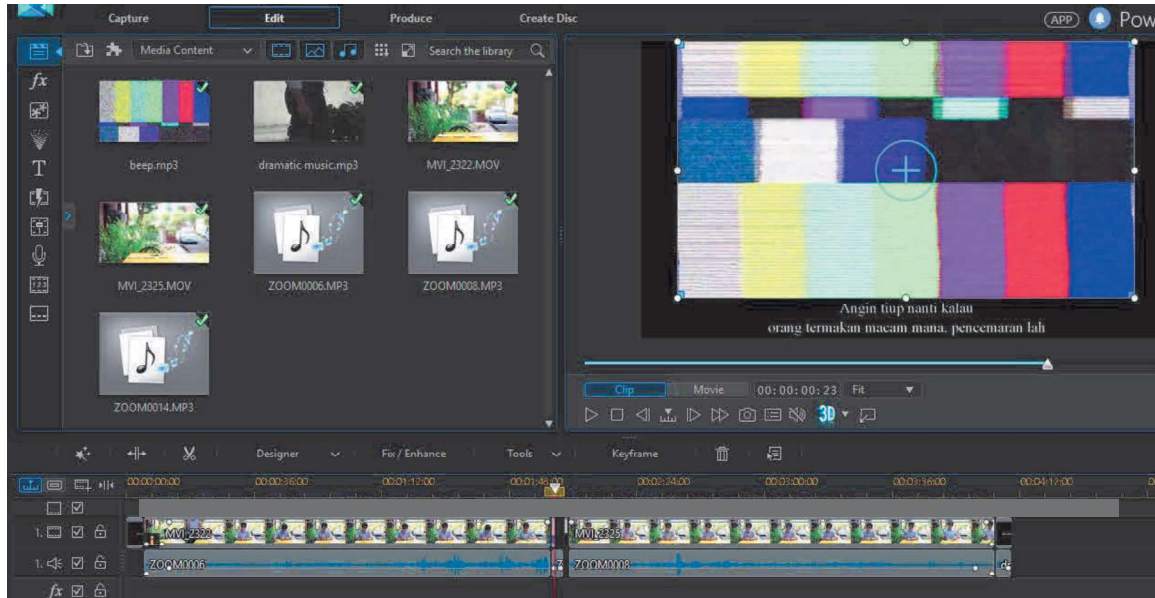


Figure 4.20 – Applying “TV signal lost” animation clip as the transition of the scene-jump

My PSA is now just one step away from ultimate completion – that is, last but not least, subtitles addition (Figure 4.21). Subtitles are the text derived from either a transcript or screenplay of the dialog or commentary in films, usually overlaid and displayed at the bottom of the screen, to aid audience in understanding the verbal content of the film. Subtitles are especially important to my PSA due to the presence of various kinds of noises during my shooting: renovation noise, wind noise etc, which may impair my audience’s ability to decode the message through audio transmission channel, as explained in Arens’ (1999) communication model.

Although this may seem to belong to information presentation (supposedly the first step of my editing work), it can only be carried out in the final stage because timing is extremely crucial when it comes to working with subtitles. All effects that involve time manipulation, such as transition effects, speed control etc, have to be finalized prior to this. That essentially means that the whole chronological structure of the video has to be fixed before I can start adding subtitles, to avoid the timing from going out of synchronization. A full transcript of the social experiment’s dialog including interviewee’s responses, along with subtitles timing, will be attached in the appendices section.



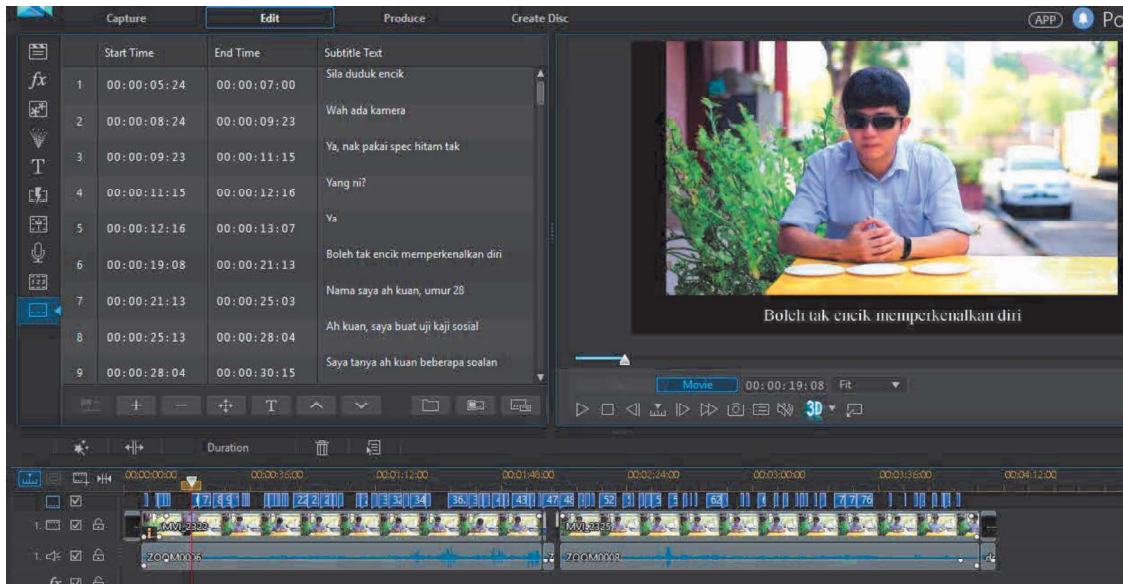


Figure 4.21 – Defining subtitles and their timings.

So here it is - the end-result of my post-processing work, carefully tailored to my storyboard design to inch-perfect, and pending to be rendered into a complete video file. As pointed out in literature review, there are several technical parameters that dictate the image and sound quality aspects of a video file. Due to file size concern (vs. upload speed and time) when uploading the video file to YouTube video sharing social media network, I have to decide on an ideal point of balance between video image/sound quality and file size without over-compromising either one of them. After estimation and calculation, the rendition settings are finally defined as in Figure 4.22:

