'TELLING EVERYONE' THE MEDIA NARRATIVE OF THE UNITED NATIONS

SUSTAINABLE DEVELOPMENT GOALS:

ARE THEY REACHING EVERYONE?

by

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THESIS ABSTRACT

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Title: 'Telling Everyone' the Media Narrative of the United Nations Sustainable
Development Goals: Are They Reaching Everyone?

Launched as post-2015 development framework for the world, the United Nations
Sustainable Development Goals (SDGs), popularly known as Global Goals, are based on
the premise of 'leaving no one behind.' The campaign aims to translate the high
awareness levels of people to an increased pressure on governments for delivering on
SDGs. Drawing on the theoretical framework of development communication; this study
ascertains if the campaign is reaching the stated audience. By analyzing creative choices
in designing messages and the media channels used to reach 'everyone', the research
examines the media narrative of Global Goals. This thesis contributes to development
studies and international communication, and highlights the biased logics of development
planning.

The supplemental files include 'We the People' film, an African crowd sourced
song to 'tell everybody', the fundraiser video featuring Chiwetel Ejiofor, the remake of
Spice Girl's 'Wannabe' song and a video that shows the statistics of gender equality.

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आपके लिए, मम्मा…

(For you, mamma…)

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER I

INTRODUCTION

In fall of 2015, leaders of 193 countries came together at United Nations in New York to ratify Sustainable Development Goals (SDGs) that would popularly be known as Global Goals. Built on the spirit and foundation of Millennium Development Goals that ended in 2015, the SDGs provide a post-2015 development framework for the world with a deadline of 2030. The Global Goals are comprised of seventeen goals based on the principle of interdependence of various issues like eradication of poverty, addressing inequality and tackling climate change.

While there have been questions and doubts about the success of MDGs in academic circles, it is intriguing to note that its successor, Global Goals entails more than double the number of the MDGs and has 169 targets opposed to the previous 21 targets. The website of the Global Goals states:

> Our governments have a plan to save our planet…it's our job to make sure they stick to it. The Global Goals are only going to work if we fight for them and you can't fight for your rights if you don't know what they are. We believe the Goals are only going to be completed if we can make them famous.

Grounded in the premise of 'Leaving no one behind', the media campaign of Global Goals emphasizes on the importance of making them popular, so that 'everyone' knows about the plan. The formal adoption of the Global Goals framework in 2015 was followed by a world-wide campaign to raise awareness about the new development agenda. The campaign aims to disseminate the information about Global Goals to the entire population of the planet. Numerous activists, scholars, celebrities, noble laureates and sportspeople have joined the movement to spread the word.

Filmmaker Richard Curtis leads 'Project Everyone' initiative in collaboration with campaign groups like action/2015 and Global Citizen that aimed to reach '7 billion in seven days.' The campaign director of Project Everyone, Alice Macdonald said, "We realized that people did not know about MDGs and there was a communication gap. Learning our lesson, we thought our first objective should be to communicate the message and importance of Global Goals to everyone." The principle driver of the campaign is to have its full execution by 'making them famous.' The special advisor of UN Secretary General on post-2015 development planning, Amina J Mohammed reiterates that higher the numbers of people knowing about SDGs, higher will be the pressure on government leaders to turn the SDGs into reality. She said, "This agenda is by the people and for the people and we need to make sure that everyone on the planet knows about it and that no one is left behind."

Some major strategies that were/are being deployed by the organization to raise awareness about Global Goals have been listed below:

1. **Join the Rally**

On September 24th 2015, one day before the formal adoption of the SDGs in New York, people were called to "light the way" in a mass rally in front of the UN headquarters where the sustainable development summit took place on 25th September 2015.

2. **We the People Film**

Activists and celebrities have been featured in this flagship film about Global Goals that reinforces the urgent need and importance of achieving the goals. The organizers had also asked the public to send recorded clips about their favorite goals that

would be integrated in the film. The collection of the footage was then edited into a crowd-sourced film.

3. Radio Everyone

Focusing on the ubiquity of radio, Global Goals campaign launched Radio Everyone. Journalists, musicians and cultural leaders across the world discuss the goals on a global network of radio stations. However, it is important to note that there are no new episodes being produced for Radio Everyone, but it might be reactivated for future purposes.

4. Share the Song

The theme song, "Tell Everybody" was composed by some popular African singers such as Nigeria's Yemi Alade and Ghana's Sarkodie. The lyrics of the song were composed through a competition that witnessed almost 5000 entries by participants in 24 countries of Africa.

5. Teaching World's Largest Lesson

Supported by Malala Yousafzai and Emma Watson, the campaign claimed that it conceptualized World's largest lesson involving topics like gender equality and climate change to be taught in schools, across different ages. It includes a curriculum and resources for teachers to help them teach about Global Goals to the students.

The British founder of the Global Goals campaign, Richard Curtis said that his aim was to create a "fun, bright, entertaining and interesting campaign" that will specifically engage the younger population. As part of this narrative, celebrities were roped in including Meryl Streep, Liam Neeson, Jennifer Lawrence, Stephen Hawking,

Ashton Kutcher, Jennifer Lopez, Beyonce, One Direction, and Ed Sheeran among many others.

Purpose of the Study

Having given an introduction of the Global Goals media campaign, the basic idea of this thesis is to decode the term 'everyone' in its official motto of 'Telling Everyone'. Examining it from a critical studies framework, the research questions explore the media and message strategy in reaching out to the stated audience and further investigate if the creative choices are facilitating the movement of the campaign to 'everyone'. The literature pertaining to development communication campaigns includes a broad range of studies. However, there is still lack of substantive studies about Sustainable Development Goals in the public discourse, particularly from a critical perspective. This thesis aims to contribute in filling that gap and start a conversation about the media narrative of Sustainable Development Goals. Furthermore, the analysis and the results of the study could be used to build future research and perhaps incorporate them in designing and planning of development communication campaigns.

Statement of the Problem

There have been multifarious studies that have deliberated upon the gaps in development campaigns around the world. A major critique that never ceases to disappear is the relevance of modernization theory in designing contemporary development campaigns. Inclusion of technocratic top-down approach, overlooking structural barriers in a country and marginalization of the disadvantaged section has increasingly characterized development programs. Mass communication and technology have failed development programs as often as they have helped them succeed (Fisher,

2015). One of the most crucial factors in deciding the success of a development project is people's participation and the customization of messages according to local settings.

In the context of Global Goals, it is imperative to gauge if the campaign is repeating the past mistakes that other multilateral organizations committed in their development projects, or if it is learning from those mistakes.

Significance of the Study

It has been almost two years since the United Nations launched the Sustainable Development Goals and publicly involved 'everyone' in its idea of the perfect world. Though the deadline to meet the goals is 2030, it is imperative to examine the inclusivity of the development framework and evaluate the progress of its media campaign. While a myriad of studies exist that explore various facets of Millennium Development Goals, to my knowledge there are barely any studies about media narrative of the SDGs. The dismal presence of analysis of Global Goals campaign in the critical studies literature prompted the birth of the idea for this thesis.

Research Assumption

Officially known as the United Nations Sustainable Development Goals, its media campaign uses the term 'Global Goals' synonymously with SDGs. The usage of the term Global Goals has been criticized within governments because it does not represent any official association with the United Nations. However, Project Everyone continues to use the term Global Goals to brand its campaign, probably trying to signify its global appeal and importance. Therefore, to retain the essence and fluidity of the terms officially being used in United Nations and its campaigns, it is important to remember that this study will also use Global Goals and SDGs interchangeably.

Organization of the Study

The research has been organized into seven main chapters that aim to give a holistic picture of the study, its research questions and the findings. The first chapter is the introduction to the topic that briefly describes the context of Sustainable Development Goals and Project Everyone that aspires to spread its message to everyone. Also, it tries to acquaint the reader with purpose of the research, the statement of problem and the significance of the study. The second chapter gives a detailed background of Millennium Development Goals along with its critique that ultimately set the stage for post-2015 development agenda. The third chapter traces the evolution of development communication theory and intertwines it with some prior studies grounded in the post-colonial scholarship of development and communication. It concludes with presenting the research questions for the study. The fourth chapter explains the methodology of case study that has been deployed to probe the research questions and sets the positionality of the researcher. The fifth chapter includes a detailed description of the message and media strategy used by Global Goals and comprehensively describes the videos that have been analyzed. The sixth chapter presents the discussion and analyses that attempts to directly answer the research questions that have been established in Chapter 3. It presents thematic patterns in Global Goals campaign, followed by the discussion about conceptual representation of gender equality, and eventually ends with a conversation about the representation of development by celebrities. Lastly, the seventh chapter concludes the thesis with a brief summary of the study and recommends future directions for further research.

CHAPTER II

CONTEXT OF THE RESEARCH

How it All Started: Millennium Development Goals

The Millennium Development Goals (MDGs) provided a universal development framework for the world in 21st century. The beginning of the idea of MDGs started to circulate with the transformation of the development discourse in the 1980s. With the Cold War coming to an end, accompanied by growing inequalities between the rich and the poor, many critics argued that the 'era of development' was over. The universalization of the 'western idea' of development in countries that had recently gained political independence, was now meeting with resistance, often challenged by the scholars coming from Asia, Africa and Latin America. Buzzwords like 'governance', 'sustainability', 'gender', 'poverty reduction', 'transparency' and 'ownership' became popular and pointed toward the need for a new and inclusive approach to social change, that was aimed at tackling the emerging challenges faced by humanity (Ziai, 2011) .

The formation of MDGs was influenced by two major concepts of international development and theory in the 1990s- human development and results based management (Hulme, 2009). The human development approach recognized that human beings are the ends and means of every development initiative and that poverty should be seen not just as lack of income but as a dynamic, multidimensional phenomenon. To increase the flow of financial aid from the donor countries, the Development Assistance Committee (DAC) came out with a report in 1996 that included a list of International Development Goals

(IDGs), reflecting the interests of member states of the Organization of Economic and Co-operative Development (OECD).

