

American University of Central Asia  
Journalism and Mass Communication Department

**PUBLIC SERVICE ADVERTISING IN THE KYRGYZ REPUBLIC:  
ITS YESTERDAY, TODAY, AND TOMORROW**

**Senior Video Project**

by Svetlana Verchenko (JMC-109)

Thesis Supervisor: Elena Skochilo

Thesis Advisor: Dinara Akmatbekova

A thesis submitted to the Journalism and Mass Communication department of American  
University of Central Asia in partial fulfillment of the requirements for the degree of  
Bachelor of Arts

April 2013

Bishkek, Kyrgyz Republic

## ACKNOWLEDGEMENTS

This thesis project is a result of all four years spent in my lovely University, the University with a strong leadership and creative spirit offering a huge potential for those who willing to take an advantage from it. Thank you, AUCA. Thank you, my lovely parents, for giving me the opportunity to study here. And thank you simply for everything.

Of course, it would be impossible to accomplish this thesis task if there were no such brilliantly professional instructors who inspired me and made me being keen on video production – George Kolotov and Syinat Sultanalieva; keen on communications studying – Jyldyz Kuvatova and Elizabeth Zalkind; and been keen on journalism itself – Elina Karakulova, Gulnura Toralieva, and Elza Orozalieva.

Thanks to Eleonora Proyaeva and Walter Rudolph for teaching me life wisdom and ability to share my thoughts independently, both orally and in a written form.

Inexpressible thanks to Elena Skochilo who showed an extreme understanding during following thesis preparation, wisely balanced strictness and kindness and motivated me to accomplish finally this work and for her reasonable doubts and valuable advices.

Huge thanks for helping in collecting my thoughts and showing a way to go for Dinara Akmatbekova and Arseny Markelov.

I'm also very grateful to everyone whom I worked with during my student life – this thesis is a result of my work experience as well as a studying one. Especially would like to mark out the work teams of 3B Media and Antares Creative Group.

Huge thanks to all people in one or another way helping me in producing thesis video piece and this theoretical one – morally, technologically, intellectually; and simply for their existing in my life and making me being a bit better, in one or another way. I would use the whole thesis space in order to list everyone, so will stop on here. Will add only the Universe, for Her right distribution of everything in my life.

### **Abbreviations**

**PSA** – Public Service Announcement or Public Service Advertising, both terms are equal in their meaning and can be used interchangeably.

**List of Figures**

Figure 1. Maslow's Hierarch of Needs

27

**TABLE OF CONTENTS**

ACKNOWLEDGEMENTS .....	2
Abbreviations .....	3
List of Figures .....	4
TABLE OF CONTENTS .....	5
ABSTRACT .....	6
INTRODUCTION.....	7
Definitions .....	9
<i>Mass Communication</i> .....	9
<i>Advertising</i> .....	9
<i>Public Service Advertising</i> .....	10
<i>Marketing</i> .....	10
<i>Social Marketing</i> .....	10
Differences between Commercial and Social Advertising .....	11
HISTORICAL PERSPECTIVE CURRENT SITUATION ANALYSES .....	12
Public Social Announcements Introduced on the West and Their Launching on the Post-Soviet TV Space .....	14
<i>Russian Project (Russky Proekt) and I Decide Myself (Ya Reshayu Sam Sam/Men Ozum Chechem) Campaigns</i> .....	18
When Public Social Advertising Serves Political and Commercial Interests. PSA's Sponsorship .....	22
International and Non-Governmental Organizations (NGOs) as the Chief Players on the PSA Market of Kyrgyzstan.....	26
Dominant PSA Topics in the Kyrgyz Republic.....	28
LITERATURE REVIEW .....	29
PSA in Work. Appeals, Target Audience, Distribution and Other Characteristics .....	29
PSA Effectiveness Measuring .....	32
RESEARCH GOALS AND METHODS .....	33
Short Film Description .....	34
Action Plan.....	35
Expected Outcomes:.....	36
Limitations of the Study .....	36
Limitations of the Film.....	37
CONCLUSION AND SUGGESTIONS .....	38
REFERENCES .....	39
APPENDIX 1 .....	42
SHORT SCENARIO PLAN (SCRIPT) .....	42
APPENDIX 2 .....	44

**ABSTRACT**

The following thesis is aimed on disclosure of public service advertising state on the territory of Kyrgyzstan that is one of the Post-Soviet countries. Thus, the origin of such a phenomenon as public social advertising (or public service announcement; further – PSA) in the Kyrgyz Republic deals directly with the origin of the same phenomenon in other Post-Soviet countries, including the biggest one – Russian Federation. It can be even told that Kyrgyzstan adopted this practice from Russia which, in turn, adopted it from the West. Thereby, following project attempts to find the reasons of PSAs birth in general, and on the territory of CIS countries and Kyrgyzstan in particularly; analyze its development, and predict possible future.

The project heavily based on the in-depth expert interviews, both Russian and Kyrgyz experts, and published theoretical materials of western surveyors. As a result, thesis work consists of two parts: written theoretical explanation of existing “problem” – peculiarities of development of social advertising on the Post-Soviet countries focusing on Kyrgyzstan – and short documentary on the same topic. However, while written part is aimed on the scope of interests of mass communication professionals, target audience of a short movie is much broader. Generally, information in the moving picture is presented in the “infotainment” manner to attract interest of an average person of an average Kyrgyz TV channel (informative TV program format).

## INTRODUCTION

In the age of growing digital production, advertising makers set their audience's teeth on edge with different, but mostly ubiquitous and lavishly praised products. Whenever one is located, indoors or outdoors, whatever he or she doing: working, entertaining or relaxing; one is always surrounded by commercials. Advertising dictates what to do (to buy), how to behave, and which life guidelines to use. It shapes public opinion and tends to manipulate public consciousness. Think no? Consider the following statistics compiled by *TV-Free America*.

According to the A.C. Nielsen Co., the average American watches more than 4 hours of TV each day (or 28 hours/week, or 2 months of nonstop TV-watching per year). In a 65-year life, that person spends 9 years glued to the tube (retrieved from <http://csun.edu/science/health/docs/tv&health.html>). The same "average" 65-age person sees 2 million of TV commercials during his lifetime.

In the Russian Federation, the amount of time spent on TV per day is a bit less – 3.5 hours (Poluehtova, 2004). It means, 24.5 hours/week, or 1.75 months per year (author's calculations). Meanwhile, the average Russian person sitting in front of TV screen in prime time spends about 14% of time on advertising watching (Poluehtova, 2004), that counts to 1/4 month per year.

Unfortunately, there is no similar statistics about the Kyrgyz Republic. The only conclusion possible to make is that the average amount of ad launched on TV last year during 24-hours airing is about 1.25 months (899 hours in 2012, according to *Expert* consulting agency, [expert.kg](http://expert.kg)).