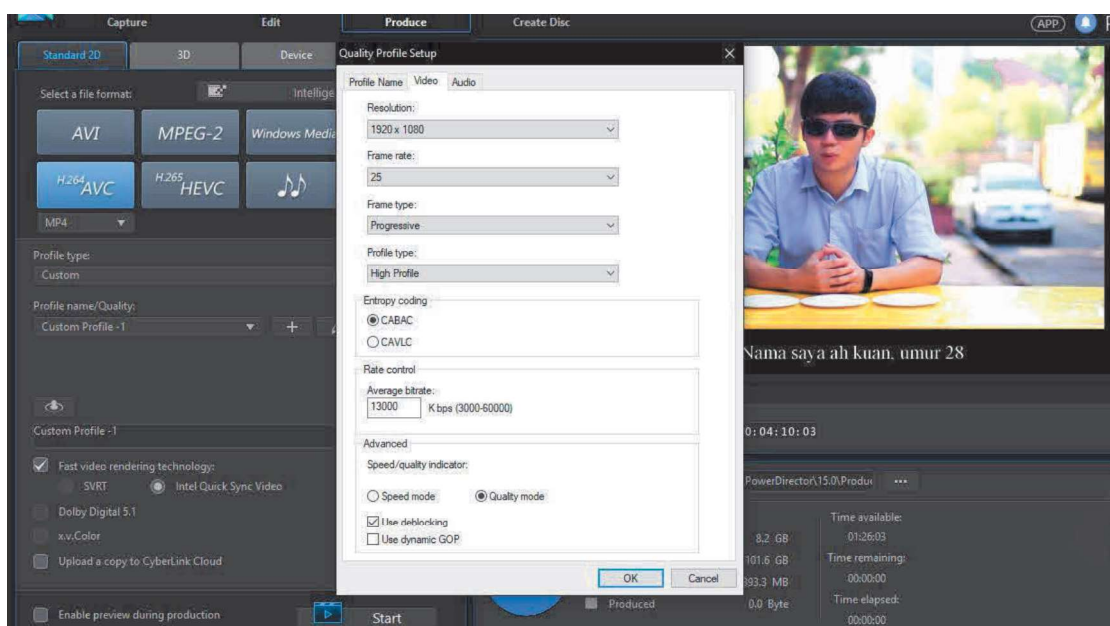


Figure 4.22 – Parameters of my video rendition

The video output container and video codec format of choice is the widely accepted and YouTube standard MPEG-4 H.264 AVC, with which the video will be encoded at the raw source video file's native resolution of 1920x1080 (progressive) and framerate of 25fps at an average compression bitrate target of 13,000Kbps, while the audio will be rendered with AAC audio codec at compression bitrate of 192Kbps. The final video output of 5 minutes 50 seconds in length yielded 523MB in file size, and will take approximately 35 minutes to be uploaded with 2 Mbps of upload speed.

#### 4.2 – Implementation Stage 2: Video Sharing Social Network Uploading and QR Code Generation and Sharing

Now that we have the final PSA video file ready, the second implementation stage is relatively simple and straightforward and basically only involve 2 steps: 1) Uploading the PSA to YouTube and 2) Generating QR code of it for easy sharing.

Firstly, YouTube video upload requires a user account, I am using my personal YouTube account for it. The PSA is uploaded with rhetorical question video title: <Apakah Sebab-sebab Anda?>, with three tags (Public Service Announcement, Iklan Layanan Masyarakat, Malaysia) to attract future relevant searches on YouTube while not revealing the essence of the PSA. I chose a gross scene in the substance preparation part as the public thumbnail of the video to increase its obscurity and invoke curiosity among potential audience.

On advanced settings page are some in-depth settings. Commenting and rating are allowed by default and I left them that way. I uploaded the PSA under the category of “Nonprofits & Activism” because it is a public service announcement about anti-smoking initiative. Lastly, the video language is set to Malay.

A link for viewing the PSA on YouTube is generated upon completion of the upload: <https://youtu.be/Lyv7hwGScz4> (Figure 4.23 and 4.24), which will then be converted into QR code in the next step.

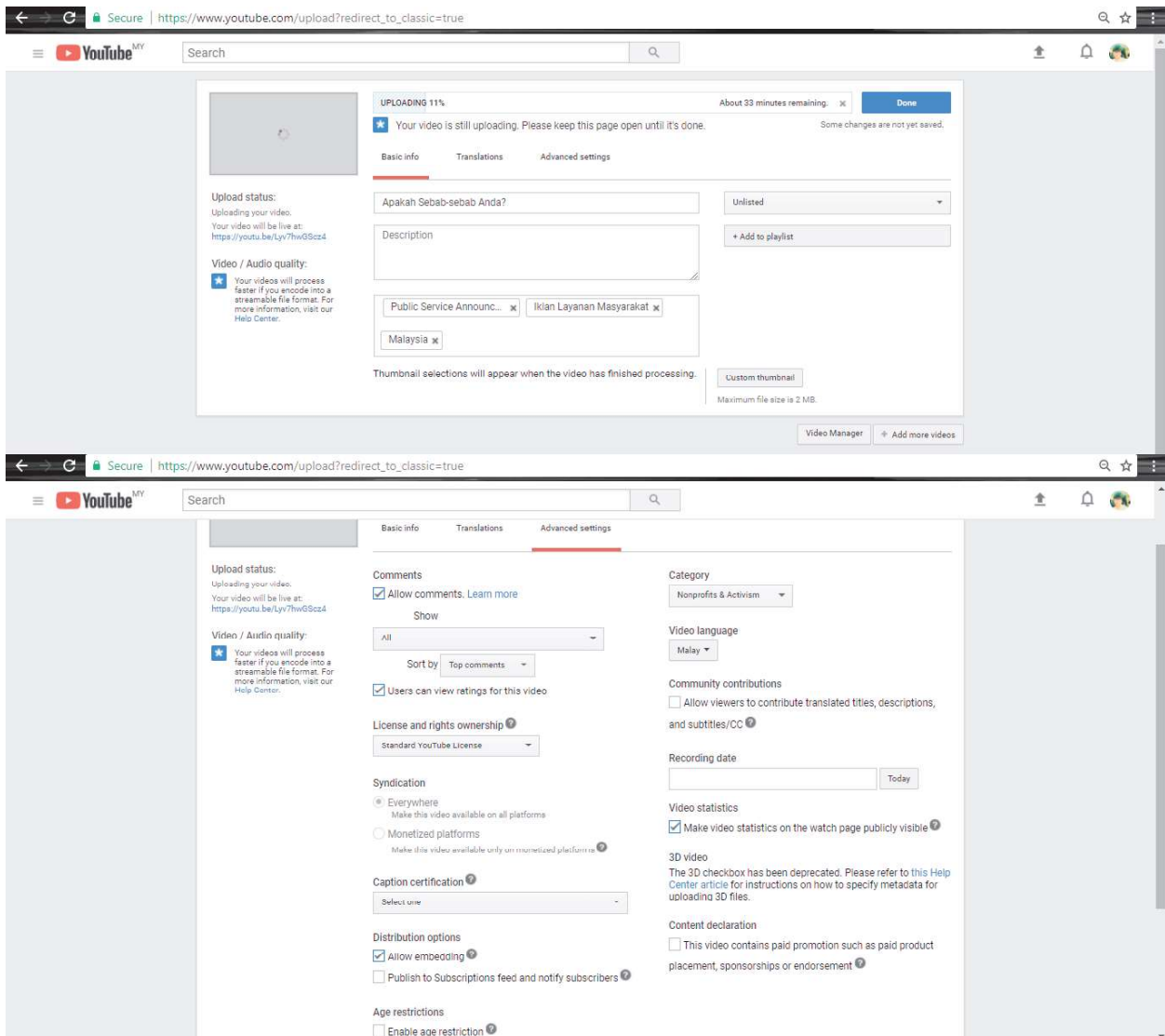


Figure 4.23 – The video upload page(s) of YouTube



Figure 4.24 – YouTube player playing my uploaded PSA video!