With the launch of IDGs, worldwide clamor for reducing global poverty increased and the UN put forward its plan for a 'Millennium Assembly of the United Nations'. Donor governments and civil society organizations started to advocate the incorporation of certain issues like poverty reduction and gender equality in the Millennium Assembly. This eventually led to the birth of Millennium Development Goals, outlined in the report, "We the Peoples: The Role of the United Nations in the 21st Century" (Annan, 2000). Eventually, the Millennium Declaration in the year 2000, the Monterrey Conference on Finance and Development in 2002 and the Millennium Development Goals World Summit in 2005 pushed the MDGs onto the global stage (Ziai, 2011).

The MDGs comprised of a set of eight goals and 21 targets formulated by the UN Secretary General that garnered a unanimous consensus in the development community. They have been listed below:

Goal 1: Eradicate Extreme Hunger and Poverty

Goal 2: Achieve Universal Primary Education

Goal 3: Promote Gender Equality and Empower Women

Goal 4: Reduce Child Mortality

Goal 5: Improve Maternal Health

Goal 6: Combat HIV/AIDS, Malaria and other diseases

Goal 7: Ensure Environmental Sustainability

Goal 8: Develop a Global Partnership for Development with developing countries, develop and implement strategies for decent and productive work for youth

Skepticism about MDGs

Not all national governments and international aid organizations were investing in the MDGs. More complex MDGs like empowering women or ensuring environmental sustainability were rarely addressed (Fukuda-Parr, 2011). Moreover, critics argued that MDGs not only ignored the structural causes of poverty like social exclusion, local customs and rituals but also became irrelevant in the context of specific regions in the country. Additionally, the implementation of MDGs was considered to be technocratic with a top-down approach, thus disregarding the voices of the poor and the marginalized in the process of forming the development programmes. Governments and civil society called for more specific, contextualized and realistic development goals where the priorities of the poor were taken into consideration (Stein & Horn, 2012). The goals were accused of being a universal agenda based on the priorities of the more affluent Global North, thus stipulating goals for the Global South but allowing the North to bypass any real commitments, funding or penalties (Mucchala & Sengupta, 2014). There was also a paucity of legally binding mechanisms that would have obligated every country to take steps to achieve the goals (Stein & Horn, 2012). Also, there were some goals that were given preference over other goals in different countries (Gore, 2010)

Setting the stage for Post-2015 Development Agenda: Sustainable Development Goals

Since the MDGs were coming to an end by 2015, the United Nations began deliberative processes to decide the post 2015 development framework. After extensive discussions, the 193 member states of the United Nations and the global civil society came together to frame the Sustainable Development Goals (SDGs) that got included in

paragraph 54, United Nations Resolution A/RES/70/1 of 25 September 2015. Officially known as 'Transforming our World: the 2030 Agenda for Sustainable Development', it is a set of seventeen aspirational Global Goals that entails 169 targets. This inter-governmental agreement serves as a successor to the Millennium Development Goals that is based on the principles of Resolution A/RES/66/288, famously known as "The Future We Want". In the process of deliberating the SDGs, the erstwhile Secretary General, Ban Ki-Moon quoted, "There can be no plan B, because there is no planet B". A formal document was adopted at the United Nations Sustainable Development Summit from September 25-27[th][in] New York, United States. Below is a list of the 17 goals:

Goal 1: No poverty

Goal2: Zero Hunger

Goal 3: Good Health and Well-Being

Goal 4: Quality Education

Goal 5: Gender Equality

Goal 6: Clean Water and Sanitation

Goal 7: Affordable and Clean Energy

Goal 8: Decent Work and Economic Growth

Goal 9: Industry, Innovation and Infrastructure

Goal 10: Reduced Inequalities

Goal 11: Sustainable Cities and Communities

Goal 12: Responsible Consumption and Production

Goal 13: Climate Action

Goal 14: Life below Water

Goal 15: Life on Land

Goal 16: Peace, Justice and Strong Institutions

Goal 17: Partnerships for the Goals

The Report of the High Level Panel of Eminent Persons on the Post-2015 Development Agenda distilled the 17 goals into three major challenges to address- eradicate extreme poverty, fight inequality and tackle climate change. Trying to forge ahead with the perseverance and spirit of Millennium Development Goals and building upon the challenges of the 21st century, this report focused on the transition in the paradigm shift of the central themes. These five paradigm shifts point toward the vision of development plan and the 17 Sustainable Development Goals act as the framework to realize the vision. They are briefly described below:

1. **Leave no one behind**

The report calls for inclusivity in achieving the SDGs with no one being excluded due to geographical location, race, class, creed or gender. Building on MDGs, SDGs aim to end extreme poverty and ensure everyone's physical wellbeing.

2. **Put sustainable Development at the core**

All the countries must act in a concerted way to ensure social, economic and environmental dimensions of development without compromising the resources for the future generations. Promoting social inclusion with sustainability forms the core principle of SDGs.

3. **Transform economies for jobs and inclusive growth**

It points towards a rapid shift to sustainable patterns of manufacturing, production and consumption to harness innovation, technology and the potential to create more value

driven and inclusive growth. The diversified economies with equal opportunities for everyone, especially women, will contribute to the dynamism of the rise of livelihoods in countries.

4. Build peace and effective, open and accountable institutions for all

Freedom from fear, conflict and violence should constitute the most basic human right and a cornerstone of building a peaceful and prosperous society. The report calls for the recognition of good governance and peace as the core elements of well being and not 'optional extras'.

5. Forge a new Global Partnership

Last but not the least; it calls for a spirit of solidarity, cooperation and mutual accountability between different nations of the world that underpins the post-2015 development agenda. It advocates for free and fair trade, diffusion of technology and promotion of financial stability. Also, since the relationship would be built on the foundation of trust and accountability, transparency should be the key for a solid global collaboration and partnership.

After the adoption of the SDGs, the United Nations Development Group (UNDG) started to support a campaign by several corporate and international organizations. The campaign is called as Project Everyone that introduced the term 'Global Goals' in order to communicate the Sustainable Development Goals to a wider audience base. 'Project Everyone' signifies the inclusivity of informing 'everyone' about SDGs so that concerted efforts could be taken to achieve the goals.

CHAPTER III

REVIEW OF LITERATURE

In this chapter, I discuss the historical evolution and contemporary status of the theoretical framework of development communication and further explore the rationale behind the research questions of this study.

Before delving into theories, it is pertinent to have a conceptual understanding of the key terms involved in the study. Though the connotations of the terms constantly change and evolve, they produce different meanings when accompanied with different words and terms. The comparing and contrasting of meanings of key terms assist in giving a perspective about the different contextual settings in which they have been discussed. The important concepts defined and used in this study are *development, communication, modernization, development communication,* and *participatory communication*.

Fair and Shah (1997) examined nearly 140 studies of development and communication, and found that only a third had defined the term 'development'. Scholars largely agree that development refers to improved living conditions of the society, but there have been vibrant debates about what constitutes 'improved living conditions' and if they can be universal (Mody, 2003).

Thus, it is imperative to discuss the idea of development that evolved after World War II. Naturally, the definition of erstwhile 'development' shaped the processes of communication, which were used to propagate the methods of achieving it.

Dominant Paradigm of Modernization

Modernization has been one of the most powerful paradigms in theory and practice of development that brought enormous social, cultural and financial repercussions for developing countries (Melkote, 2003). After the last remnants of European imperialism started to crumble in the 1950s and 1960s, a contentious issue prevalent in academic and intellectual circles was to address the wide disparity between the developed and underdeveloped worlds (Waisboard, n.d).

It was argued that the problems prevalent in developing countries were due to traditionalistic cultures and attitudes that proved to be a 'bottleneck' for modernization. Low agricultural output, high rates of fertility or the dismal rates of literacy found in these countries were predominantly attributed to the presence of traditional values and practices that were diametrically opposite to modern personalities and entities (Waisboard, nd).

In late nineteenth century, the era of Industrialization had been the main route of economic growth in North America and Western Europe. The goal was to use media technology to propagate about adoption of culture and innovations originated in the West. Consequently, it was presumed that in order to become developed and modern, developing countries should emulate the Western model of modernization (Melkote & Steeves, 2015). Everett Rogers (1976) noted four main assumptions of the modernization paradigm of development:

1. Economic growth born out of industrialization and the concomitant urbanization were the main keys to achieve development.
2. Development could be measured quantitatively in terms of economic growth.

3. Centralized control of planning where economists and bankers would be in-charge of development.

4. Underdevelopment was an issue due to internal problems of the country rather than the external relations with other nations.

The paucity of scientific and Western values in developing countries was considered to be the key to their existing underdevelopment. Five year economic plans headed by economists were launched in numerous countries, macro-economic planning with a high involvement of corporate and state was encouraged, bilateral and multilateral organizations got involved, problems were discussed and solutions offered at top levels of government, and participation by local communities was considered slow, inefficient and unneeded (Melkote & Steeves, 2015).

Both Daniel Lerner (1958) and Wilbur Schramm (1964) postulated that the model of communication mainly involved transmission of information with a pro-persuasion, pro-literacy and pro-innovation focus. They saw important roles of communication in propagating and instilling modern values in developing societies that would eventually assist them in breaking free from traditionalism (Waisboard, nd). Also, one of the communication models deemed that communication had a 'magic bullet' in changing attitudes and behavior, considering that the audiences were passive and naïve.