However, "resistance to commercial persuasion may very directly influence the acceptance of a message" (Wedding, 1975, p.8). And now, advertising producers seeking now for new ways of public's persuasion, and also "the increase in the

volume of advertising used to communicate ideas and information to the public for a variety of purposes and objectives not directly related to the sale of a product”

(Wedding, 1975, p.6) can be noticed. One of them is public service advertising.



## Definitions

Before starting discussion about public service advertising development, let's define some terms dealing directly with PSAs.

### *Mass Communication*

Williams (1989) defines communication as “the science of transmitting information” (Williams, 1989, p. 10) and Baran S. and Devis D. (2009) explain conditions *mass* communication is told to occur: “when a source, typically an organization, employs a technology as a medium to communicate with a large audience” (Baran & Devis, 2009, p.6). So, in the case with video advertising, its producers use TV and other video channels (such as Internet YouTube channel, for example) – “technology as a medium” – to reach their viewers and potential customers – “large audience” (Baran & Devis, 2009).

### *Advertising*

Advertising is considered to be a type of mass communication that is “most clearly designed to persuade” (Harris, 1999, p.94). According to Harris, it tries “to affect the reality perceived by the consumer” and “change our attitudes” in several ways: cognitional (understanding of product's<sup>1</sup> special attractive features), affective (emotional disposition towards particular product), and active (behavioural disposition, i.e. purchase) (Harris, 1999, p.95). Another widely acceptable definition suggest Bovee and Arens (1992) telling that advertising is the nonpersonal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media (Bovee & Arens, 1992). So, any advertising always tries “to sell” something, either material (product) or not (service or idea).

---

<sup>1</sup> Also service or idea

*Public Service Advertising*

It can be logically concluded from the previous definition that public service advertising also “sells” something, not service or product, but idea that is targeted on servicing public – in other words, on public good. As Evans (1978) indicates, it gives “unbiased information on some public problem that is in the public interest” (Evans, 1978, p. 28) and “attempts to stimulate corrective action on social problems,” as Lynn (1974) adds (Lynn, 1974, p.622). Also it is considered to be one of the tools of social marketing.

Let us introduce a definition of marketing at first, and then – definition social marketing.

*Marketing*

According to American Marketing Association, “marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.” (Definition approved in October 2007, retrieved from <http://.marketingpower.com/>)

*Social Marketing*

Stephen (2007) identifies social marketing as a process that uses marketing principles and techniques to influence target audience behaviors that will benefit society, as well as the individual (Stephen, 2007, p.93) There are a lot of tools in use in the scope of this discipline; the main idea of all of them is to have “positive value” as well as for individuals and also for society at large.

### **Differences between Commercial and Social Advertising**

While commercial advertising producers are trying to stimulate well-disposed attitude towards some product or service and increase its turnovers (sale), the main purpose of public social advertising is attention directing to some social phenomena (Bovee & Arens, 1992). For instance, product advertising tends to attract more consumers and change consumer habits thus; and PSA is aimed on attention attracting towards some social problem for short-time period (sort of acknowledgement of this problem) and behavioural model changing in long-term. In addition, Wells Bernet and Moriarti (1999) identify differences in target audience of both kinds of advertising. According to them, PSAs have much broader audience – the whole society or most part of it (because every person in one or another way deals with social problems), and commercials targeted mostly on an identified marketing group.

**HISTORICAL PERSPECTIVE CURRENT SITUATION ANALYSES**

Since the very its origin, television has been a traditional advertising medium. Commercial purposes were the root reason for development of television in the US with the first television commercials broadcasted in the late 1940's.

Nowadays, the huge amount of ads is launched on TV worldwide. However, according to American statistics (compiled by *TV-Free America*, see the source above), time devoted to commercial and social advertising cannot be even compared:

*Percentage of local TV news broadcast time devoted to advertising: 30*

*Percentage devoted to public service announcements: 0.7*

Video advertisement in Kyrgyzstan has also experienced a high demand during recent years. Besides, the budget leading companies spending on TV advertisement placement increased appreciably. According to conducted by *Expert* consulting agency survey (<http://expert.kg>), costs paid for advertisement placement on local TV channels during the first decade of 2012 are 39% exceeding those in the same time period of 2011. Also the experts found out that several channels (such as NTS and KTR) increased their profits from advertisement airing during the last year of 2012 – from about 70% to 88%.

Before recent, PSA placement on the local Kyrgyz channels was only little different from commercial advertising placement. As Chyngyz Narynbekov (the executive director of one of the leading Bishkek PSA producing studios *City Lab*) noticed, the channels gave 50% discount on the public social advertising that still “was not bad,” he believed. The deputy Niyazalieva from Social Democratic Political Party protested though (December 18, 2012, retrieved from <http://vb.kg/209532>):

Today, 270 thousand soms should be paid to show public service announcements (during a month). <...> However, it takes much longer time in order PSA to benefit a society; one month is not enough. For this reason, it is necessary to provide free air time in the media for the public social announcements.

As for today, the deputy gain her point, and now “mass media is required to place PSAs at no cost in a certain quota, 5% of the total amount of placed advertisement, in particular,” *K-News* information agency reports ([http://knews.kg/ru/parlament\\_chro/29234/](http://knews.kg/ru/parlament_chro/29234/)). Such a bill was adopted in its third reading by the Kyrgyz Parliament on March 14, 2013; while a similar bill with the same terms adopted on July 18, 2011 in the Russian Federation. From Russian practice, meanwhile, these 5 percent fall either on the night time or on the time not suitable for certain target groups of PSAs (i.e. for employees – during labour hours, when they are at the workplace; for children – at night, and etc.), when there is no placement of profitable commercial advertising and broadcasting stays idle (from *socreklama.ru*). Let’s see if Kyrgyzstan PSA placement has the same patterns or not.

However, mass media representatives rightfully asking “to define the rules and boundaries of public social announcements,” what to consider as PSA and what not no (Jyldyzbek Kerimbaev, the representative of *Komsomolskaya Pravda* newspaper, in one of the discussions of the adopted law launched on Facebook, March 14, 2013, 7.47 p.m.). Indeed, even the deputy who proposed this bill, Damira Niyazalieva, confirms that “unfortunately, there is no such a definition as public social advertising in our legislation.” (February 14, 2013, retrieved from <http://vb.kg/216387> and <http://vb.kg/220283>) So, the legal introduction of *public social announcement* term is expected in order the enacted law to operate rightfully.

## **Public Social Announcements Introduced on the West and Their Launching on the Post-Soviet TV Space**

The very beginning of social advertising dates from 1906, when American Civic Association introduced a campaign for protecting Niagara Falls from the harm of energy producers (Astahova, 1994). After, it perfectly worked in the crises situations as wars and etc. Organized in 1942 Advertising Council (U.S.) coordinated all the PSAs and in 1960<sup>th</sup> it lobbied local mass communications agencies for free aired time (or printed space) for noncommercial, or public social advertising. However, the volumes of produced PSAs grew, and agencies had to limit the amount of them launched (or printed) for free soon.