As per prior discussion, the final step of the implementation plan is to utilize QR code system to aid and ease my effort of sharing the PSA by converting my PSA’s YouTube link into QR code. The QR code generator to be used is from [www.the-qr-code-generator.com](http://www.the-qr-code-generator.com) (Figure 4.25), the interface of the QR code generating website is simple and very user-friendly, I only had to paste the YouTube link into URL section and a real-time converted QR code appears almost instantly (Figure 4.26), and it’s even readily downloadable as an image file, ready to be shown and shared with my target audience and evaluation participants.

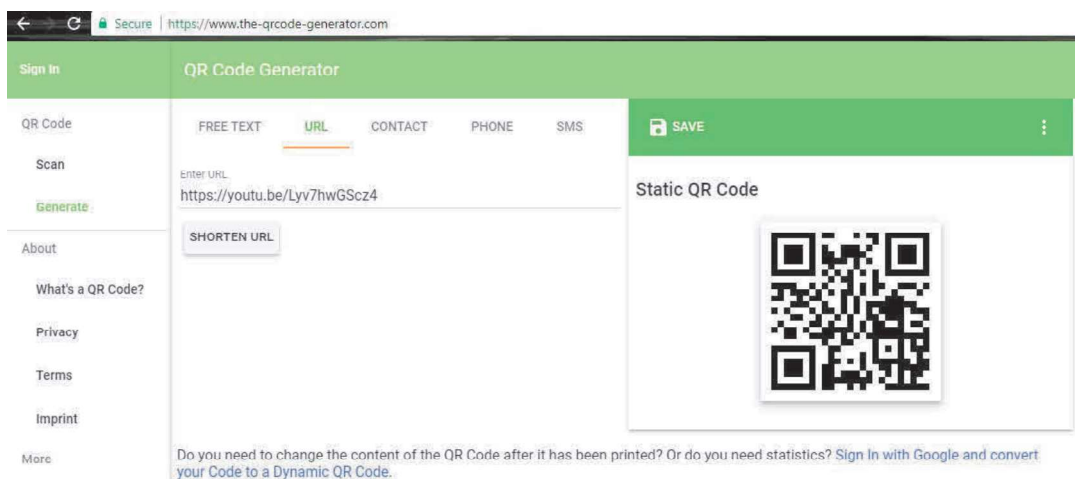


Figure 4.25 – The QR code generator’s user interface



Figure 4.26 – The generated QR code of the link to my PSA on YouTube

### 4.3 – Post-production Survey Feedback Evaluation

After successful completion of the two post-production implementation stages comes application evaluation stage, where I will have my PSA's effectiveness measured by conducting another survey questionnaire on the same group of 30 participants (the 15 smokers and 15 non-smokers) to obtain their post-exposure feelings, attitude and perception towards smoking, as well as their impression, opinions and thoughts about my PSA.

The post-production survey questionnaire will be divided into two sections - Section A and B, for smokers and non-smokers respectively. In the first section (Section A), smoking participants will be asked about their feelings and rate my PSA in overall based on their first impression after viewing it, and then judge whether they think my advertisement idea is creative. More importantly, I will survey whether my PSA has left them with the impulse, mental strength and motivation to quit. Last but not the least, participants will be asked about their will and intention to share my PSA on social media.

Section B retains all the questions that are applicable to non-smokers, like the questions about their first impression, creativity judgement, feelings and intention to share. In addition to those are two extra questions, asking whether participants will spread my PSA to smokers around them or not and whether it will make an impact for them.

#### 4.4 – Post-production Survey Result Analysis

Let's begin with the results of Section A for the smokers

### Rating of the Ad on First Impression

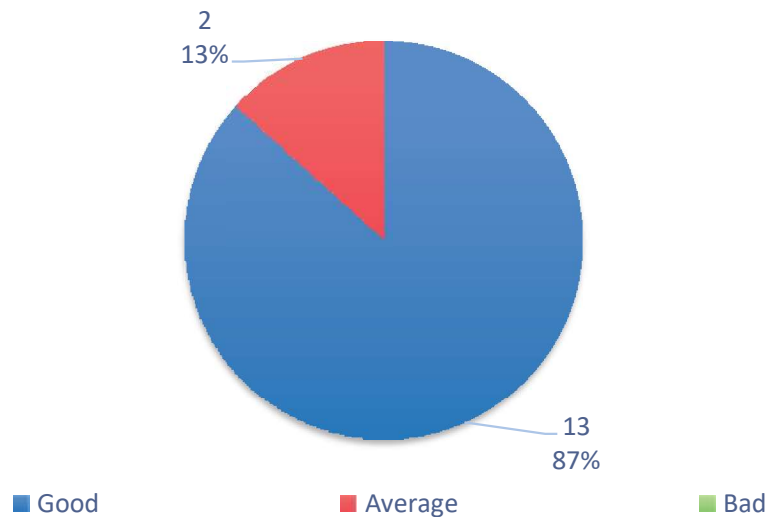


Figure 4.27 – Smoking respondents' rating of the ad on first impression

Figure 4.27 presents the result of the first question which asks the smokers how they rate the ad on first impression, the rating options are available in three, namely: good, average and bad. I'm absolutely delighted to declare that my PSA has been rather widely and positively accepted by my smoker sample with 13 out of 15 of them (87%) rated the ad as "good" – which is the highest grade. Also, the remaining 2 of them (13%) who didn't think my ad was good also at least deemed it as "average", meaning fortunately none of them thought my ad was "bad". This may just be the beginning but this alone already partially proved the effectiveness of the whole ad design to a certain extent, from message appeal to creativity.

## Judgement Whether the Ad is Creative

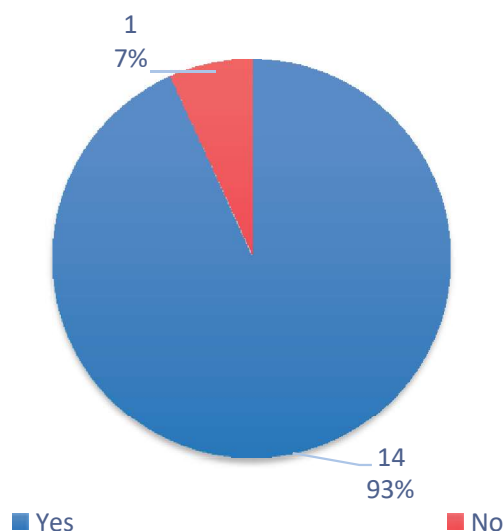


Figure 4.28 – Smoking respondents' judgement of the ad's creativity

The next question (Figure 4.28) seeks the smoking respondents' opinion and judgement whether my PSA is creative. Based on the result of previous question, unsurprisingly but gratefully, all but one respondents (14 persons) found my ad to be creative, that stands for a whopping 93% of my sample. This encouraging result also means the success of my ad in the aspect of creativity.