Development communication started to be equated with the introduction of mass media technologies that were meant to promote western, modern and scientific values through widespread adoption of newspapers, televisions, radios and more. Media channels were considered to be both the agents and indicators of modernization where they were not just facilitating modern culture but also 'suggested the degree of

modernization' (Waisboard, nd). The numbers of communication channels like television sets, newspapers and radio sets were accepted as indicators of modernity (Inkeles & Smith, 1974). The statistics formulated by United Nations Educational, Scientific and Cultural Organization (UNESCO) about the penetration of TV sets, newspapers and radio became proxy for development. Based on these research findings, national governments started to invest in mass media as a tool for propagation of modern values that would improve health, agriculture, education, and politics. Additionally, the 'small media' such as leaflets and posters became crucial to the success of Development Support Communication (Agunga, 1997).

Diffusion of Innovation Theory

Everett Rogers (1962, 1983) theorized the framework of diffusions of innovations that went on to become one of the most influential theories in the dominant paradigm of modernization. It provided development activists and practitioners with the blueprint of communication activities. He studied the factors and different stages that led an individual to the adoption of an innovation. He posited five stages- awareness, interest, evaluation, trial and adoption. He further divided the population according to their willingness to adopt the new innovation into innovators, early adopters, early majority, late majority and laggards. A large majority of developing countries comprised the last category. Rogers (1962) said that development communication was a "process by which an idea is transferred from a source to a receiver with the intent to change his/her behavior. Usually the source wants to alter the receiver's knowledge of some idea, create or change his attitude toward the idea, or persuade him to adopt the idea as part of his regular behavior".

That being said, Rogers and the subsequent diffusion studies scholars argued that interpersonal communication and personal sources were equally important in communicating messages for behavioral and attitudinal change.

Opinion Leader Theory

Subsequently, Katz and Lazersfeld (1955) devised Opinion Leader theory where the mass media transmitted messages to the opinion leaders who in turn communicated those messages to the masses. The audiences not just relied on the media but also on their social networks for messages. This revision got included in diffusion studies where it was postulated that both exposure to mass media and interpersonal interaction was pertinent to induce effective change (Hornik, 1988).

Social Marketing Approach

Additionally, campaigns in the first world countries had begun to include science-based, commercial strategies of marketing to disseminate ideas to promote social causes, a phenomenon that came to be called as social marketing (Melkote, 2003). It was operating on the premise of audience segmentation, product development, market research, incentives with the foundational principle of four Ps: product, pricing, placement, and promotion (Kotler 1984). The inclusion of social marketing techniques focused on the challenges of altering the values and behavior patterns of new receivers. Social marketing campaigns in the first world included encouraging usage of seat belts, promoting healthy diets and encouraging safe sex (Melkote & Steeves, 2015).

Entertainment- Education Strategies

Social Marketing approach contributed in the rise of a new framework called entertainment-education (EE). Strategies built on entertainment-education entailed pro-

social ideas that were marketed within media products. Series of events in the third world

had promoted commercialization and privatization of media organizations. They

facilitated conducive grounds for EE programming where educational content was

embedded in entertainment programs in media such as radio, television, and folk theatre.

At individual levels, they raised awareness and attention toward a social objective and at

the collective level, EE maneuvered and set the agenda for public discussion of policy

change (Melkote & Steeves, 2001).

Social Change in Need of 'Change': Paradigm Shift from Modernization

In mid 1970s, the major representatives of the dominant paradigm observed that

there was an urgent need to examine the foundational premise of the theoretical

framework. There was an emergence of a disappointing realization about development

not going well in countries that tried to follow the stipulated pathway of 'westernization'.

In fact, most "development" efforts had resulted in economic stagnation, financial

inequality, high concentration of income and power in a few hands and food shortages in

the countries of these continents (Rogers, 1976). He noted in a widely quoted article, "By

1970s, it seemed safe to conclude that the dominant paradigm had passed, at least as the

main model for development in Latin America, Africa and Asia" (Rogers, 1976; p. 223).

It started to dawn upon the practitioners that it was pertinent to study the socio-economic

environment in which the process of communication was taking place, something that

was ignored in the early years. The failure of the 'trickle-down' model played a key role

in re-thinking about the top down approach that was a cornerstone in the modernization

paradigm.

Emergence of Alternative Paradigm: Participatory Communication

The discussions in the 1970s argued that development should be accompanied by equity, meaningful employment, and opportunities for people to improve their lives and the lives of others in the community. Thus, in the past 20 years, the approach that gained enormous support has been the participatory approach to communication and development. Scholars and practitioners started to encourage participation of people at the grassroots level and departed from the traditional top-down approach to bottoms up framework of planning (Melkote, 2003). It emphasized on the importance of cultural identity of communities, and encouraged democratization of participation at local, national and international levels. Furthermore, programs incorporating participatory methods were paying attention on information exchange rather than persuasion where the focus moves from the communicator to a more receiver-centric orientation (Servaes, 1996).

Challenges to Participatory Communication

Though development communication projects have encouraged more participation of the local communities, the design and control of development agendas and messages have remained with expert organizations. Additionally, Wilkins (1999) notes that the patterns of power and control by authorities, structural imbalances of dependency and power inequities in third world settings are yet to be addressed. The post-modernist analysis of participatory paradigm of development brings forth the issues of contemporary power relations and structures of inequities (Melkote, 2003).

Also, participation does not always include consensus or cooperation. It can also foment conflict and disagreements that might take time to subside. It becomes pertinent

to question whether people's participation is required or feasible in all contexts. Furthermore, participation involves a fair redistribution of power at local, national and international levels. Most of the times, the redistribution directly threatens those entities/individuals whose very existence depends on power and its exercise over others. As Servaes (1996, p. 105) states, "participation is not a means to an end, but legitimate in its own right." For instance, participation cannot be interpreted as the inclusion of poor in government programs, but the formulation of government programs according to the informed and independent choices of the poor.

Knowledge Gap Hypothesis

In third world settings, mass media institutions may increase the existing disparities between advantaged and disadvantaged groups. The widening knowledge gap was first hypothesized by Tichenor et al. (1970, p. 159-160) who said:

> As the infusion of mass media information into a social system increases, segments of the population with higher socio-economic status tend to acquire this information at a faster rate than the lower status segments, so that the gap in knowledge between these segments tends to increase rather than decrease.

The authors postulated several reasons for widening of knowledge gap with continuous media flow: a) unequal levels of communication and comprehension skills; b) amount of existing knowledge due to prior exposure to a topic; c) difference in the levels of knowledge in social capital; d) selective exposure, acceptance and retention of information. Though this hypothesis was not adequately tested, Rogers suggested it might explain the reason behind the occurrence of communications effect gap. One possible explanation was that the "ups" possess greater receptivity and response to change-oriented communication rather than the "downs". Secondly, the "ups" had more slack resources to invest in innovation such as the rich farmers who first used the miracle seeds

of the Green Revolution in India (Shingy & Mody, 1976). Thirdly, the producers/sources of these change-oriented messages are more homophilous with the "ups" rather than "downs", thus pointing towards the greater effects of messages on "ups". Lastly, ignoring the integration of "downs" in interpersonal networks means that the effects of the change oriented messages do not trickle down (Rogers, 1976).

Furthermore, Rogers (1976, p. 234) suggested a few important factors that should ensure the equitable distribution of socio-economic benefits through communication for development:

1. Use the traditional mass media as credible channels to reach the most disadvantaged audiences.

2. Identify the opinion leaders among the disadvantaged segment of the total audience, and concentrate development efforts on them.

3. Use change agent aides who are selected from among the disadvantaged to work for development agencies in contacting their homophilous peers.

4. Provide means for the disadvantaged audience to participate in the planning and execution of development activities and in the setting of development priorities.

5. Establish special development agencies that work only with the disadvantaged audiences. An example is the Small Farmers Development Agency in India, founded in 1970 to provide agricultural information and credit only to small-sized farmers.

World Gets Smaller: Globalization

When talking about development campaigns that are produced in the Global North and exported to all across the world, it becomes important to examine the concept of globalization and the method in which it shapes the development discourse. Giddens

(1990, p.64) defines globalization as "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa." Tomlinson (1999, p.16) further argues that globalization is the "rapidly developing and ever-densening network of inter-connections and interdependencies that characterize modern social life." Giddens (1990) as quoted by Melkote & Steeves (2015) emphasized on the concepts of place and space says, "Globalization tears space away from place by fostering relations between 'absent' others locationally distant from any given situation of a face-to face interaction." He further emphasizes on an important point about the relations of presence where spaces can accommodate relations between absent (i.e people not physically present) and present (people physically present). For instance, digital Information and Communication Technologies (ICTs) connect people and entities globally with real time interaction and facilitate relations across vast distances and spaces with the absent others.

Deterritorialization as a Cultural Condition of Globalization

Marti (2006) argues that *deterritorialization* is the essence of the cultural condition of globalization. He notes that deterritorialization is "considered a central feature of globalization, implying the growing presence of social forms of contact and involvement which go beyond the limits of a specific territory, a kind of "weighing of anchors" of social relations (Giddens 1990, p. 64), which takes us to a closer involvement with the external, which generates closeness in distance, and to a relative distancing from what is close." In an era of extensive deterritorialization, it increasingly becomes more difficult to maintain a stable sense of identity-cultural, local and national due to intricate

and constant interactions of one's experiences with the events happening in remote origins (Marti, 2006).

Giddens (1990) points out two main disembedding mechanisms that pull the social relations from the boundaries of a local context to the domain of vast spaces and time- symbolic tokens and expert systems. Symbolic tokens comprise of mechanisms that can be moved around independently of particular individuals and spaces, such as currency. The expert systems constitute the institutional expertise such as the mobile phone that is designed by the expert systems. The globalized mass media plays an important role in amplifying the cultural experiences across the globe (Marti, 2006). As Waters (1995, p. 150) succinctly notes, "The media converts the contents of human relationships into symbols or tokens that can connect people across great distances. So effective can this process become that communities of interest or value commitment can develop between people who have never met."

Globalization or Americanization?