Meanwhile, Soviet people became familiar with TV social advertising only in 1990<sup>th</sup> (exactly in 1994-95) when Civil Advertising Council of the Russian Federation aired the project named *Call Your Parents* (Nikolaishvili, 2011). However, Blagosklonov and Wildcard (2002) consider that social advertising has been placing on TV channels of Soviet people from the very TV sets appearance on the territory of the USSR – as early as in the middle of 1980<sup>th</sup>; however, in terms of zero-TV ad condition of that time, it is better to use another term – TV agitation and mode of life propaganda, authors stay (Blagosklonov & Wildcard, 2002). The messages country-wide communicated through TV (not to drink, switch off the light leaving the home and etc.) were perceived as blueprint for action, without any doubts (Blagosklonov & Wildcard, 2002) and simply were not perceived as an ad, but as something that “goes without saying.”

Social advertising boom of 1994-96<sup>th</sup> in the Russian Federation refers to the social problems resulted from the Soviet Union collapse. The USSR government had

a monopoly of power and ideology creating, maintaining the whole institutions devoted to agenda-setting programs, i.e. the Propaganda Department that supervised mass media (also reading in the document of June's Plenum of the Central Committee of the Communist Party of the Soviet Union, 1986: "We are expecting an activation of ideological front, relying on the organizing force of upright ideas that unite the millions of people in the name of the common cause," retrieved from Kasyanenko, 1987). The set ideology was applied to the foreign policy, too, aiming to create a required good image of the Soviet Union abroad. However, in the times of Perestroika, the Western ideology started its slow but strong penetration in the minds of Soviet people.

Thus, as Kara-Murza (2000) states, the release of domestic art films has been strongly limited by the end of Perestroika; and produced films hadn't been already oriented to Soviet cultural standards (compare cinema repertoire of 1985 and 1993: 74% of domestic and 3% of American films vs. 19% of domestic and 56% of American films, respectively) (Kara-Murza, 2000). Meanwhile, since 1991 they had not been touching any moral and esthetic problems anymore (Kara-Murza, 2000). And people, who used to live according to set moral and other standards, literally got lost in the stream of new and incomprehensible to them information. In addition, "the reforms of 1990<sup>th</sup> were accompanied with significant decline in living standards of Soviet people" (Vahitov, n.d.), so people were hit from the economic, financial side as well.

Experts notice that books which played an important role of building Soviet people's attitudes (including so called Samizdat) were gradually replaced by thick magazines and newspapers (they were stuffed with anti-Soviet propaganda already), and after Soviet Coup (August 1991) had practically collapsed. In that situation, "the center of gravity in the system of tools that used manipulation of consciousness of a

Soviet man was moved” and “television got the mass audience and became the main channel of information dissemination” (Kara-Murza, 2000).

So, after the USSR collapse, in the beginning of 1990<sup>th</sup>, “the huge mechanism of Soviet propaganda system” was “almost completely destroyed” (Panarin, 2006) and, in consequence of it, some new propaganda needed to be introduced to the people who hunger for believing in something. Nikaishvili (2009) confirms this theory:

With the collapse of the Soviet Union an integrated information space of the country ceased to exist; the old values were quickly lost, and new ones not purchased yet. At a time when social and economic reforms have led to a fundamental transformation of the system of social bonds, and the destruction of tradition caused the collapse of the national culture, numerous social problems had been found. The need of changing social policy was pretty obvious already, and PSA was employed as one of the tools of pressing problems solution and social tensions reducing (Nikolaishvili, 2009).

Kaitukov (1992), referring to psychophysical researches, corroborates towards this

Propaganda of some theories, preaching the doctrine, concepts clarifying <...> are not in vogue today. Appropriate settings, value preferences, behavior patterns are formed unobtrusively nowadays. <...> Ideology is increasingly focusing on video, TV shows, music, singing; the impact is count not on the intellect but on the subconscious of people. (Kaitukov, 1992, p.209)

During the beginning of 1990<sup>th</sup>, a burst of Western content penetrated the Soviet TV. So the marked by Kaitukov (1992) ideology was coming mostly from the West already. “The crude materialism” has been suppressing by the ideologists of the Soviet time during about the decade; and now, with TV format changing in particularly, it puffed; Kara-Murza (2000) names it as “the image famine” (Kara-Murza, 2000).

Western society, explains Kara-Murza (2000), had the same kind of famine which it compensated by creating the whole range of fetishes. Then, Western people



decided to choose the way of least resistance and consume the things only as images; creating them also by the advertising, a fictional, non-existing, illusive reality; “the reflection of plenty of things and opportunities” (Kara-Murza, 2000). So, the same “illusive reality” started winning Post-Soviet people’s minds. And, in that situation (also consider the real financial crisis of that period (see above) – expectation vs. reality problem), CIS (but at heart still USSR) people extremely needed to be grounded by some local, probably not entirely truthful, but giving hope images. And foreign TV advertising was little by little taking its turns to local social product, i.e. the series of PSAs named *Russian Project (Russky Proekt)* that will be discussed further in the paper. Andre Guerin (1985), the president of *Quebec’s Regie du cinema et de la video*, stresses the need such a campaign (retrieved from Deryabin, 1998): “From time to time, the population must see themselves on the screens. It seems undeniable, and not so much for nationalistic reasons, but mostly in connection with the matters of identity.”

So, it could be said that the early PSAs launched on the Post-Soviet territory were partly aimed on people’s identity rehabilitation that suffered from the great flow of Western content aired on TV.

***Russian Project (Russky Proekt) and I Decide Myself (Ya Reshayu Sam Sam/Men Ozum Chechem) Campaigns***

*In order to live wisely and adopt one's own knowledge of life, one should often remember the past and rethink everything that has been lived, done, felt by the thinker; meanwhile, the previous judgments should be compared with current ones, and life assignments and efforts should be confronted with the results.*

**Schopenhauer, *Aphorisms of Worldly Wisdom***

“Memory is the first thing that should be addressed in order to calm destructive or suicidal instincts of the crowd,” Kara-Murza (2000) believes. He explains why:

In relation to the past, symbols create our common memory, through which we become the nation, as well as brothers and sisters becoming a family, keeping in the mind some childhood symbols <...> such as mother songs, father's leaving for a war or grandfather's death. In relation to the future, symbols unite us as the nation pointing out to which goals we are striving for and what should be feared. Through them, we experience our connection with the ancestors and descendants; that is making people immortal and capable to accept the idea of their personal death. We all belong to the eternal world of symbols that has been existing for a long time before us and will be living long after us. We gain a cosmic feeling that supports us in any disaster or in the everyday bustle (Kara-Murza, 2000).

Then, the powerful tool increasing “the vulnerability to manipulation” is occurred – switching off “the historical memory” that is referred to systematic and rational knowledge full with symbols and details of the past which connects people to one nation, or one community, and provides them with presence of one common language and stable channels of communication, according to Kara-Murza (Kara-Murza, 2000).