## Feelings After Watching the PSA

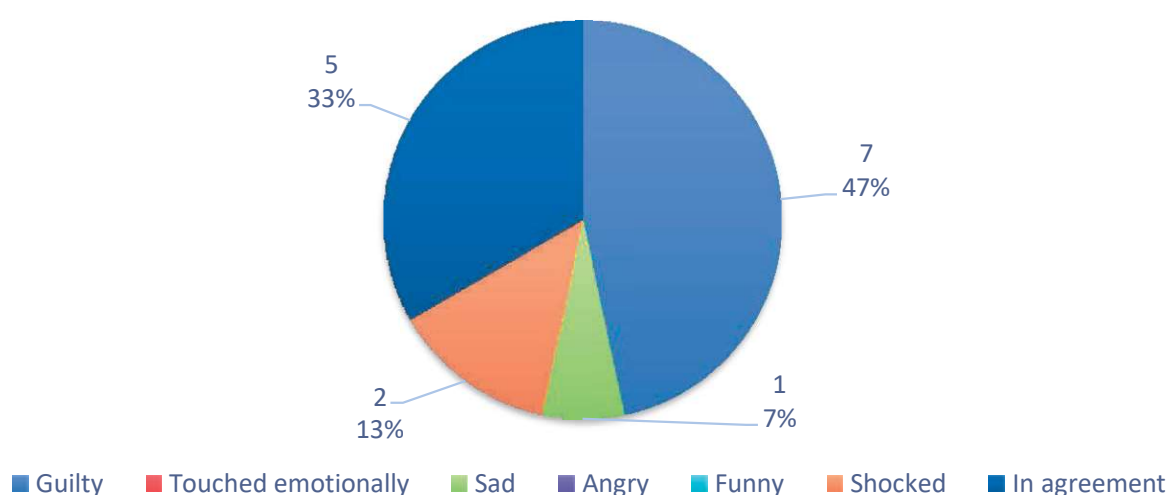


Figure 4.29 – Smoking respondents' feelings after watching the PSA



After getting to know the smoking respondents' opinions and thoughts, the following question will study their feelings after watching the ad. There are seven choices to choose from, which are: guilty, touched emotionally, sad, angry, funny, shocked and in agreement. Respondents are required to choose the one that best represents their immediate reaction after watching the ad. As depicted in Figure 4.29, there are most number of respondents who felt guilty after watching (7 persons or 47%), while second to that, another 5 persons or 33% of the smoking respondents expressed their agreement to the message of my ad. These are followed by 2 persons (13%) who were shocked to discover that the cigarette shares the very same toxic chemical substances which are also found in motor vehicle's battery and pest poisons. The ad also triggered 1 person (7%) to get a little emotional and sad because the character relates quite closely to him (having an aging single parent who needs intensive care). None of the respondents were touched emotionally nor felt angry or funny, which would have been abnormal and inappropriate to my PSA's purpose.

### Provision of Mental Strength and Motivation to Quit

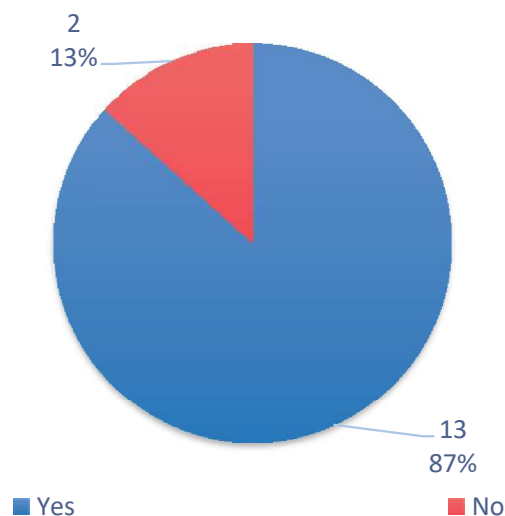


Figure 4.30 – Whether or not the ad provided smoking respondents with the mental strength and motivation to quit

Presented in Figure 4.30 is the result of the next question asking whether the smoking respondents have found mental strength and motivation to quit smoking from watching my ad. It is safe enough to say that my ad has successfully created a sizable positive impact on them, with 13 out of the 15 respondents (87%) said to have been motivated to quit (mostly guilt driven as reflected on previous question). Only 2 persons (13%) did not benefit from it this way.

## Willingness to Share the PSA on Social Media

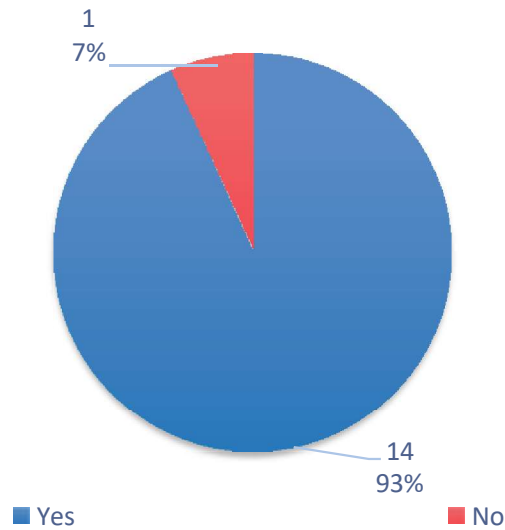


Figure 4.31 – Willingness of smoking respondents to share the PSA on social media

This is the last question of this section. As per title of Figure 4.31, after all the previous valuable analyses and evaluation, I will now investigate into one last and rather important aspect of my PSA which will make or break its feasibility, which is its suitability to be shared on social media from the respondents' point of view, as well as their willingness to do so. It is shown that all except one (14 persons or 93%) of them would be very happy to help share the PSA on social media to spread the awareness and goodwill. This goes on to fortify the proof of my ad's effectiveness in providing positive influence on the smoking community.

Next up in Section B, we will analyze the feedback of the non-smokers for the second part of evaluation.