This phenomenon also leads to the rising tensions between the powers that tend to dominate the globalization discourse. Schiller (1976) observed a nexus between the big media corporations and the US government. The global media dissemination of the US and its media products across the world has exported American values, mainly-consumerism and capitalism (Melkote & Steeves, 2015). Schiller (1979) posited that the US was exporting a capitalist monoculture through the media products that were distributed by the transnational corporate players. Sparks (2009) suggested that mass communication was playing a central role in sustaining the American model of capitalism throughout the world. The wide-reaching US based multinational corporations including

media conglomerates framed a 'cultural reality' in the world that resembled the American culture (Schiller, 1976). The Western and the US media corporations influenced the basic assumptions and worldviews of their consumers across the world leading to cultural homogenization (Herman & McChesney, 1997).

However, Appadurai (1990) said that it was important to focus on the tensions between cultural homogenization and cultural heterogenization. He argued that for polities of smaller scale, there was a real fear of cultural absorption by the polities of larger scale. For instance, for people from Irian Jaya, Indonesianization was more feared than Americanization, Japanization was more worrisome for Koreans and maybe Indianization for Sri Lankans. Thus , the new global cultural economy had to be perceived as a "complex, overlapping, disjunctive disorder, which cannot any longer be understood in terms of existing center-periphery models" (Appadurai, 1990). Historically, there are different voices and ideologies that are backed by powerful voices at different periods of time (Fisher, 2016).

Thus, it is intriguing to observe the development initiatives for the Global South that are crystallized in the Global North. The interplay of power hierarchies, unequal access of resources, power imbalances and the ever-expanding technologies describe the relevance of the dominant paradigm of development in 21st century.

Communication and Development: Relevant Studies

Fisher (2012) analyzed the digital development game (DDG)- Half the Sky that was aimed at the female gamers in Global North, to convert their leisure time into development labor. Despite the impressive public participation, the game had a dominant approach of development that was in conflict with the understanding of empowerment

and gender. Despite the well-documented negative impact of globalization on the lives of poor women, especially in the developing countries, it is interesting to see the neoliberal approach that framed women as 'untapped resources'. Harnessing the 'resource' is considered to be a vital solution of development, thus framing women as responsible for their own development and those around them (Karim, 2011). Women are expected to take actions to fulfill their development needs, despite the social and cultural challenges faced (Brown, 2003). Such an approach invites the women in the global marketplace to find a solution within the existing economic system leading to the creation of new forms of oppression and challenges, rather than questioning and re-examining the structural inequities caused by capitalism and globalization (Pearson, 2007).

The Half the Sky Movement reached out to a specific class of elite women who had access to resources, time, technology, literacy and who would be invested in developing the 'third world women'. Fisher (2016, p. 326) notes , "it actively supports a hierarchy of expertise, power, and agency, which rests with the women who have the access, resources, and skills to play the game, and which constructs them as most capable of directing and impacting the lives of women in the Global South." The approach of 'digital assistance' undertaken by women of Global North for the women of South emphasized on harnessing their potential. As mentioned above, assuming that the roadblock to development is due to internal factors rather than structural influences is reminiscent of dominant paradigm. As Fisher (2016, p. 326) points out, "When the concept of individual empowerment is emphasized above all else, the constraints that social inequalities place on achieving individual success are erased."

Similar sentiment is echoed by Rashmi Luthra (1988) in her research that talked about communication in the social marketing of contraceptives in the context of Bangladesh. Ideally, the economic and social logics of this kind of a project would imply that the project money is spent on communication channels that reach a wide range of audience and efficiently delivers the message of using contraceptives. However, the media strategy of the project was designed in such a way that put precedence on the logic of appeasing the elite rather than people who were financially not so affluent. In case of the absence of a particular medium that reaches a wide audience, the funds could have been used for 'unconventional media and interpersonal communication' instead of broader mediums of communication. Based on trickle-down effect and opinion leader's theory, it was assumed that the elite who were exposed to messages from the press would further disseminate the information to their relatives in the rural areas. As Luthra (1988) noted, this assumption reproduced the unequal access to resources that rural poor and urban elite had.

It suggested that the social marketers reproduced the same structure where the urban elite gained disproportionate amount of development benefits and further reinforced the status quo. Furthermore, the contraceptives were used as branded consumer items that were marketed and promoted heavily by using the broadest possible mix of media that points towards the Western marketing convention. Since items are heavily advertised in the United States, the marketers decided to use the same methodology in Bangladesh.

Fisher (2016) notes that the power imbalances in the globalized media industry include the continuation of top-down information structures, ignore the local contexts,

and reproduce the knowledge monopolies that favor the western approach of reasoning. Worthington (1992) studied the implications of class and gender in AIDS communication strategies in Zambia, Uganda and Tanzania. She observed that the strategies in Uganda were biased towards audience that was affluent, and predominantly male. The video, 'It's Not Easy' featured social relationships that were relevant to the urban middle class despite the target audience of the campaign being much broader. Moreover, the choice of content and language was better suited to educated audience and was not tailored for people with different languages and ethnicity. Worthington (1992, p. 132) noted, "By using middle-class characters as AIDS prevention role models in a context where poverty influences the social relations that facilitate the spread of HIV, the strategy neither reflects the experience of the poor, nor does it reflect their access to some of the prevention strategies promoted."

Additionally, Luthra (1988) talked about the trend-setting function that entailed the marketer's spending on media tools accessible to elite. It is based on the belief that if the elite are using certain products, the poorer individuals would be influenced to use the same products. For instance, the use of celebrities in advertising in the US along with the proliferation of images of people from middle and upper class reiterates its existence in the western context.

It is imperative to examine the nuances of the making and unmaking of celebrities for development campaigns who act as opinion leaders and spokespeople for social causes. It points towards the direction of a rise of 'new development advocacy' that entails a two folds phenomenon- the emergence of new development actors in the Global North, especially American celebrities and private philanthropic organizations and on the

27

other hand, the rise of government funding to initiatives in the guise of development education (Biccum, 2011).

Celebrity Advocacy

Celebrities are high profile people who come from a wide variety of fields. However, the term is commonly referred to the people coming from the entertainment industry (Daley, 2012).

It is important to study the concept of celebrity advocacy in context of Global Goals, particularly when one of the major objectives of the campaign is to 'Tell Everyone'. Based on the framework of opinion leader theory, celebrities act as opinion leaders and role models that would be followed by their enormous fan base. According to an article titled, "*Angelina, Mia, and Bono: Celebrities and International Development*", Celebrity Activism is not an entirely new phenomenon. In the American history, famous and non-politico personalities have always been involved in the erstwhile contemporary issues. For instance, Mark Twain and Ernest Hemingway had no qualms in supporting causes with the latter even voicing his opinion on issues like Spanish Civil War (West, 2007).

The popular history of celebrity in development can also be traced in to the Ethiopian famine in 1984. After seeing a BBC documentary about people starving and dying due to hunger, the Irish-rocker Bob Geldof got an idea about Live Aid concerts to raise money for the people starving in the famine. The television broadcast was able to reach around two million people and was successful in raising $140 million dollars as financial aid. In recognition of his efforts, he went on to become the first rock-star to be nominated as a Nobel peace prize winner and was eventually called to address the

European Parliament, US Congress and Mother Teresa (West, 2012). The erstwhile UN Secretary General Kofi Annan furthered this phenomenon by using celebrities in numerous causes to gain attention in the 1990s. For instance, the International Campaign to Ban Landmines, Jubilee 2000 and Save Darfur Coalition witnessed heavy involvement of celebrities (Brockington, 2014).

Celebrity activism has become a way of keeping the musicians, actors and athletes in news, especially when they do not have a movie or music to promote. In today's increasingly competitive world, celebrities have the pressure to present themselves to the public and be in their memory, especially considering the long time gaps between movies, music concerts and games. Celebrities like to support non-controversial issues that helps them in getting further appearances on talk shows and news channels, eventually keeping them in the public eye (Biccum, 2011).

With the rapid rise of internet along with the emergence of innovations and technologies, the world has become more connected than ever. It is intriguing to look at the process of construction of the celebrity in the era of neo-liberalism and globalization. In other words, celebrities are the branded personalities or commodities that are constructed and professionally marketed, often by celebrities themselves (Daley, 2012). The process of branding involves the 'clear translation of a personality into a commodity that is brokered and exchanged' (Marshall 2006). Celebrities also provide as a major component through which Globalization can be understood. It gets a special push from the rise of social media that has altogether re-invented and reshaped the politics, public engagement and power relations of international development (West 2008, Richey & Ponte 2008, Samman et al 2009, Goodman 2010, Biccum 2011).

29

Often they 'internationalize' entertainment based on their global appeal. In case of western celebrities, they make sweeping generalizations based on their individual experiences and suggest reductive solutions for development (Biccum, 2011). For instance, the Irish rockstar Bono suggested that waiving debt and giving financial aid to Africa would develop the continent. While the solution might look like a utopian vision, the reality is much more complicated, difficult and unique to every region of the world (Dietre & Kumar, 2008).

The celebrities act as the 'faces' of development presented by the Global North and are considered to be important in creating and representing the concept of 'Third World (Escobar, 1995). An important paradigm shift is taking place in fundraising efforts that depicts the representation of development as 'sexy' and avoids the portrayal of poor as helpless victims and rather focuses on the Northern charity as the main form of agency (Cameron & Haanstra, 2008). On examining more closely, it can be said that it is not just the fame and popularity of the celebrity that is used by NGOs to raise awareness or funds, but their perceived 'sex appeal' also becomes a significant trait (Cameron & Haanstra, 2008). For instance, the executive director of the Royal Society of New Zealand said in a report on the Society's Sustainable Development Forum, "we need to build on the existing momentum around sustainable development and make it sexy" (Cameron & Haanstra, p. 1486).