In the time of Perestroika, the huge work of destruction of such a phenomenon as historical memory was completed:

The milestones of national history were blackened, ridiculed, and jumbled up. Then, the chaos in the system of values and merits was created, and even the temporal sequence of events forming the historical picture had been lost. <...> Society as a whole and each person in particular lost the ability of analyzing the past and its lessons, being not able to determine one's position in the conflicts of the present (Kara-Murza, 2000).

So, the people who had just lost their identity highly demanded its reconstruction. This is, in our glance, one of the premises of *Russky Proekt* launching in 1995-96<sup>th</sup>.

As it's known, mass media selectively approaches the demonstration of (historical) events that form the version of national history (Framing Theory). In this way, it shows only "pleasant" moments and passes over in silence "not pleasant" ones. So, *Russky Proekt* has realized the task of national identity constructing (or reconstructing), namely how it reinterpreted the past of the Russian Federation (referring to the good (!) memories dating from the Soviet Union times, showing "right" images associating with "right" thoughts). It was "a successful attempt of national idea and national identity designing," Deryabin (1998) concludes.

Further, in the same paper Foucault (1975) is cited: "There is an extremely interesting battle for the history. The intention is to reprogram and stifle what I call "popular memory" [the past], and give people a frame in which they will interpret the present." From this side, *Russky Proekt* had also an amnestic action, probably in the best intentions of rehabilitating people. It has been reached by demonstrating, as it was told above, only suitable for the wished effect attaining sides.

Psychologists assure that an individual can subconsciously create the images that influence one's thoughts, feelings, and behaviour (Pratkanis, 1991). So, the "encoded" messages launch the process of imagination in the needed direction, while a person does not notice any hidden influence. And "an artistic sense" (Deryabin,

1998) of Soviet people helped in a very soon immersion into the required imaginable reality; it helped people to believe in other values except those that were evoked by “the hard 1990<sup>th</sup>” (mostly material and unprincipled).

A similar strategy was implemented in Kyrgyzstan more than decade after, with similar historical prerequisites. Series of PSAs *I Decide Myself (Ya Reshayu Sam/Men Ozum Chechem)* was launched after the June events in Osh (2012) when a lot of people simply stopped believing that they could get a good future in that country.

Again, the campaign created the legend, as IFES representatives acknowledge (IFES is a non-governmental organization that launched and sponsored this campaign); however now it was more obvious that the legend is exaggerated while in 1990<sup>th</sup> people perceived everything on belief (compare created *Smile Man* or *Superhero* PSAs of Kyrgyzstan campaign with workman and cosmonauts images of Russian campaign).

But still, there are more “daily” images, too – for instance, usual (meaning not “superheroes”) girls who confess their love towards the city they are living in (Bishkek). Thus, PSAs appealed towards unquestionable cultural values such as a patriotic feeling that had been partly lost during several so-called Kyrgyzstan “revolutions.” Indeed, all the overturns were accompanied by the sharp outflows of population; so probably such messages were really effective. For instance, in one of the first videos, a girl holds a dialog with her lovely Bishkek and concludes, “I feel good that I’m now living the every moment of my life here in this city” (can be retrieved from <http://youtube.com/watch?v=duiq0bAo-Ng>).

Again, the address towards good memories is notices and the broadcast of exclusively “pleasant” moments observed.

So, both campaigns appeal towards eternal cultural human beliefs and values such as “faith, hope, love, loyalty, humanity” (Deryabin, 1998) creating an image of concerned and lovely country.

However, *I Decade Myself* campaign withdrew from “didactic” and imposing style of information representation. Dmitry Shevkun, IFES CEO, stresses the wish of showing the importance of free human choice in all the spheres of life (interpersonal communication, February 2013). And even in the PSAs such a purpose was attained: “...these are the products of the “think up what is missing” series” (from the interview with Arseny Markelov, copywriter and stage director).

And such a definition strongly agrees with Chyngyz Narynov idea (who is more than 10 years in PSA production, now directing one of the leading Bishkek production studios) about a good public social advertising:

Ideal advertising is when you just give a message to people, but final approval for them comes not from outside already, but it comes from within; and you yourself are the one who comes to any conclusion (Narynov, from the interview)

## **When Public Social Advertising Serves Political and Commercial**

### **Interests. PSA's Sponsorship**

After *Call Your Parents* project airing (1995), most of the TV-launched social advertising is considered to have some political hues, as Nikolaishvili (2011) supposes. She maintained that it had been natural for Russia of that period of time, since in the middle of 1990<sup>th</sup> the country was rich with firstly arranged democratic elections from one side and with one of the most difficult crisis periods of new economic relationships establishment, from another. Such burning problems as unemployment and non-payment of salaries and hardship allowances, illnesses, and hunger were dexterously included in the discussion of candidates' hustings (Nikolaishvili, 2011).

It is worth noticing that such "discussions" were starting mostly as ordinary social campaigns, and only during the final stage (before the very elections) politicians got involved into them (Eltsin B. with *I Believe. I Love. I Hope (Veryu. Nadeyus'. Lyublyu)* campaign, 1996; and Chernetsky A. with *No One Except Us! (Krome nas nekomu!)* campaign, 1998). In both cases, audience had already formed a positive attitude towards campaign by the moment when politicians occurred on the screen; thus this favour automatically switched towards them too, and helped successful hustings campaign to be conducted.

It should be noted that such an experience has been proven as a working one, and it can be also conjectured that nowadays, Kyrgyz advertising producers adopted it while shooting an image film (2012) about the leader of one of the Kyrgyzstan political parties (*Respublika*), Omurbek Babanov. The whole short movie is devoted to the old left in the retirement home, their tales about their past and their destinies and today life, and how a little of attention is highly admirable by them; the talks of

little children about their grandmothers “resume” the plot. And at the end, when a viewer is filled with the feeling of absolute empathy towards them and towards the message that movie is generally to communicate, when they are probably ready to change something in their behaviour and to act (by the way, let us remind that it is the main purpose of any advertising), the image of Babanov talking about his own “grandma” appears on a level with the children (so-called “big child”). Unwillingly, all the bunch of accumulated positive emotions goes to him (Production: *Antares Creative Group*, 2012).

So, it becomes visible that public social advertising closely meets with political and commercial interests that are overall known as image building campaigns. (*Image building advertising* “attempts to create a favorable mental picture of a product or firm in mind of consumers. This image aims to associate the advertised product and/or firm with certain lifestyles or values,” retrieved from <http://businessdictionary.com/>).

Taylor and Francis (1984) confirm the importance of good image establishment: “An image is powerful. It helps to determine how a person will behave towards a company. How that company is perceived <...> will influence that person’s disposition, his readiness to buy the company’s products, give credence to what it says, commend its actions, purchase its stock, and even to seek work there” (Taylor & Francis, 1984, p.11).

The same paradigm can be applied towards a person – in the last case, towards a politician.