### Rating of the Ad on First Impression

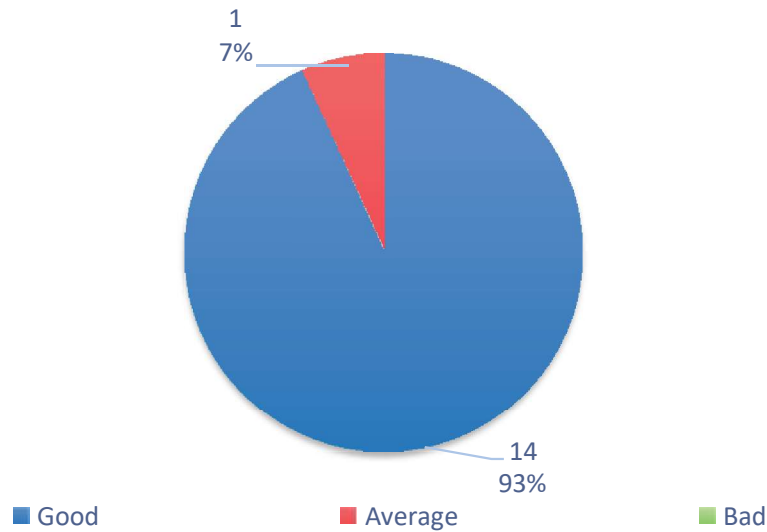


Figure 4.32 – Non-smoking respondents’ rating of the ad on first impression

The first question is similar to that of Section A, as is the result (Figure 4.32). Coming from the non-smoking respondents this time around, all except one of them (14 persons or 93%) rated my ad as “good”, and the sole person who didn’t - rated it as “average” at least. Again, gladly none of them rated “bad”. Being widely accepted even by the non-smoking community signified the feasibility and effectiveness of the ad.

### Judgement Whether the Ad is Creative

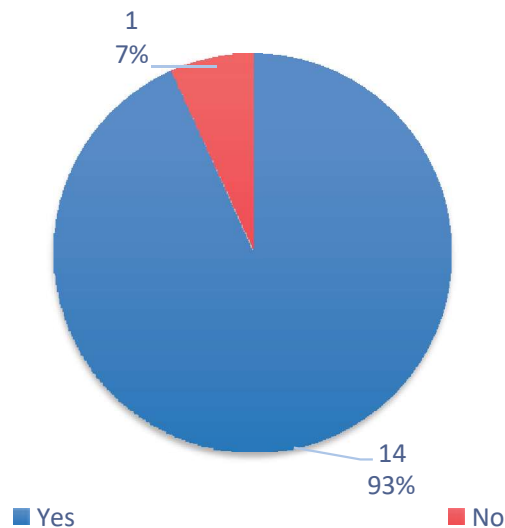


Figure 4.33 – Non-smoking respondents’ judgement of the ad’s creativity

The next question shows the non-smoking respondents' opinion about the presence of creativity in my ad. The result (Figure 4.33) turned out to be exactly the same as in Section A, with 14 persons (93%) of them considered my ad to be creative and only 1 person (7%) disagreed. The similarly positive feedback and perception once again confirmed the ad's creativity.

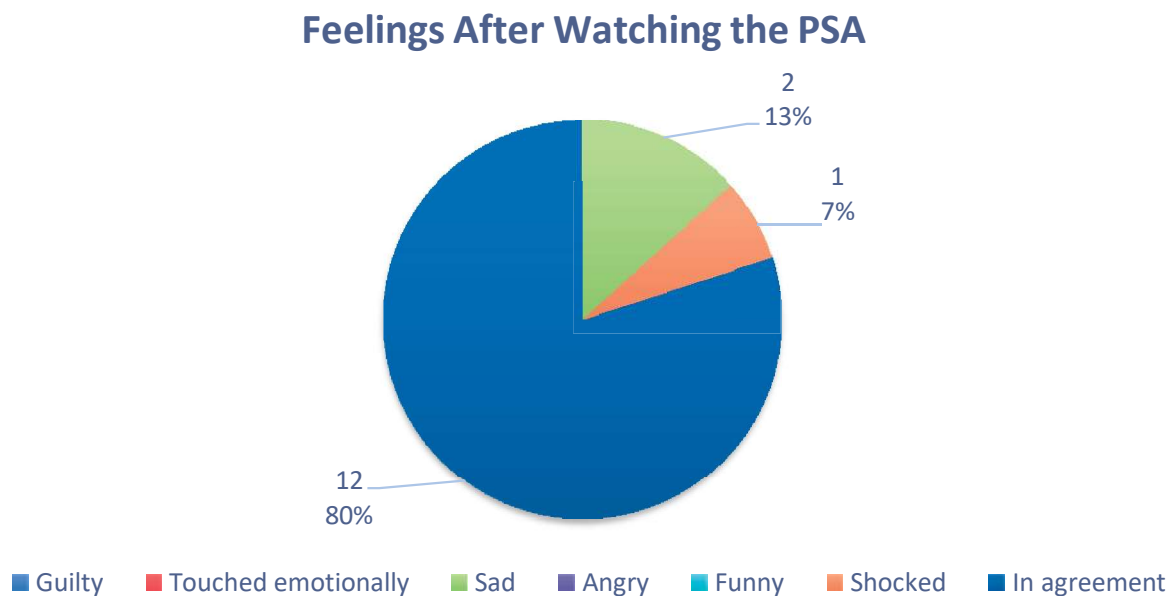


Figure 4.34 – Non-smoking respondents' feelings after watching the PSA

The same diagnostic question is asked again to non-smoking respondents to study their feelings after watching the ad. The results are dissected as in Figure 4.34, in comparison to smoking respondents' result, majority of non-smoking respondents (12 persons/80%) are feeling in agreement to the message that the ad tried to convey. 2 other persons (13%) who actually lost their family members/relatives to smoking related diseases were saddened by the ad. There's also a person who was shocked to see the gross part of my informational appeal. The presence of respondents (albeit only a handful) who are ignorant about the toxin in cigarette proves that informational appeal is still very important and has its existence value, and it could and should be used in combination with transformational appeal to achieve the best of both worlds. None of the respondents felt guilty because the ad's rhetorical question wasn't targeted at them anyway (they don't smoke). And neither is anyone of them being touched emotionally nor felt angry or funny, which are illogical responses.

### Intention of Showing the PSA to Smoking Family/Friend/Colleague

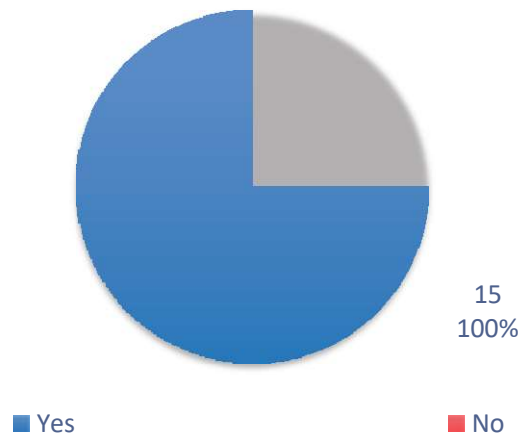


Figure 4.35 – Non-smoking respondents’ intent and willingness to show the PSA to their smoking family/friend/colleague

Coming up is the first of the two questions exclusive to non-smoking respondents, enquiring about their intention and willingness to share the PSA with their smoking family member/friend/colleague. As disclosed by Figure 4.35, the result is a clean sweep of “Yeses” which is really gratifying from creator’s stand point. It soundly implied and proved the ad’s worth as a persuasive PSA, as well as justified its creative design all round.