Additionally, the depiction of 'development as sexy' shifts the emphasis from the passive, Southern others to those Northern selves that reinforces the 'paternalistic' and 'charity-based' relationship of the Global North and South. Additionally, associating being 'sexy' to development has undermined the rigorous efforts by organizations around

the world and has trivialized the gravity of serious issues like gender equality and poverty. The usage of celebrities also sheds light about the representation of development issues, specifically those of Global South in the Global North and plays a key role in establishing the implicit power relations (Cameron & Haanstra, 2008).

Moreover, almost all the United Nations agencies have celebrity spokespeople and engage in activities that are publicized for fundraising, gaining attention or promoting general awareness. For instance, Scarlett Johansson designed handbags for Haiti on behalf of Oxfam. Madonna established her organization in Malawi but had to struggle with the accusations of misuse of funds and resources (Brockington, 2014). Critics argue that the joint efforts of actors George Clooney, Mia Farrow, Don Cheadle and John Prenderghast around Darfur crisis came up with inappropriate solutions that might have prolonged the crisis.

Setting the Context: Research Questions

As the Millennium Development Goals came to a close in 2015, the government and development practitioners were left with an uncertain future of a universal development agenda. After deliberative processes and high-level inter-governmental consultation forum, the Post-2015 development agenda came into being. It comprised of 17 Sustainable Development Goals (SDGs) and 169 targets that broadly aim to tackle poverty, address climate change and encourage prosperity and peace around the world.

In order to spread the message of SDGS to people, leaders have opted for a wide-reaching media campaign that employs state and non-state development actors who speak about the relevance and importance of achieving the SDGs till 2030. Grounded in the

above-mentioned literature, this study aims to explore the logics and answer the following research questions:

RQ1: Who is the audience of the United Nations Global Goals Campaign?

RQ2: What is the campaign strategy that is being used to reach out to the stated audience?

2a. What is the media strategy?

 2b. What are the creative strategies and narratives used for messaging in the campaign?

RQ3: Are the strategies being deployed facilitating the promulgation of Global Goals among the stated audience?

RQ4: How are celebrities used in UN SDG media campaign? How are the celebrities representing the development issues for the campaign?

CHAPTER IV

METHODOLOGY

This thesis presents a case study of the United Nations Global Goals campaign in an inverted pyramid style. The Global Goals campaign is assessed in its general sense and finally culminates with an in-depth analysis of Global Goal number 5:- Gender Equality. I employ qualitative methods to analyze the campaign and discuss its implications on different groups of audiences. The prior chapters made the case for the necessity and the feasibility of a case study of the Global Goals campaign that is grounded in a critical analysis and tied to the lively discourse of international development and international communication. This chapter provides an explanation of the research methods used to complete the study.

Qualitative Research Methodology: 'Soft' Science?

Lindolf (1995) says that the common outlook of communication scientists until 15 years ago was of qualitative research "being a 'soft' brand of social science, if indeed it was science at all." It indirectly implied that the tools employed for finding answers were less precise or discriminatory because they did not have a numerical value assigned to them. Qualitative methods constantly 'ran the risk' of failing the reliability and validity of the study. Additionally, the results are not generalizable beyond specific contexts.

Case Studies

Case studies are used in research studies that attempt to find exploratory, in-depth answers of complex phenomenon (Zainal, 2007). The case study approach is considered to be a robust research methodology, especially when the study involves a holistic

investigation of an issue or a research problem. Though case studies have been defined in numerous ways by different scholars, it is evidently difficult to formulate the nuances and dynamics of this method. Robert Yin (1984, p. 23) defines case study as "as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used." Furthermore, case studies form an exploratory and investigative study of real-life contemporary phenomenon that entails comprehensive contextual analysis of a specific number of conditions, events or entities and their relationships (Zainal, 2007).

Advantages of Case Study

One of the most prominent advantages of case study is the thorough examination of the context of the phenomenon being investigated (Yin, 1984). It is interpreted within the situation where it is formed and taking place. Thus, the sociological imagination provides a solid background of studying the topic in its entirety. Moreover, there are longitudinal case studies that make use of both descriptive qualitative data and quantified numbers. By following a mixed method approach, numbers are more understandable. Yin (1984) notes that case studies do not necessarily have to be qualitative studies but can be about "entirely quantitative evidence."

Case studies help to explore, describe and understand data in real-life, complex situation that give more perspective to the interpretation. This may not be possible in survey research or questionnaire (Zainal, 2007).

Textual Analysis

In cultural studies, any artifact that has been holistically interpreted in its form, style or genre is termed as a text (Lindolf, 1995). In semiotics, a text is a cluster of numerous signifiers that get analyzed in the process of making meaning. This study engages in textual analysis of specific videos of the campaign to understand the contexts of the signifier and signified used.

Purpose of using Case Study

However, the researcher argues that qualitative methodology acknowledges the distinctive characteristic of entities and experiences that make it more valuable and enriching. Not specifically focusing on generalizability, it helps in making sense of the 'uniqueness' and consequently understanding the 'difference'. As Qualitative methodology regularly struggles to gain legitimacy in the field of research, the researcher believes that in the entire process of proving itself, it ends up being more rigorous and revealing. Hence, qualitative tools are used to find the answers to the above-mentioned research questions.

Sample Pool

The research setting of this study is not rooted in any one geographical location; rather it derives its major components from the framework of development communication and globalization that blurs the differentiating lines between space and place. Due to paucity of time and resources, it would have been unrealistic to study the entire gamut of 17 Global Goals and its publicity material. Hence, the study uses purposive sampling to select the sample pool and advance the research.

The research questions of the study are being answered by using a case study method that draws on different forms of data. The videos that have been examined are:

1. **The flagship video of the launch of Sustainable Development Goals titled, "We the People"**

https://www.youtube.com/watch?v=RpqVmvMCmp0&list=PLh34u1dXCDHTFKitXMMbF0_oZjNJhSJFv

This video was selected primarily due to its importance as a flagship banner film for SDGs. Moreover, the selection was based on the assumption that the components and nuances incorporated in this video will be extended to upcoming campaign tools.

2. **Africa Song to Tell Everybody**

https://www.youtube.com/watch?v=iDhP41MGVCM

Having a study abroad experience in Ghana, West Africa sparked my interest in analyzing this video. Also, I was curious to explore the rationale behind the deliberate selection of Africa as an integral point of Tell Everybody song.

3. **Global Goals Fundraiser Video**

https://vimeo.com/171079457

Since fundraising is a pertinent aspect of development initiatives, my intention of selecting this video was to examine the financial angle of designing the campaign so that the answers to the research questions have a holistic sense. Furthermore, the narrative and the creative choices used to design this video would point towards the audience segment that comprises of potential donors.

4. Goal number 5: Gender Equality and Empowerment

- #WhatIReallyReallyWant video

https://www.youtube.com/watch?v=sZQ2RUFd54o&index=2&list=RDiDhP41MGVCM

- Take Action for Girls and Women with the Global Goals

https://www.youtube.com/watch?v=FcVfVrSErqE&list=RDiDhP41MGVCM&index=4

Since 2016 was declared as the global year for global girls, it made sense to examine the attention that was given to SDG 5 and its representation in the selected videos.

Thoroughly examining the sample, the researcher broadly studied the representation of development and the Global Goals, aesthetic make-up, the creative choices, and narratives that have been used.

Since celebrity advocacy is an important pattern in the Global Goals campaign, it made sense to explore the logic that was used to feature them for different goals. How do they represent the goals? How is a celebrity chosen to represent a certain goal? Despite belonging to a specific country, does she have an equal amount of appeal in other parts of the world? How does the Global Goals campaign represent diversity in its celebrity pool?

Examination was conducted to understand the conceptual construction and representation of 'Gender Equality' in the last two videos that tried to contemplate the 'type of feminism' and the audiences that it was directed towards.

In the quest of finding answers to the above-mentioned research questions, I contemplate on different factors such as: Who is the audience that the campaign is reaching out to? Based on the media and message strategy, is this campaign privileging certain audience groups? Which segments of audiences are being prioritized for the

campaign, if any? What are the significance and the rationale of selecting the songs and music that have been chosen? What are the reasons behind the linguistic choices of the video? How does UN Global Goals place gender discrimination issues in different regional contexts? Is it directed towards a certain class of women or universal womankind?

Thanks to the popularity of Global Goals in the press, there are news stories and bulletins in the media that are publicly available. Pointing towards the trend of TED style talks, events, concerts, and the extensive involvement of celebrities and popular culture, the UN Global Goals campaign has used a variety of activities and actors that facilitate its promulgation. The material present in the public domain further contributes to the depth of this case study and provides a contextual background to further aid the understanding.

Numerous organizational documents comprised an additional source of information and data that helped in giving a holistic perspective to this study. The documents used in this research included, press releases, vision and mission statement of Global Goals and other inter-organizational communiqués.

In order to reiterate the research questions more clearly and explicitly, they've been mentioned below:

RQ1: Who is the audience of the United Nations Global Goals Campaign?

RQ2: What is the campaign strategy that is being used to reach out to the stated audience?

2a. What is the media strategy?

2b. What are the creative strategies and narratives used for messaging in the campaign?

RQ3: Are the strategies being deployed facilitating the promulgation of the Global Goals among the stated audience?

RQ4: How are celebrities used in UN SDG media campaign? How are the celebrities representing the development issues for the campaign?

Role of the Researcher

Soon after completing my graduate program in India, I started my training with an international development organization located in New Delhi. My interest in communication for development coincided with the organization's area of work and I thought that this was a 'foot-in-the door' opportunity to get my dream job. Fresh out of college, I possessed a utopian vision of 'development' and wished to be part of the entire cool, intellectual looking brigade that works in that sector. Oblivious to the functioning of such organizations, I diligently started my training and soon got acquainted with patterns that deeply troubled me.