If talking about intersections of commercial and social advertising in Kyrgyzstan, one should turn to “social” advertisings of SHORO (company producing national beverages and other products) released in the middle of 2000<sup>th</sup>. They had a deep social effect, especially the one about “the chief” who had fallen into the hole

but was refusing to give a hand to people who tried to help him until SHORO man explained those people that “the chief” simply hadn’t got used to *giving* something, he could only *take* something – and so he gave the hand to this “bigwig” in trouble and drugged him out (*SHORO is the power* slogan accompanied this “social commercial”, *Ordo* Production).

This method of using social motives and programs is widely used by commercial producers nowadays because it is the best way to communicate good associations with advertised product/company or service.

Experts (referring to Korobkov, the president of Social Advertising Producers’ Council, cited by Nikolaishvili (2011)) emphasize, however, the importance of proper combination of aims and beliefs of the advertised company and social message it conveys. For instance, it would be strange if a PSA aim on illustrating the harm from smoking was accompanied by the logos of a soap factory.

During the research, there wasn’t noticed any crucial conflict in Kyrgyzstan PSAs and their sponsors during the time; they are in one or another way relevant to the messages conveyed by an ad (mission and values of both agree with each other).

Ideally, public service announcements should be sponsored by the government, experts believe; and Korobkov (see above) explains why sponsors mobilization is the only way out for Russian PSA’s creation and launching – simply because of “the lack of governmental financing.” The same reasoning can be applied towards Kyrgyzstan, too.



However, the cases when government finances PSAs also exist. Thus, using public social advertising, government either promotes its interests (for instance, Russian Federal Tax Administration campaign of 1990s – *Pay the Taxes and Sleep the Sleep of the Just*; Kyrgyz National Bank campaign of 1990s), or reacts to the challenges society makes them facing with – growth of some illness or other health, mental, or any widespread current disorder (Nikolaishvili, 2011).

## **International and Non-Governmental Organizations (NGOs) as the Chief Players on the PSA Market of Kyrgyzstan**

In general, there are three types of PSA clients defined by the world-wide practice (according to *socreklama.ru*): government and its agencies (1), noncommercial and nongovernmental organizations (2), and so-called “socially responsible” business and mass media (3).

In Kyrgyzstan practice, however, the second type of a client (noncommercial and nongovernmental organizations, including international organizations) becomes a chief player on the PSA market. According to Arseny Markelov, the copywriter and stage director of one of the leading Bishkek PSA production companies, *Antares Creative Group*:

These organizations are dealing with problems in the social sector; the solution-finding of such problems is a direct orientation of them. And that’s why they are often ordering public service announcements as one of the tools of such problem-solving. Also international organizations, NGOs, and other foundations often implement some projects in the social sphere which are designed to help in social problems solving; and they use PSA (or series of PSAs) as one of “the work in progress” indicators (Markelov, from the interview).

It is probably one of the reasons of “nascent state” (Narynov Chyngyz) of public service announcement in Kyrgyzstan. Further in the interview, Chyngyz blamed NGOs in mostly indifferent approach of PSA creation: “They tend to finish some of their projects, spend, roughly speaking, money and tick off that as a “completed” one. That is, NGOs have little interest in the question of the quality of the form and content of produced product [PSA].”

Also it is not known when other clients come out on the market (see (1) and (3) above) in their full. Narynov doubts if they are to play on the market in the near future at all:

Western social advertising is largely based on commercial companies sponsoring; they are entering the market, gaining a position and only after that <...> coming to some exalted needs such as educating people, making some good, “sowing of reasonable, eternal.” Our market itself is in its infancy, and companies do not understand the point of wasting money on social advertising, why do they need to preach something and etc. (Narynov, from the interview).

Indeed, Maslow hierarchy of needs pyramid (see *Figure 1*) entirely explains this phenomenon; so only after our society deals with some more fundamental, basic needs, then it gradually comes to a progressive reasoning and understanding of the importance of public service advertising launching, Chyngyz believes.

Figure 1. Maslow’s Hierarchy of Needs



Figure 1. *Maslow's Hierarchy of Needs* suggests five levels of basic human needs that must be satisfied in a strict sequence starting with the lowest level

(Picture retrieved from <http://ark-of-survival.com>; description adopted from <http://businessdictionary.com>)

It worth however noticing that PSAs produced by NGOs in Kyrgyzstan still do not have so much dependent upon the conducted by them project variables, while in the U.S. “too many nonprofits create PSAs that could resonate only with their own goods” (Husak, 2005, p.19).

### **Dominant PSA Topics in the Kyrgyz Republic**

The current set of social advertising of any civilized modern society is quite typical and traditional. The advertised modes include: healthy living, respect for the rules (especially traffic); strict performance of civil obligations (payment of taxes, military service, and etc.), respect for the nature, value of family relationships, patriotism and humanism promoting, and sense of responsibility for the fate of vulnerable people (*socreklama.ru*).

So, it has been decided in this study to draw attention only to unique, peculiar topics of Kyrgyzstan public social advertising.

Let us cite the fragment of the interview with Arseny Markelov and how he reasonably picks out these topics:

The following topics of public service advertising could be considered as unique for our country: ethnic stability and equality (after the sad events on the South<sup>2</sup>); also the issues related to politics, particularly to the active participation in the election process, because we, a highly politicized society, have a very small turnout of voters the reasons of which rooted in the distrust to the constitutional process and the institute of elections, believing that political problems must be solved only at rallies and in revolutions, with shouting and placarding. The next problem is the problem of bride kidnapping <...> our government is secular and therefore this custom conflicts with the provisions of the law. A large part of our population considers it as a barbaric, unacceptable behavior, and another, even, perhaps, the larger part, believes that it is normal: it is an old rule and it must be so. Because of this kind of confrontation, bride kidnapping is one of the most discussible topics in the local PSA market (Markelov, from the interview).

---

<sup>2</sup> Author mentions events in June, 2010, in the southern Osh city, where political instability led to ethnic clashes between Kyrgyz and Uzbek people

## LITERATURE REVIEW

### **PSA in Work. Appeals, Target Audience, Distribution and Other**

#### **Characteristics**

According to Atkin (1982), an effective PSA should have following characteristics:

1. Be understandable , realistic, and objective;
2. Be targeted on a specific audience;
3. Have an appropriate type of appeal and appropriate messenger;
4. Be high qualitative both in terms of mechanical and creative construction;
5. Be distributed through appropriate media channels with substantial frequency (depending of the chosen focus audience).

First of all, “advertising cannot create social actualities out of whole cloth” (Fowles, 1996, p.157). Thus, as most of the experts believe, it should build on existing values of the target audience (Atkin, 1981) in order to affect people. Kara-Murza (2000) also collaborates towards this telling that it’s impossible to plant a new seed in the minds of the people, much easier is to cultivate existing ones. Nearly the same reading in Wedding’s (1975) paper; he claims that it is much more effective to sustain and reinforce beliefs and attitudes “already existing in the individual than in effecting sharp changes in these” (Wedding, 1975, p.8).