### Opinion of Whether the PSA Will Make an Impact for Them

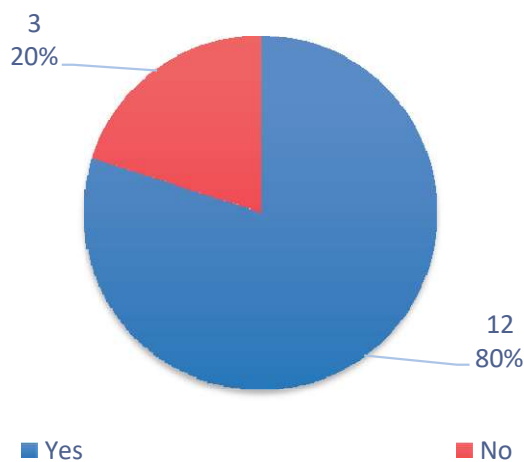


Figure 4.36 – Non-smoking respondents’ opinion of whether the PSA will make an impact for them

The second exclusive question asks the non-smoking respondents whether they believe the PSA will make an impact for the people whom they show it to. As we can see in Figure 4.36, 12 out of the 15 persons have faith that it would work, with only 3 persons (20%) thought otherwise. Despite the percentage of “Yeses” dropping slightly to 80%, it is still undeniably an encouraging result, because proudly saying, at least all of them were willing to try. Plus, there could be plenty of external factors affecting their beliefs, which aren’t under my control.

### Willingness To Share The PSA on Social Media

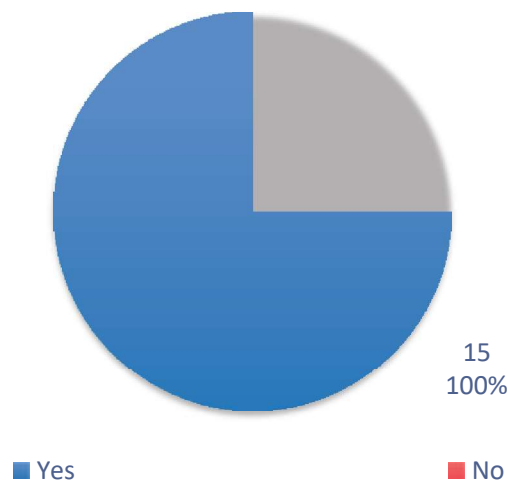


Figure 4.37 – Willingness of non-smoking respondents to share the PSA on social media

Before concluding this survey feedback result analysis and evaluation, the same last question is asked again in this section (Figure 4.37), again examining the ad’s appropriateness to be shared on social media from the non-smoking respondents’ perspective, as well as their willingness to do so. It is an even more heartening and impressive result this time around, with all 15 respondents volunteering themselves to help share the PSA on social media. This further strengthened the justification of my ad’s effectiveness, even in helping the non-smoking community to persuade the smoking community.

## **Chapter 5 – Summary and Conclusion**

Ever since its existence centuries ago, tobacco smoking has been the largest public health threat in the world. Likened to epidemic, the deadly physical addiction and psychological habit claims millions of lives yearly worldwide, with one difference being: unlike a fatal epidemic, smoking is just a habit that smokers pick up willingly so its hazard is entirely preventable had smokers not smoke. Frustratingly, this is in my opinion what made smoking multiple folds worse than any of the viral epidemics in the human history.

Public Service Announcement, being a form of non-commercial advertising, is a message in the public interest that is supposed to be disseminated without charge, with the objective of changing public attitudes and behavior towards social issues, or raising awareness in health communication, and anti-tobacco movement is among them in which it plays an undeniably vital role.

Besides to fulfill this Bachelor's Degree's requirement, I have been wanting to achieve something meaningful with my project, hence my aim and intent to develop an effective PSA of anti-smoking initiative, just as countless non-profit organizations around the world have been doing relentlessly in recent decades, who are still fighting as hard as ever with tobacco giants and governmental forces.

However, the uphill battle is becoming even steeper and increasingly difficult due to numerous factors, and they were analyzed and addressed one by one during the development of my project. The first and foremost was the fading of traditional media, which had penalized PSA with decreased exposure as well as overall influence.

Fortunately, the abrupt emergence and growth of the internet has been bringing along the rise of new advertising media – the online advertising, which is a much more efficient communication channel that can serve as the newer and better platform for delivering PSA. The fresh integration of new media technologies, such as YouTube video sharing social media and QR code sharing system in my project was widely accepted by my target audience and this proved the potential, feasibility and adoptability of it.

But just the new media alone definitely wasn't enough to accomplish all the success by its own, apart from having an efficient communication channel, various factors to effective persuasion in ad message design were also taken into this project's account, with great emphasis actually. There are several types of message appeals, advertisement forms, rhetorical devices and styles, each suited to different contexts and purposes of expressing ad idea. However, none is better than the others, what I learnt from my project's development



from scratch is that, we ought to pick ones that we think will best express our vision and idea of the ad, then keep faith in them and commit to that set of combination and design, which in my case, is based around the mixture of informational and emotional message appeals (sentiment, fear and guilt), rhetorical-question style, portrayed in social experiment form with integration of the five creative dimensions.

With a touch and blend of the ever subjective and abstract element of creativity (without committing logical fallacies of course, as it can be especially easy to fall fallacious when thinking out of the box), the result is the ad message that received extremely gratifying, substantial positive feedbacks and ratings from my target audience consisting of smokers and non-smokers of all traits from a variety of backgrounds.

The ad message might turn up to be a good idea but a good idea needs an equally good execution. During the design stage of the development of my project, I learnt that storyboarding is absolutely crucial to any video production, because only with it I could carefully plan the storyline, script and shooting process precisely to keep the production within my control as well as possible.

After the design stage were the artistic aspect as well as the technical side of advertisement shooting at the implementation stage. I tried my best effort to apply the videographic theories I had researched in my literature review about scene composition, the usage of shallow depth of field to create artistic dreamy effect and subject emphasis, cinematic framerate, the 180-degree shutter speed rule, color-grading for right mood conveyance et cetera, which all proved to be fruitful to my project in the end result, aesthetically.

But for sure, to keep up with the technical requirements in various stages of advertisement production, as an advertisement producer, I also needed decent equipment for the task, and good equipment needs good knowledge to be put to good use, so it was like a chain-effect as I learnt it, various elements such as exposure control related to the correct settings of shutter speed, aperture and sensor sensitivity, and the usage of correct video shots and angles, were all needed to realize the videographic theories and achieve the cinematic look sought after.