The head of organization's department, which was looking after technical logistics in an Indian state with one of the worst human development indicators, belonged to a European country. I struggled to make sense if she would understand the cultural and sociological nuances of chalking out the logistical framework in an entirely different socio-cultural arrangement. Exorbitant amount of funds were spent on tasks that could have been completed with half the amount of resources that were being incurred. While this was just the tip of the iceberg, I soon realized that my ideal worldview of 'social change' was more complicated than it looked on the surface.

As someone who is enthusiastic to make a difference in the world, the politics of bureaucracy and elitism in international development organizations, despite their

immense potential, continuously disappoint me. They produce media narratives and campaigns about social issues that speak to a wide audience, but it becomes imperative to examine their representational choices and expectations.

Additionally, being an Indian woman and then moving to the United States for graduate studies makes me more conscious of my positionality and shifting identity. While growing up, we subconsciously learnt to look up to the West and Westerners, a phenomenon that continues to be instilled even today. This manifests in the form of 'respectful nods' of my friends and family who greet the 'West-return', when I visit India.

Also, I became acutely aware of my position when I visited Ghana last summer as a part of a study abroad program with 15 University of Oregon students. My association with a predominantly young, white American group granted me some privileges that otherwise I would not have had. Being a part of both aid donor and aid receiving countries, my viewpoint of development by international organizations originates from critical position.

I believe that being aware of my positionality helped me in being more rigorous, pluralistic and self-reflexive in conducting the research.

CHAPTER V

GLOBAL GOALS CAMPAIGN

The chapter begins with an introduction of the media campaign of Global Goals and the activities that have been undertaken to spread the message of sustainable development. It is followed by comprehensive description of the videos and the detailed media strategy that is adopted for the dissemination of Global Goals. For more information about the videos, the supplemental files included with this thesis should be referred.

Global Goals constitute a set of 17 ambitious development goals that aim to cement the progress that has been made by the Millennium Development Goals (UN Action document, 2016). In September 2015, world leaders of 193 countries gathered in New York and adopted this series of goals that are based on the premise of fighting inequality, ending extreme poverty and tackling climate change. It claims to be a universal development framework that comprises a 'to-do list' for everyone on the planet. A document released by UN after one year of adoption of SDGs, calls on different stakeholders to co-own the responsibility of sustainable development and states (UN action document, 2016):

> One year ago, the world adopted the sustainable development goals. 17 goals that have the potential to make us the first generation to put an end to extreme poverty, the most determined generation to fight inequality and the last generation to be threatened by the effects of climate change. In a world where 3 billion people still live in poverty, more than 65 million people are forced to leave their home countries, and where 71 million young people are unemployed- these goals are our chance to fix a broken system.

The Global Goals campaign was launched on 3rd September 2015 and was founded on two main principles- to make the goals famous and push for their full implementation. If the goals are famous and everyone knows about them, it will put pressure on the governments and political leaders to make the goals a reality, thus increasing their chances of full implementation. Thus, the campaign along with the UN called on everyone to make the goals famous with a primary objective of reaching '7 billion people in 7 days' (action/2015, 2015). The underlying belief of the campaign is that 'if the goals are famous, they won't be forgotten'.

Richard Curtis, a British screenwriter, producer and director, who is known for his work in films like Four Weddings and a Funeral (1994), Bridget Jones's Diary (2001), Notting Hill (1999) and Love Actually (2003), has founded Project Everyone that aims to make the goals famous and reach 7 billion people. Mr. Curtis has also been a co-founder of a British charity, Comic Relief.

The website of Project Everyone notes that it seeks to use the potential and power of communication to spread the information about Sustainable Development Goals and make them famous, thus contributing to achieving Global Goals by 2030. Project Everyone is a non-profit headed by Curtis, who is assisted by a team of communication and campaign specialists along with an entire range of organizations. The mission of the Project is stated as, 'To ensure that everyone on the planet knows what the Global Goals are, so that they stand the greatest chance of being achieved' (Project Everyone, 2015).

It is pertinent to observe that the founding members of Project Everyone include Aviva, Getty Images, Pearson, Standard Chartered and Unilever along with action/2015, Akshay Patra, Bill & Melinda Gates Foundation, Global Citizen, Google, Huffington

Post, ONE, Penguin Random House, Save the Children, SAWA, UNDP, UN Foundation, UNICEF, Virgin, Vodafone Foundation, We Transfer and Wikipedia.

The website claims that after the launch of Global Goals campaign, it was able to reach out to 3 billion people in seven days through some of its key activities that have been listed below:

1. **Global Goals Fundraiser Video**

Figure 1. Still from the fundraiser video

One of the first activities is a fundraiser video that seeks financial support from people to fund the Global Goals. Narrated by actor Chiwetel Ejiofor of *Twelve Years a Slave* fame, the video summarizes the 17 goals, talks about the range of activities that were undertaken to disseminate the message in the world, and about the importance of making them 'famous, famously effective'.

2. **World's Largest Lesson**

Figure 2. World's Largest Lesson

Acknowledging the importance of young children in spreading the message of sustainable change, UN came up with the World's largest lesson in 2016 that entails teaching resources such as comics, lesson plans, videos, posters about various Global Goals. Celebrities like Malala Yousafzai and Emma Watson have expressed their support for this cause.

3. **World's first Global Cinema Advert**

Based on the power of using cinema as a powerful medium of social change, the Global Cinema Advertising Association came out with the First Global Cinema Ad campaign. Produced by Aardman and voiced by Liam Neeson and Michelle Rodriguez, the ad premiered in 34 countries.

4. Global Citizen Concert

Figure 3. Coldplay in action at Global Citizen Concert

The Global Citizen festival coincided with the launch of Global Goals and was

held in New York. A power line-up of celebrities like Coldplay and Beyonce, politicians

like Swedish Prime Minister Stefan Lofven and heads of multilateral organizations

reiterated their commitment to the goals and called on everyone to contribute their bit in

making the goals a success. The concert was attended by 60,000 global citizens and was

simultaneously broadcasted in more than 70 countries (Global Citizen, 2015).
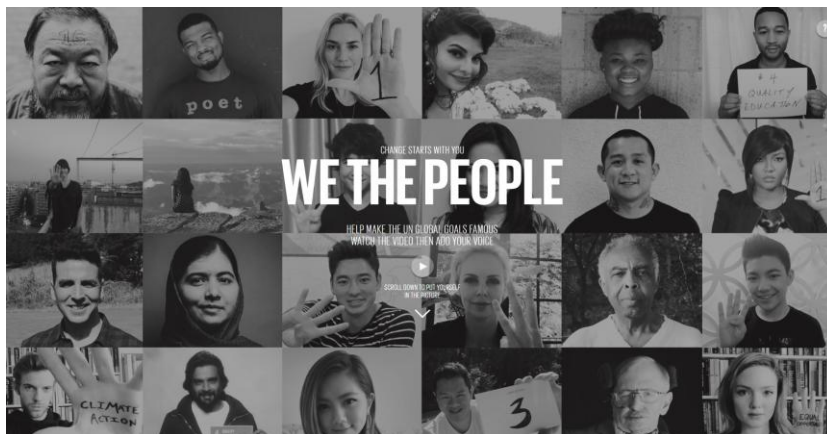
5. We the People Film

Figure 4. Video still from We the People

In an effort to establish broad support for a brighter future, Project Everyone produced a crowd-sourced film- We The People, where everyone was invited to contribute their voice along with a big star cast that included Stephen Hawking, AR Rehman, Robert Pattinson, Kate Winslet and more advocating for SDGs.

6. Text Everyone

'SDGs in action' mobile application has been presented by GSMA and Project Everyone that aims to raise awareness about SDGs and the methods to achieve them. The app helps mobile user to get information about their favorite goals, look at different ways to achieve them and to invite friends to support their goals.

7. Radio Everyone

Capitalizing on the ubiquity of radio, the campaign uses Radio Everyone as a platform that airs Global Goals related content. Celebrities like Bono, Hrithik Roshan, AR Rahman, Giberto Gil and Paloma Faith are hosting the shows. It has been broadcast from the Global Goals website since September 25th 2015.

8. Global Goals Posterscope

Figure 5. A Posterscope site

Project Everyone's website states that 140,000 posterscope sites were put up around the world to spread the message. The sites were chosen to be located at crowded places so that the message could reach numerous people at once.

9. **#Dizzy Goals**

Figure 6. A still from #Dizzy Goals video

Sportspeople like Usain Bolt and Gareth Bale posted their videos of Dizzy Goals on YouTube facilitating the awareness of Global Goals. Dizzy Goals is based on the players making 17 rounds (signifying the 17 goals) around a soccer ball and then hitting it in the goalpost. The idea is to signify that the governments should be able to hit the goals by the year 2030.

10. Projection of UN Global Goals on UN Headquarters

Figure 7. Global Goals Projection on UN Building

A large image of Global Goals was projected on the north façade of the Secretariat building of United Nations headquarters on September 22nd 2015. The projection highlighted the progress of Millennium Development Goals and exhorted world leaders to 'get the job done.'

11. Flag Raising around the world

Figure 8. Flag of Global Goal 14 unfurled under water

Flags of different goals have been hoisted in the world's remotest places to spur action about the challenges that humanity confronts. Flags have also been raised in communities and villages affected by climate change and conflicts like Northern Uganda and Jordan.

12. #WhatIReallyReallyWant

With enormous advances in science and technology, it is unfortunate that girls are still struggling to get basic human rights all around the world. The remake of Spice Girl's Wannabe song is acting as a global unifying call for the global leaders to advocate for the equal rights of girls and women, their health and well being.

13. Africa Song to Tell Everybody

Claimed to be Africa's first crowd-sourced song, it encourages listeners to 'tell everybody' about the goals. Singers from Ghana, Kenya, Nigeria, Tanzania and Togo have lent their voices for the song. The Global Goals website states, "The song ignites the political passions of young people to hold their leaders to account in meeting the Global Goals."