So we are coming to the key concept – audience targeting is a turning point in PSA creation. Two types of audience can be chosen – individuals or institutions – offer two types of target audience; they are opinion leaders and policy makers (Atkin, 1981). Opinion leaders, from their side, will affect the individuals and help in their individual behavioural changing (“role modeling” by Perloff, 1993), while targeting on policy makers will help in problem’s understanding of those who implement new policies in the society and can solve the problem “from above.”

In Kyrgyzstan, most of the launched PSA ever is targeted on individuals. Moreover, the best part of it is made by the individuals “as a means of presenting points of view of both individuals and groups on pressing current social and economic problems” (Wedding, 1975, p.7). Thus, through PSA an average individual shares one’s own views on the current problem and “snowball effect of technology” occurs (Roberts and Stiles, 2012, p.35). “Even if such a self-made advertising will affect only one person – its producer, it’s still good,” Narynov comments in the interview.

After one has chosen a target audience whom to speak to, one decides about appeals . Shortly, *appeal* can be described as a particular approach based on rational and emotional arguments (Arens, 1999) that seeks to develop a direct link between the product or service (in our case, social problem) and the consumer’s needs or wants.

Fear appeal seems to be the most used one: “Of course, the easiest way is to fear people; but it takes much more creativity to come up with something else,” Chyngyz Narynov, *City Lab* production studio director shares. However, this appeal can have “a boomerang effect” and work in an opposite from desired way (Moore and Hoening, 1989). Here a well-known third-person effect (“it affects others, but not me”) also could occur: “people perceive themselves to be less influenced than others by negative media content and persuasive communications with negative intent” (Duck, Terry and Hogg, 1995, p.305).

Thus, more positive appeals should be implemented in PSA, experts believe: “ads designed to produce negative emotions such as fear and guilt may not work as often or as reliably as those designed to yield joy or interest” (Moore & Hoening, 1989, p.582). Moreover, “it is not a panacea just to introduce a problem showing bloody traffic victims, for instance; the ways of *solution* of this problems should be

suggested,” copywriter and PSA producer Markelov affirms in the interview. Indeed, it is much more effective to concentrate “on the availability of solutions” than “on the seriousness of the problem” (Lancaster and Lancaster, 2002, p.152). However, it is better to show the negative consequences of drug abuse, for instance, that “just say no” (Fishbein et al., 2002, p.238).

Choosing a “speaking” person is usually much easier. A communicator is perceived as trustworthy to the extent that the audience has confidence “in the communicator’s intent to communicate the assertions he considers most valid” (Hovland, Janis and Kelley (1953) cited by Perloff (1993)). So, the source should be credible (1), expertized (2), “trustworthiness” (3) and preferably physically attractive (4) (“it leads people to evaluate message arguments more favorably,” as Perloff (1993) marks out (Perloff, 1993, pp.137-151). The best decision is to “get talking” a well-known person – he or she usually combines all these features. (Such a person can be well-known as an expert in a particular field too, not mandatory being a celebrity.)

Huge part of the produced in the Kyrgyz Republic PSAs appeals to well-known people (see examples in the film).

And the last but very important step is to find an appropriate medium for PSA rotation. This, as it was told above, highly depends on the target audience and which media channels they use and at what time.

### **PSA Effectiveness Measuring**

The only really measurable way of effectiveness assessment is statistics related to the raised in PSA problem. Perloff (1993) illustrates this using an example of drunk driving campaign changing: as a way to measure its effectiveness “the formation of active protest groups” and “the implementation of new state laws on drunk driving” are tracked (Perloff, 1993, p.309). However if there is no “exact social problem” (Markelov, from the interview), the chances to measure it are much less (see *Russky Proekt* and *I Decide Myself* campaign above). Also Perloff (1993) notes that “campaigns can fail or succeed, depending on factors external to the campaign” and identifies several “impediment to success” which we have already in one or another form discussed in the previous chapters:

1. Messages do not always reach their target audience;
2. Campaigns are likely to change strongly held attitudes;
3. It is difficult to produce long-term behavioural change.

Meanwhile, there are no any researches made on the PSAs effectiveness measurement in Kyrgyzstan, so it’s difficult to conclude anything about if the messages reach audience in a desired way, opposite way (“boomerang”), or not reach at all. This is the huge field to study.



## RESEARCH GOALS AND METHODS

The research is conducted in order to understand the development of public service advertising on the territory of the Kyrgyz Republic using retrospective on the time of Soviet Union collapse, PSA launch on the territory of the Russian Federation and its launch on the territory of Kyrgyzstan then. The objective of the research is to figure out the root reason of PSA's birth on the Post-Soviet territory; analyze current situation in the PSA production sphere in Kyrgyzstan and predict possible future, suggesting some possible to make solutions in this sphere.

Exactly TV public social advertising has been chosen because it corresponds to the Cultivation theory that can be applied towards this study maintaining a long-term effect on the audience. Towards PSAs the persuasion and Social Change theory can be applied – they are persuading people to change their attitudes and behaviours in order to alter changes in the society.

In-depth expert interviews were conducted in order to evaluate the current situation in PSA production sphere of Kyrgyzstan.

Several focus groups (age 20-30, 30-40, 40-50) were conducted in order to determine the most memorable commercial and public social advertising in 1990<sup>th</sup>. At first, the respondents were asked to recall such advertising by themselves. (It should be noticed that all the groups mentioned MMM and Bank Imperial advertising.) After, the cut pieces of advertising of 1990<sup>th</sup> (downloaded from YouTube) were shown to the participants and then “ticked” on attributing “emotional response” from the audience (obvious emotional reaction) or not. Pieces with the biggest amount of ticks were included in the film.

It should be also mentioned that film contains downloaded from YouTube footages (of Soviet time, for instance) and video obtained from the local advertising producers.

### **Short Film Description**

The film starts from showing footage of Soviet times and advertising launched at that period of time in order to provoke nostalgia and make people wanting to watch it further (“hook” them). Then, the term of PSA is introduced – to familiarize audience with the main topic of the film (“thesis”). After, the link between the introduced term and Soviet times is shown – no ideology imposed from the government after the Soviet Union Collapse and the usage of PSA as an ideology-building tool. Then, from the Russian Federation focus switches towards the Kyrgyz Republic (through address shots), and the viewer is suggested to memorize one of the first PSAs launched on its territory and listen to the opinion of its producer about birth and development of public social announcements in Kyrgyzstan. After his interview, the transitional part of Kyrgyz PSA development is shown: its interweaving with commercial advertising (SHORO example). Then, the plot moves to our times and with the help of interviewees the author of the film tries to analyze current situation, PSAs’ trends and problems producers facing with making it; public good and evil coming from PSAs and how it influences modern society.

### **Action Plan**

1. Define target audience of the film: An average person of an average Kyrgyz TV channel (age 30-55)
2. Define film format: Informative TV program format
3. Conduct the Research
4. Arrange and shoot the interviews
5. Produce a film
  - Write a detailed script
  - Shoot and download needed footage
  - Write a voice-over
  - Edit the video

### **Expected Outcomes:**

A short movie about public social advertising development on the territory of Post-Soviet Kyrgyzstan has been produced. It is expected to inform citizens, non-governmental and international organizations about PSA phenomenon, its root, public good that it can bring to the society, current situation and through it the need of right implementation of a public social campaign (i.e., not only shooting PSAs but include the research of social problem as a foundation for it).