The second part of the implementation stage was the post-processing which was just as important as the earlier stage. During this phase, I learnt the essence of data organization as I carefully filtered through my raw files with proper selections. I was able to categorize post-processing into three main functions which are: to present information and to design the presentation such as the addition of title scenes and subtitles, to fix underlying audio or video issues that result from the shooting, such as cropping and speed adjustment and last but not

least, to enhance/achieve visual/auditory effects such as the usage of different types of transitions to carry different feelings, and color-grading effort to convey intended mood and atmosphere of the advertisement. The post-processing effort yielded a final product of my desired result, closer to perfection than without.

So yeah, to recap, the ultimate success was down to the combined effort of all the above elements, they all worked together and contributed to the successful production of an effective and high-quality PSA. The rating and feedback were positive all round, leaving good impression to the audience, and utmost importantly, it provided up to 87% of the smokers the necessary mental strength and motivation to quit, and up to 80% of the non-smokers have faith in my PSA to be able to influence smokers around them. The last highlight of the great achievement was that majority (at least 93%) of both groups of my target audience (smoker and non-smoker) intend to help share the PSA on social media as I wished for.

In a nutshell, I learnt a whole bunch of precious skills and knowledge while developing this project of mine. How to plan, allocate resources, organize information and a whole lot more, all which I am confident that they can be put to good use in the rest of my life.

I am extremely grateful to be able to complete this project with satisfactory result. Finally, I wish the PSA industry to continue to blossom with great, persuasive creative ideas and achieve great significance in the field of health communication. Cheers to humanity.

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## Appendix A: Subtitle Timing and Content

1

00:00:05,960 --> 00:00:07,0

Sila duduk encik

2

00:00:08,960 --> 00:00:09,920

Wah ada kamera

3

00:00:09,920 --> 00:00:11,600

Ya, nak pakai spec hitam tak

4

00:00:11,600 --> 00:00:12,640

Yang ni?

5

00:00:12,640 --> 00:00:13,280

Ya

6

00:00:19,320 --> 00:00:21,520

Boleh tak encik memperkenalkan diri

7

00:00:21,520 --> 00:00:25,120

Nama saya ah kuan, umur 28

8

00:00:25,520 --> 00:00:28,160

Ah kuan, saya buat uji kaji sosial



9

00:00:28,160 --> 00:00:30,600

Saya tanya ah kuan beberapa soalan

10

00:00:30,600 --> 00:00:33,120

Ah kuan sudi tak makan ketiga-tiga ini

11

00:00:33,800 --> 00:00:34,360

Ini?

12

00:00:34,360 --> 00:00:35,40

Ya

13

00:00:35,40 --> 00:00:35,680

Saya buka?

14

00:00:35,680 --> 00:00:36,120

Ya

15

00:00:40,160 --> 00:00:41,520

Apa ni?

16

00:00:41,520 --> 00:00:43,440

Ini bahan kimia dalam bateri

17

00:00:43,440 --> 00:00:44,400

Bahan kimia dalam bateri?

18

00:00:44,400 --> 00:00:44,920

Ya

19

00:00:45,200 --> 00:00:45,680

Makan?!

20

00:00:45,680 --> 00:00:46,320

Ya

21

00:00:46,320 --> 00:00:47,120

Tak mahu

22

00:00:48,440 --> 00:00:52,720

Kalau kita bayar ah kuan 20 ringgit

kau cuma rasa, selepas itu kau ludah balik?

23

00:00:52,720 --> 00:00:56,40

Tak lah ini mesti beracun

bagi 100 pun tak mahu

24

00:00:56,240 --> 00:00:58,680

Sikit saja tak akan jadi apa-apa pun

25

00:00:58,680 --> 00:00:59,760

Tak mahu...

26

00:00:59,760 --> 00:01:01,0

Uji kaji apa ini

27

00:01:01,320 --> 00:01:03,0

Ok apa kata yang seterusnya?

28

00:01:06,480 --> 00:01:07,720

Apa ini pula?

29

00:01:07,720 --> 00:01:09,800

Ini ubat gegat yang telah dihancurkan

30

00:01:10,840 --> 00:01:12,640

Ubat gegat? Apa itu?

31

00:01:12,920 --> 00:01:15,440

Itu ubat yang untuk lipas punya

32

00:01:15,760 --> 00:01:19,680

Ooo, itu bulat punya, ewww tak mahu...

33

00:01:20,40 --> 00:01:21,760

Kalau saya bagi 200?

34

00:01:22,120 --> 00:01:26,480

Tak lah, nak bunuh diri kah  
bagi 1000 pun saya tak makan

35

00:01:26,480 --> 00:01:27,960

Ok, yang terakhir?

36

00:01:32,720 --> 00:01:38,600

Ini racun tikus, kau jilat sikit saja,  
selepas itu kau ludah, saya bagi 2000, mahu?

37

00:01:38,800 --> 00:01:41,240

Tak mahu

38

00:01:41,600 --> 00:01:42,800

Apa ini

39

00:01:42,800 --> 00:01:44,920

Kenapa tak mahu?

40

00:01:45,400 --> 00:01:47,880

Sebab...

41

00:01:47,880 --> 00:01:48,920

Semua ini racun lah

42

00:01:48,920 --> 00:01:50,280

Saya tak nak mati lah

43

00:01:51,80 --> 00:01:55,440

Boleh tak kau bagi sebab

kau tak nak cuba ketiga-tiga ini

44

00:01:55,440 --> 00:01:56,160

Sekejap

45

00:01:56,160 --> 00:01:57,800

Angin kuat, saya tutup balik ya

46

00:01:58,480 --> 00:01:59,600

Ehh racun ni

47

00:02:00,0 --> 00:02:04,480

Angin tiup nanti kalau

orang termakan macam mana, pencemaran lah

48

00:02:04,880 --> 00:02:08,960

Ah kuan boleh bagi sebab tak

kenapa kau tak nak cuba ketiga-tiga ini

49

00:02:10,160 --> 00:02:11,720

Ini memang kan

50

00:02:12,40 --> 00:02:13,480

Buat apa mahu cuba semua ini?

51

00:02:13,760 --> 00:02:14,720

Semua ini racun

52

00:02:16,200 --> 00:02:21,0

Maksud saya... saya muda lagi kan  
saya nak hidup lagi

53

00:02:22,960 --> 00:02:25,160

Jadi kau hanya pentingkan diri sendiri ka?