Description of Videos: Messaging

1. **We The People- Film**

   "By uniting faces and voices from all over the world, we will create a film with the biggest cast ever. We'll show it to the world when the UN Global Goals launch on 25th September to pledge our support for a brighter future." (Global Goals, 2015)

Figure 9. Jennifer Lopez in We the People

The film begins with 'We The People' written in bold, black typeface accompanied by the colorful logo of Global Goals. The video starts with celebrities highlighting the potential of 'we' as being the 'first, determined' generation to end poverty, tackle inequality and mitigate climate change. It has been created by Richard Curtis, Mat Whitecross and the Rumpus Room with an objective of apparently capitalizing on the fanbase of different celebrities. The 2 minutes 58 seconds video includes headshots of celebrities who speak about the goals and outline the plan to achieve them.

With motivating music in the background, the massive list of celebrities that have been featured in this film include AR Rahman,Ashton Kutcher, Bill and Melinda Gates,Cate Blanchett, Daniel Craig,G.E.M, Gilberto Gil, Jennifer Lawrence, Jennifer Lopez, Kate Winslet, UN Messenger of Peace Lang Lang, Meryl Streep, Malala Yousafzai, One Direction, Queen Rania Al Abdullah of Jordan, Richard Branson, Robert Pattinson, Robert Redford, Stephen Hawking, UN Messenger of Peace Stevie Wonder, UNDP Goodwill Ambassador for China Zhou Xun, Akshay Kumar, Alice Braga, Ananda

Everingham, Anastacia, Avan Jogia, Becca, Chelsea Islan, Christina Hendricks, Criolo, Diamond, Diego Luna, Hrithik Roshan, James Chau, Jamie Oliver, Liverpool Football Club captain Jordan Henderson and team mates, Lenine, Mia Maestro, Mafikizolo, Mads Mikkelsen, Mena Suvari, UNDP Champion Michelle Yeoh, Nazanin Boniadi, Paul Wesley, Phoebe Tonkin, Rodrigo Santoro, Saoirse Ronan, Sun Yang, UNICEF supporter Tom Hiddleston, Thanh Bui, Wagner Moura and Yemi Alade (The Global Goals, 2015).

Based on a participatory approach, the film also launched a tutorial video in collaboration with Get Lit (a program in Los Angeles that seeks to engage with urban youth in spoken word poetry), encouraging people to take part in the crowd sourced film. The script was provided by the organization and participants were exhorted to speak about the goals they were most passionate about, record it and upload it on the website. All the entries were to be edited and compiled in the final film that was to be screened at the Global Citizen Festival in New York on September 26th 2017. The script reads as follows:

"We can be – we must be - the first generation to end extreme poverty. The generation most determined to fight injustice and inequalities. And the generation that saves the planet from climate change. And this is how it will get done. The Global Goals – a 15 year plan for everyone, everywhere – with no one left behind.
1. We will live in a world where nobody anywhere lives in extreme poverty.
2. We will live in a world where no-one goes hungry, no one wakes in the morning, asking if there will be food today.
3. We will live in world where no child has to die from diseases we know how to cure and where proper healthcare is a lifelong right for us all.
4. We will live in a world where everyone goes to school - and education gives us the knowledge and skills for a fulfilling life.
5. We will live in a world where all women and all girls have equal opportunities to thrive and be powerful and safe. We can't succeed if half the world is held back.
6. We will live in a world where all people can get clean water and proper toilets at home, at school, at work.
7. We will live in a world where there's sustainable energy for everyone – heat, light and power for the planet without destroying the planet.
8. We will live in a world where economies prosper and new wealth leads to decent jobs for

51

everyone

9. And we will live in a world where our industries, our infrastructure and our best innovations are not just used to make money – but to make all our lives better.
10. We will live in a world where prejudices and extremes of inequality are defeated - inside our countries and between different countries.
11. We will live in a world where people live in cities and communities that are safe, progressive, and support everyone who lives in them.
12. We will live in a world where we replace what we consume – a planet where we put back what we take out of the Earth.
13. We will live in a world that is decisively rolling back the threat of climate change.
14. We will live in a world where we restore and protect the life in our oceans and seas.
15. We will live in a world where we restore and protect life on land - the forests, the animals, the earth itself.
16. We will live in a world with peace between and inside countries, where all governments are open and answer to us for what they do at home and abroad - and justice rules, with everyone equal before the law.
17. And we must live in a world where all countries and we, their people, work together in partnerships of all kinds, to make these Global Goals a reality for everyone, everywhere.

These are the United Nations Global Goals for Sustainable Development. Agreed on by our 193 countries.

This is the plan. Let's get to work. Let's make it happen."

2. Tell Everybody

Figure 10. A still from 'Tell Everybody' song

Claimed to be Africa's first crowd sourced song, it attempts to 'tell everybody' about the goals so that the governments are compelled to stick to their promises of achieving them in 2030. Sang in French, English, Swahili, Zulu and Pidgin, it features some popular singers such as Yemi Alade (Nigeria), Mafikizolo (South Africa), Diamond (Tanzania), Sauti Sol (Kenya), Becca and Sarkodie (Ghana), Toofan (Togo). It is noteworthy to mention that the song was released by Universal Music for downloading on Apple and iTunes. The celebrities and artists involved in making of the song, along with Universal Music and iTunes, waived their royalties and the revenue generated goes to charity (Global Goals, 2015).

The song opens with an urban, upper middle-class looking kitchen where a girl, donning purple lipstick and a high fashion hair-do, is studying on the dining table. In the background, the mother looking figure is chopping vegetables and is standing right next to an orange colored television. A Caucasian news anchor is speaking about UN Sustainable Development Goals that grabs the attention of the girl. She picks up her smartphone, takes a picture of the Global Goals logo and excitedly sends it to her friends who are travelling in a car/van. At that moment, the song begins to play 'I'm tell you, I'm tell them, I'm tell everybody'. The people in the car further send the text message to a friend and the entire process of sending text messages and physically telling begins. Yemi Alade, a popular Nigerian singer, appears with a fiery red lipstick, pitch black, cat eye sunglasses, and a big necklace of blue beads. Having a hazy background of Global Goals icons, a mike and fluorescent green headphones, it appears that she is recording the song in a studio.

All the friends meet and decide to spread the message of Global Goals. The African beats as background musical score and graffiti as the setting of this scene gives it a cool, hip and young feeling. The singer Diamond hailing from Tanzania appears in a similar setting to that of Yemi Alade and is singing his part of the song. The friends make bright, colorful posters, paint SDG logos, design the fliers and set out to spread the word. Sticking posters on walls, riding in a flashy red orange car with the SDG logo imprinted on tyres, a group of enthusiastic and good looking young people are dancing together in a flash mob. It is being recorded by another bystander with a smartphone whose cheerful hi-five with a friend indicates that he is excited to forward the video to his friends. The next series of shots depict the responses that the video that has gone viral. A person seeing it on a small television in his grocery shop in a public market and dancing to it, a woman shopkeeper seeing the video on a tablet and the television sets collectively playing the video all point toward its increased popularity.

Gently bouncing to the rhythm, Ghanaian singer Becca fades in donning a thick golden choker, flashy pink lipstick and a blue dress. While her voice is playing in the background, the group of friends is still on their quest to spread the message as extensively as possible. Blazing on skateboards on the sidewalks, these sunglasses clad youngsters are stopping and telling people about the goals, distributing fliers to the public in marketplaces and putting up posters on the walls. Additionally, they are travelling in public transport with the banners of Global Goals held high, so that people could see them and get to know about the message. The video again attempts to delineate the proliferation of the video by depicting people across ages watching it on their smartphones and tablets.

Another Ghanaian singer, Sarkodie, is shown rapping to the visuals of an artist painting the graffiti of Global Goals on a wall. Using vivid colors, the painter draws the shape of the African continent in the center of the logo signifying solidarity and unity in the process of meeting the targets. Soon afterwards, the Togolese duo Toofan is seen singing while the protagonist of the video is seen vehemently swinging her head and dancing against the backdrop of brightly colored local walls. The focus of the camera again moves to the visuals of people seeing the video on phones, laptops and tablets. Also, there is a rally of the group of friends with banners and fliers. Towards the end, the rally comprised of urban, well-educated and upper-middle class youngsters, breaks out in a dance routine that attempts to communicate the sense of positivity.

The song ends with the same caucasian male news anchor reiterating the importance of, 'Tell Everybody' along with the basic premises of Global Goals. Theo Kgosinkwe and NhlanhlaNciza of Mafikizolo said, "As artists we have the opportunity to reach so many people, and an obligation to give them more than music, more than entertainment but to educate and empower them as well. This is our gift and privilege."

3. Global Goals Fundraiser Video

The video opens with actor Chiwetel Ejiofor explaining the importance of Project Everyone. Visuals of audio consoles and recording systems in the background show that he is sitting in a recording studio. Wearing a simple, plain blue shirt, Ejiofor is the narrator of the video and speaks about the different activities that have been undertaken to tell everyone about Global Goals. Visuals describing the Coldplay and Beyonce Global Citizen concert, Radio Everyone, Dizzy Goals, a star-studded, crowd sourced film,

projecting the Goals on the UN building, sending text messages to people, producing a song by Africa for Africa, recruiting a panda bear, raising flags around the world and producing a global cinema advert, are shown.

In the conclusion of the video, Ejiofor calls on the viewer for help and assistance in funding. He asks for 'your name and financial support to Project Everyone' so that the world is a better place by 2030. He finally reiterates the inclusivity of the Project and says that everyone, everywhere should be living in decent conditions with 'no one left behind.' The video ends with smiling African school children and happily giggling South Asian women.