The film suits the format of informative TV program, so it can be easily launched at one of the local channels. Moreover, it can be used in conducting workshops devoted to public social advertising topics as one of the educative (visual) tool.

### **Limitations of the Study**

The paper is too much emphasized on the Russian experience because of the lack of literature on Kyrgyzstan experience. The conducted on this topic research of the Kyrgyz PSA history is included in the film (via interviews).

Also, talking about Kyrgyzstan, it touches mostly current times, because the huge boom of PSA production has been recently noticed. Insights into 1990<sup>th</sup> are shown in the practical part of this work – in the film.

The very concept of public social advertising appeared in the USSR 1930<sup>th</sup> in the form of posters calling for fighting in the war and etc. However, the early 1990<sup>th</sup> as the “beginning of the story” are taken since the study deals with TV public social advertising, and there hasn’t been noticed any of such except the animated for children series about the rational use of water and electricity that were found out very late to include them in the study.

### **Limitations of the Film**

In order to suit the “infotainment” format and timing, the number of interviewed experts is limited and narrowed to PSA producers. It would be possible to interview psychologists, sociologists and etc., but in this case, however, the topic will be a bit broadened. So, the research has been made before and obtained with the help of it information used as a voice-over.

Also more focus groups could be conducted in order to approve all the footages of the film with public opinion, but due to the time and other limitations only key moments were discussed.

## CONCLUSION AND SUGGESTIONS

As far as the practice of public social advertising was adopted first of all from the West and then from the Russian Federation, Kyrgyzstan, being a late public service advertiser, follows their practice. Huge steps have been already made towards improvement of that practice effects, such as free rotation in the amount of 5% from all the advertising time of local channels. However, it is difficult to predict any sustainable future in this sphere since the public service announcements are still not institutionalized. Moreover, there is no special education in this sphere offered by the government; so most of the producers are basing on their own creative feel and mostly not having a theoretical base. And now times, everyone can shoot because of more or less accessibility of rather cheap equipment. It is not bad since people can express their own opinion about hot social problems; but still the differences between terms should be made, otherwise it could discredit *PSA* term.

There are mainly three key recommendations for making the best future for PSAs:

1. Institutionalize and define the term of Public Service Advertising (otherwise the discretization and encroachment of not proper messages at “free 5% time” could occur);
2. Offer “quality standards” of PSAs (on the official level);
3. Measure effectiveness of public social advertising, analyzing both “pre” and “post” situations.

## REFERENCES

- Astahova, A. (1994). Good Ideas Are Advertised in the United States. *Reklamny Mir [The World of Advertising]*, Vol. 2. Retrieved from <http://www.socreklama.ru/>.
- Atkin, C. (1981). Mass Media Campaign Effectiveness. In Rice, R. & Paisley, W. (Eds.) *Public Communication Campaigns*. Thousand Oaks, California: Sage.
- Bernstein, D. (1984). *Company Image and Reality: A Critique of Corporate Communications*. Eastbourne, East Sussex: Holt, Rinehart and Winston.
- Blagosklonov, A., Wildcard, M. (2002). About the Benefit of Taxes and the Harm of Smoking. *Consulting*, Vol. 6, 37.
- Bovee, C.L., Arens, W.F. (1995). *Modern Advertising*. Moscow: Dovgan.
- Darley, W.K., Lim, Jeon-Su. (1991). Personal Relevance as Moderator of the Effect of Public Service Advertising on Behaviour. *Advances in Consumer Research*, Vol. 18, 303-309.
- Deryabin, A. (1998). *Russky Proekt: The Construction of National History and Identity*. *Russian Journal*, Vol. 4. Retrieved from <http://old.russ.ru/journal/media/98-04-15/deryab.htm>
- Duck, J.M., Terry, D.J., Hogg M.A. (1995). The Perceived Influence of AIDS Advertising: Third-Person Effects in the Context of Positive Media Content. *Basic and Applied Psychology*, Vol. 17(3), 305-325.
- Evans, R.H. (1978). Planning Public Service Advertising Messages: An Application of the Fishbein Model and Path Analyses. *Journal of Advertising*, Vol. 7, 28-34.
- Expert Consulting Agency (2013). The Market of TV Advertising in Kyrgyzstan of 2012. Retrieved from <http://www.expert.kg/ru/component/content/article/103>
- Fishbein, M., Hall-Jamieson, K., Zimmer, E., Haeften, I., & Nabi, R. (2002). Evoiding the Boomerang: Testing the Relative Effectiveness of Antidrug Public Service Announcements Before a National Campaign. *American Journal of Public Health*, Vol. 92(2), 238-245.
- Fowles J. (1996). *Advertising and Popular Culture*. Thousand Oaks, California: Sage Publications.
- Harris, R.J. (1999). *A Cognitive Psychology of Mass Communications*. Mahwah, New Jersey: Lawrence Erlbaum Associates.
- Hasanov, A. (2013, April 22). Executive director of *Antares Creative Group*, former PR director of SHORO company. (Verchenko, S, interviewer).

- Husak, Ch. (2005). PSAs: The Olympics of Nonprofit Advertising. *Nonprofit World*, Vol. 23(5), 18-21.
- Kaitukov, V. (1992). *The Evolution of Diktat: The Experience of a Psychophysiological Research* (p.209). Moscow: Uramos.
- Kara-Murza, S. (2000). *The Manipulation of Consciousness*. Moscow: Eksmo. Retrieved from [http://www.kara-murza.ru/books/manipul/manipul\\_content.htm](http://www.kara-murza.ru/books/manipul/manipul_content.htm)
- Kasyanenko, V. (1987). *The Truth and Lie about the Country of Unions*. Moskow: Mysl.
- Kees, J. (2010). Temporal Framing in Health Advertising: The Role of Risk and Future Orientation. *Journal of Current Issues and Research in Advertising*, Vol. 32(1), 33-46.
- Lancaster, A.R. & Lancaster, K.M. (2002). Reaching Insomniacs with Television PSAs: Poor Placement of Important Messages. *The Journal of Consumer Affairs*, Vol. 36(2), 150-170.
- Lang A., Yegiyani, N.R. (2008). Understanding the Interactive Effects of Emotional Appeal and Claim Strength in Health Messages. *Journal of Broadcasting and Electronic Media*, Vol. 52(3), 432-447.
- Lee, N.R., Rothschild, M.L., Smith, W. (2011). *A Declaration of Social Marketing's Unique Principles and Distinctions*. Retrieved from <http://www.socialmarketingquarterly.com/learn>
- Levy, S.J., Kotler, Ph.(1969). Beyond Marketing: The Furthering Concept. *California Management Review*, Vol. 12(2), 67-73.
- Lynn, J.R. (1974). Persuasive Appeals in Public Service Advertising. *Journalism Quarterly*, Vol. 51, 622-630.
- Markelov, A. (2013, April 1). Stage director and creator of *Antares Creative Group*. (Verchenko, S., interviewer).
- Matycyna, T. (2002). Public Social Advertising. *Pchela*, Vol. 2, 28-29.
- Moore, D.J., Hoenig, S. (1989). Negative Emotions as Mediators of Attitudes in Advertising Appeals. *Advances in Consumer Research*, Vol. 16., 581-586.
- Moriarti et al. (1999). Advertising: Principles and Practice. Saint-Petersburg. In Nikolaishvili, G. (n.d.) *A Short History of Public Social Advertising*. Retrieved from <http://www.socreklama.ru/>.
- Narynov, Ch. (2013, March 30). Executive director of *City Lab* Production Studio. (Verchenko, S., interviewer).
- Nikolaishvili, G. (2011). The Peculiarities of PSA Functioning in the Russian Federation. *SPERO*, Vol. 15, 173-192.