54

00:02:25,520 --> 00:02:26,320

Tak lah

55

00:02:27,600 --> 00:02:28,920

Maksud saya

56

00:02:29,240 --> 00:02:31,200

Saya muda lagi kan

57

00:02:31,200 --> 00:02:33,960

Masa depan saya masih cerah

58

00:02:35,920 --> 00:02:38,680

Ada banyak lagi yang saya nak capai dalam hidup

59

00:02:40,200 --> 00:02:41,320

Macam kerjaya saya

60

00:02:42,160 --> 00:02:42,800

Kahwin

61

00:02:43,400 --> 00:02:44,120

Lagipun

62

00:02:46,920 --> 00:02:51,320

Berapa banyak wang pun

tak dapat beli balik nyawa saya lah... ini racun

63

00:02:51,320 --> 00:02:53,120

Ok baik, ada apa lagi tak (sebab)

64

00:02:56,560 --> 00:02:57,640

Lagipun

65

00:02:58,240 --> 00:02:59,320

Sebenarnya

66



00:03:01,600 --> 00:03:03,920

Saya berasal dari keluarga tunggal

67

00:03:06,120 --> 00:03:07,560

Mak saya pun sudah tua

68

00:03:08,800 --> 00:03:10,280

Kenalah saya jaga dia

69

00:03:12,320 --> 00:03:13,40

Kalau tak

70

00:03:13,720 --> 00:03:14,880

Siapa lagi boleh jaga dia?

71

00:03:15,280 --> 00:03:16,0

Betul?

72

00:03:17,840 --> 00:03:18,560

Dan

73

00:03:19,400 --> 00:03:21,120

Banyak lagi lah sebab-sebab

74

00:03:23,440 --> 00:03:26,640

Ok baik, sebenarnya ah kuan sedar tak

tanpa kau sedari

75

00:03:26,640 --> 00:03:30,0

Kau ada membeli (dan makan) ketiga-tiga ini  
tapi kau tak perasan

76

00:03:30,0 --> 00:03:34,600

Cuba kau check pocket  
dan keluarkan apa yang ada dalam pocket

77

00:03:39,280 --> 00:03:39,920

Ada kah?

78

00:03:43,440 --> 00:03:43,960

Dompot

79

00:03:46,280 --> 00:03:47,520

Mana ada?

80

00:03:47,840 --> 00:03:49,360

Apa.. apa maksud

81

00:03:51,520 --> 00:03:52,840

Cuba keluarkan dulu

82

00:03:54,200 --> 00:03:54,920

Ini?...

83

00:03:54,920 --> 00:03:56,640

Ha... ah kuan fikirkan apa itu...

84

00:03:58,560 --> 00:03:59,600

Cuba fikir...

## Appendix B: Pre-production Survey Questionnaire



FACULTY OF INFORMATION TECHNOLOGY &  
MULTIMEDIA COMMUNICATION

### Questionnaire

#### Anti-Smoking Public Service Announcement Pre-production Survey

Dear Sir/Madam, I am a student of Bachelor (Hons) of Multimedia Communication from OUM. I am developing an anti-smoking PSA advertisement as my final year project. First of all, thank you very much in advance for your time and willingness to participate in this survey which I am conducting for academic purpose.

I sincerely hope that the feedback provided by you can be translated into the valuable information necessary to ensure the success of this study. Please fill in the questionnaire as honestly and completely as possible. All the responses will be kept confidential. Your full cooperation is greatly appreciated. Thank you very much!

“I hereby agree to provide information to the study:”

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

1. Please answer the questions in Section A and B or C **according to instruction.**
2. Please choose the answer that **best represents your response.**

## **Section A**

(Please tick (√) where applicable)

1. Gender

Male       Female

2. Age:

18-30       31-50       51 and above

3. Are you a smoker?

Yes (Please proceed to Section B)

No (Please proceed to Section C)

## **Section B**

(Please tick (√) ONE response only)

1. How do you rate your tobacco consumption level? (per day)
  - Heavy (one pack or more)
  - Average (in between)
  - Light (less than 10 cigarettes)
2. How long have you been smoking?
  - Less than a year             1 to 5 years             5 years and above
3. Why/How did you start smoking?
  - By own choice
  - Influenced by: (pick the earliest influence)
    - Tobacco advertising/promotion
    - Peer
    - Family
    - Social circle
4. Are you aware of the threats of smoking to yourself?
  - Yes                             No
5. Are you aware of the threats of smoking to people around you? (second-hand smoke)
  - Yes                             No
6. Have you been exposed to anti-smoking video PSAs before?
  - Yes                             No
7. Do you intend to quit smoking?
  - Yes (Please proceed to Question 8)
  - No (Please proceed to Question 9)

*..... Continue in next page*
8. If you intend to quit, but tried and failed, what was the main reason:
  - Psychological barrier (Lack of mental support/strength)

Physical barrier (Fatigue etc)

Other, please state: \_\_\_\_\_

9. If you don't intend to quit, what was the main reason:

Unpersuaded/unconvinced by any persuasion/facts

Freedom of choice

Other, please state: \_\_\_\_\_



### **Section C**

(Please tick (√) ONE response only)

1. Do you have smoker among your friends, colleagues or family members?

Yes                       No

2. Do you feel you may be influenced by them one day?

Yes                       No

3. Are you afraid of the effects of second-hand smoke?

Yes                       No

4. Have you ever persuaded them to quit smoking?

Yes (Please complete Question 5 and 6)                       No

5. Was your persuasion successful?

Yes                       No                       In progress

6. The effort to persuade them was:

Difficult                       Easy                       Neither

## Appendix C: Feedback and Evaluation Survey Questionnaire



FACULTY OF INFORMATION TECHNOLOGY &  
MULTIMEDIA COMMUNICATION

### Questionnaire

#### Anti-Smoking Public Service Announcement Feedback and Evaluation

This is the continuation of the pre-production survey.  
Section B participants (smoker) of previous survey please fill in Section A.  
Section C participants (non-smoker) of previous survey please fill in Section B.  
Thank you once again!

“I hereby agree to provide information to the study:”

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

1. Please answer the questions in Section A or B **according to instruction**.
2. Please choose the answer that **best represents your response**.

## **Section A**

(Please tick (√) ONE response only)

1. How do you rate the ad on first impression?

Good             Average             Bad

2. Do you think the advertisement idea is creative?

Yes             No

3. Choose what best describes your feelings after watching the PSA?

Guilty  
 Touched emotionally  
 Sad  
 Angry  
 Funny  
 Shocked  
 In agreement

4. Did it give you some mental strength and motivation to quit at this very moment?

Yes             No

5. Will you share this PSA if you see it on social media?

Yes             No

## **Section B**

(Please tick (√) ONE response only)

1. How do you rate the ad on first impression?

Good             Average             Bad

2. Do you think the advertisement idea is creative?

Yes             No

3. Choose what best describes your feelings after watching the PSA?

Guilty  
 Touched emotionally  
 Sad  
 Angry  
 Funny  
 Shocked  
 In agreement

4. Will you show this PSA to your smoking family/friend/colleague?

Yes             No

5. Do you think the PSA will make an impact for them?

Yes             No

6. Will you also share this PSA if you see it on social media?

Yes             No