- Panarin, I. (2006). *Information War and Geopolitics*. Saint-Petersburg: Piter. Retrieved from <http://www.e-reading-lib.org/book.php?book=123890>
- Perloff, R. (1993). *The Dynamics of Persuasion*. Hillsdale, New Jersey: Lawrence Erlbaum Associates.
- Poluehtova, I. (2004). Television: Advertising prospects. *Russian Advertising Yearbook*. Moscow: IAA. Retrieved from <http://www.grp.ru/articles/articles.php?nid=21>
- Pratkanis, A. (1991). *Age of Propaganda: The Everyday Use and Abuse of Persuasion*. New York, New York: Henry Holt and Company.
- Ries, A., & Ries, L. (2002). *The Fall of Advertising and The Rise of PR*. New York, New York: HarperCollins Publishers.
- Roberts, J. & Stiles, R. (2010). Your Way to Easy Video Production. *Knowledge Quest*, Vol. 38(4), 35-39.
- Samoilova, A. (2002). Pay Taxes and Drink Beer! *Pchela*, Vol. 2, 24.
- Shevkun, D. (2013, February 28). CEO of IFES. (Verchenko, S., interviewer).
- Stanley, J.B, Dennis, K.D. (2009). *Mass Communication Theory: Foundations, Ferment, and Future*. Boston, MA: Wadsworth.
- Sweat, M.D., Denison, J., Kennedy, C., Tedrow, V., & O'Reilly, K. (2012). Effects of Condom Social Marketing on condom Use in Developing Countries: A Systematic Review and Meta-Analysis, 1990-2010. *Bull World Health Organ*, Vol. 90, 613-622.
- TV-Free America. (2007). *Television & Health*. Retrieved from <http://www.csun.edu/science/health/docs/tv&health.html>
- Vahitov, R. (n.d.) *Soviet Ideology. The Experience of Methodological Marxism*. Retrieved from <http://nevmenandr.net/>
- Volkov, Y. (1994). The Ideological Darkness? *Social Studies*, Vol. 10, 3-10.
- Wedding, N. (1975). Advertising as a Method of Mass Communication of Ideas and Information. *Journal of Advertising*, Vol. 4(3), 6-10.
- Williams, F. (1989). *The New Communications*. Belmont, California: Wadsworth Publishing Company.

## APPENDIX 1

## SHORT SCENARIO PLAN (SCRIPT)

<p>1. Hook (2-minutes beginning)</p> <ul style="list-style-type: none"> <li>• USSR Collapse</li> <li>• Development of media field</li> <li>• Appearance of different films and western TV shows</li> <li>• Changing of TV format, “the death” of “USSR TV”</li> <li>• Great volumes of commercial advertisement launched on TV</li> </ul>	<ul style="list-style-type: none"> <li>• Footage of 1990-92 yy.;</li> <li>symbolic, but not aggressive shots</li> <li>• People consuming media</li> <li>• Film cassettes and etc.</li> <li>• Symbolic and well-known TV people of that period of time</li> <li>• Cut pieces of commercial advertisement accompanied by dynamic music</li> </ul>
<p>2. Introduction (60 sec)</p> <ul style="list-style-type: none"> <li>• The birth of public service advertisement and its short definition (thesis)</li> </ul>	<ul style="list-style-type: none"> <li>• An indicative, recognizable advertisement of Post-Soviet time</li> </ul>
<p>3. Body. Public Service Announcement as a phenomenon on the Post-Soviet countries’ territory (80 sec)</p> <ul style="list-style-type: none"> <li>• USSR’s monopoly on the ideology of USSR people</li> <li>• With USSR collapse, country’s leaving the position of Educator</li> <li>• =&gt; Ideological Vacuum’s appearance</li> </ul>	<ul style="list-style-type: none"> <li>• Anything that reflects Soviet moral training: komsomol, pioneers and etc.</li> <li>• Lost faces of intellectual Soviet people</li> <li>• Anything that reflects moral lapse of 90<sup>th</sup>, including short interviews</li> </ul>
<p><b>The need for new tools of moral education invention arises.</b></p>	
<p>Interview about PSA’s birth, the root reason for it</p>	<p>The expert of PSA production</p>
<p>4. Focusing on Kyrgyzstan (3 minutes)</p>	<ul style="list-style-type: none"> <li>• Jogorku Kenesh, Flag, tyundyuk and other symbolical image of</li> </ul>

<ul style="list-style-type: none"> <li>• In Kyrgyzstan, as well as in other Post-Soviet countries, PSA products arise</li> </ul>	<p>Kyrgyzstan</p> <ul style="list-style-type: none"> <li>• An indicative, recognizable PSA of Kyrgyzstan of 1990<sup>th</sup></li> <li>• Interview about history of PSA development in Kyrgyzstan with the author of the product</li> </ul>
<p>5. Transition. Interweaving of social and commercial advertisement (60 sec)</p>	<ul style="list-style-type: none"> <li>• SHORO company's advertisement about officials</li> </ul>
<p>6. Current situation (4 minutes)</p> <ul style="list-style-type: none"> <li>• New technology and equipment accessibility</li> <li>• New production teams arising</li> </ul>	<ul style="list-style-type: none"> <li>• Cheap cameras, cell-phones and etc.</li> <li>• INTERVIEWS (Markelov, Narynov, etc.)</li> <li>• Working in production people (backstage)</li> </ul>
<p>7. Low-budget PSAs and Civil Activists</p>	<ul style="list-style-type: none"> <li>• Interview with A.Baratov, civil activist</li> <li>• Expert's comment about realized in Kyrgyzstan low-budget PSA producing project and comparison of Kyrgyz and Russian PSAs</li> </ul>
<p>8. Summarization. Conclusion</p> <ul style="list-style-type: none"> <li>• <b>2013</b> – everyone is in production</li> <li>• Ability to show one's social attitude and etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Footage of current Kyrgyzstan, social sides (such as road marking painting and etc.)</li> </ul>

**APPENDIX 2**

DVD attached (standard DVD envelope)