4. #WhatIReallyReallyWant

Figure 11. Jacqueline Fernandez (left) in WhatIReallyReallyWant video

With a purpose of including women and girls in the development agenda of the world, the film #WhatIReallyReallyWant is a remake of the Spice Girl's Wannabe song where artists from around the world are featured to tell the world about what girls and women really want. Directed by MJ Delaney of Moxie Pictures, the video stars Bollywood actress Jacqueline Fernandez, M.O from the UK, Gigi Lamayne and Moneoa

from South Africa, Seyi Shay from Nigeria, Taylor Hatala from Canada and Larsen Thompson from the USA. According to a press release by Global Goals, "the film reflects the voices of girls and women all over the world telling world leaders what Goals they 'really really want' to be achieved to help improve their lives" (Global Goals, 2016).

The video begins with a setting of a narrow alley that looks like a lower-middle class ghetto. Household items kept in the street, clothes hanging on overhead ropes, and women walking in sarees and shalwar kameezes, all establish an impression of the scene taking place in a South Asian country. Suddenly emerges Bollywood actress, Jacqueline Fernandez in a pink halter top and cargo pants with hair done in side buns, dancing to the tune of Wannabe. She is joined by other women who are dancing rap and contemporary style forms. While the camera follows them in the alley, the girls stop close to a tapestry and point towards the slogan written on it, 'End violence against girls'.

The setting changes to that of a school where young, hijab wearing girls are dancing in a classroom that has globes and chart papers sticking on the wall along with some Arabic quotes. While some students stand on the desks joyously dancing, as the camera closes on the girls, they throw a bunch of colorful papers in the air. This sequence ends with the slogan 'Quality Education for All' written on the blackboard. Using a jump cut, the scene immediately switches to an African classroom where girls, again wearing red hijabs are dancing. The camera moves toward the exit of the classroom where a couple of young boys are gently jumping and displaying the logo of Global Goal 5. An African actress is standing on the door wearing a white crop top and a pink blazer over it. With a backdrop of clothes hanging on the wire and houses lined up against each other on a hill, she runs toward her group of friends who break into an fervent dance routine on the

chorus, "I'll tell you what I want, I really really want….I wanna..I wanna" and they direct the camera towards the slogan 'End Child Marriage' written on the shutter of a market shop.

Coming to the last part of the video, it shows a caucasian country where adolescent girls, wearing crop tops, ripped jeans, glittery pants and donning straightened hair are dancing together hand in hand and finally rush to catch a bus that has "Equal Pay for Equal Work" written on its rear.

At the end, "What do you really really want?" flashes in bright yellow against a background of black and is followed by 'Girl Power has come a long way, let's take it further'. It ends with asking viewers to share a picture of 'what they really really want' that would ultimately be shared with the world leaders at the United Nations in September of 2016. It finally ends with the pictures of the same dancing women celebrities holding placards about the different targets on child marriage, ending violence, equal pay and quality education.

5. Take Action for Girls and Women with the Global Goals

Figure 12. The video labels 2016 as the year of Global Girls

58

Made up entirely of fun, colorful, flamboyant graphics, this video talks about the potential of women and how far they have come. Also, featuring visuals of numerous celebrities such as Michelle Obama, Beyonce, Malala Yousafzai, Freida Pinto, Emma Watson, Angela Merkel, Lady Gaga, Salma Hayek, Aung San Su Kii, Arundhati Roy, Charlize Theron, Shakira, Penelope Cruz, Oprah Winfrey and more, the video describes, "There never have been more powerful women. Never been more ways to fight for Women's Equality. Never been a greater opportunity to fight." Citing 2016 as the year of Global girls, it speaks about seven political events such as the G7 Summit and G20 Summit that can be used to translate words into action for promoting gender equality. With a lively song playing in the background, it calls upon the generation of 'global girl' and reiterates on the power of solidarity.

Moreover, the video focuses on particular global goals like 'Quality Education' and traces the enrollment of girls in primary education since the year 2000. It further goes on to say that 61 million girls were out of school in 2000, 31 million girls were not enrolled in 2015 and re-affirms the target of zero for 2030. Additionally, including the 'Good Health and Wellbeing' goal, it says that the maternal mortality rate in 2000 was 380 per 100,000 births, was reduced to 215 in the year 2015, and aims for less than 70 in the year 2030. Talking about 'Gender Equality', it points out that the representation of women in global government was 14% in 2000 and rose to 22% in 2015, and the target is to reach 50 % by 2030. Lastly, discussing about 'Peace, Justice and Strong Institutions', it states that 50% of females experienced violence in 2000 and decreased to 35% in 2015 and eventually should come to zero in 2030. On a concluding note, it makes a clarion call to join the movement and think about 'Global Goals, Global Girls'.

The Media Strategy

Terming it an unprecedented collaboration between global digital giants and Sustainable Development Goals, Project Everyone laid down a framework of media channels and platforms that it planned to target to facilitate the goals to seven billion people in seven days. Some of them have been mentioned below (Global Goals, 2015):

1. It was planned that Global Goals would be featured on 19 major digital platforms such as Google, Yahoo, Twitter, Huffington Post among many more, that would potentially reach 2 billion people.

2. In partnership with a gigantic mobile operator network, 26 mobile service providers would send text messages about Global Goals to their customer base of roughly 4.8 billion people.

3. On the day of launch, Global Goals would ring the Nasdaq opening bell, expressing solidarity with the working towards achieving the goals.

Digital Rollout of Global Goals

1. Google homepage featured 'We the People' film when the goals were adopted on September 25th 2015.

2. YouTube featured Global Goals videos for a week beginning from September 25th 2015 along with live streaming of the Global Citizen Concert on September 26th 2015.

3. MSN is creating a Global Goals hub to reach its potential audience of 400 million users.

4. Wikipedia's volunteers are being encouraged by Wikimedia foundation to translate articles about Global Goals to as many languages as possible.

5. Global Goals were featured on the homepage of Bing search engine.

6. Yahoo featured dedicated editorial content about Global Goals on its homepage and Tumblr.

7. Skype facilitated the World's Largest Lesson in classrooms, attempting to reach 2 million educators.

8. Twitter promoted Global Goals related content and run selfies stations at the UN General Assembly events with Twitter Mirror.

9. Huffington Post dedicated a blog to regular content on Global Goals, trying to tap its user base of 200 million users.

10. In order to disseminate the information to more than 500 million Chinese users, Baidu especially created a Baidupedia page exclusively dedicated to the Global Goals campaign, having the information in Chinese.

11. VICE was slated to feature a 3 week long editorial program on Global Goals across its eleven digital channels.

12. Wikia was slated to feature Global Goals on its homepage and invite members from its 350,000 fan communities to contribute creative support.

13. COMCAST emailed their customer base about Global Goals and how to take action on them.

14. In addition, LinkedIn and Sina Weibo are also being deployed to spread information about Global Goals.

The mobile operators being included in the effort include Vodafone, Virgin, Telefonica, Bharti Airtel, Reliance Communications, Telstra, Ooredoo, Telenor, KT, NTT Docomo, TIM, Turkcell, KPN, EE, Telia Sonera, Vimpelcom, Safaricom, Zain

Group, SK Telecom, Singtel, Optus, Tata, Tesco Mobile, GiffGaff, The Peoples

Operator, and Rogers along with Ericsson are panning on engaging 4.8 billion customers

across 100 countries.

According to a press release by Global Goals, the campaign was able to reach 3

billion people in seven days. Further breaking down the statistics, 500 million children

were reached through World's Largest Lesson in 103 countries, 136 flags were raised

across the world, mobile telecom operators texted 1 billion people, the Global Citizen

Concert was attended by 60,000 people, there were 1.3 million mentions of #globalgoals

on social media, the global cinema ad was premiered in 34 countries and 250 million

people engaged with Radio Everyone in 75 countries (Global Goals, 2015).

CHAPTER VI

DISCUSSION AND ANALYSIS

Introduction

This chapter presents an in-depth analysis about the United Nations Global Goals Campaign. Using critical textual analysis and drawing data from different documents, I attempt to find the primary audience of the campaign (RQ1), analyze the usage of different message and media channels to facilitate the message about Global Goals (RQ2), explore whether the campaign strategy is successful in reaching out to the desired audience (RQ3) and finally examine the role of celebrity advocacy in spreading Global Goals among 'everyone' (RQ4).

Basing the analysis on Project Everyone's motto of 'leaving no one behind' and the campaign's documents, the prescribed audience of the campaign has been the entire seven billion people of the planet. The statement of the founder of Project Everyone, Richard Curtis, stated the ambitious plans to reach 7 billion people in 7 days and further reiterates the intention of reaching 'everyone'.

However, I argue that the campaign strategy being deployed to 'tell everyone' about United Nations Global Goals is not reaching the intended audience. The extensive usage of digital platforms, information and communication technologies, linguistic and creative choices indicate towards the direction that the campaign is biased towards reaching audiences that are from a higher socio-economic class who can afford digital accessibility.

Digital Divide: Creation of Knowledge Gap

With proliferation of internet and smartphones, the world is becoming more interconnected than ever. In 2015, a median of 54% across 21 developing countries reported owning a smartphone or using internet at least occasionally with major share coming from countries such as Malaysia, Brazil and China. In comparison, the median internet use of 11 developed countries including US, Canada, main Western European nations, developed Pacific nations (Australia, Japan and South Korea) and Israel was 87%, thus revealing a 33 percentage point gap (Pew Research Centre, 2016). The same report delineated gender gaps on using technology. For instance, women were less likely than men to use internet in 20 countries along with similar gender gaps in smartphone ownership (Pew Research Centre, 2016).

Acknowledging that the digital divide gets exacerbated by the existing interplay of gender, class, caste, tribal, religion, ethnic and racial disparities, extensive usage of digital platforms and internet by the Global Goals is defeating the purpose of reaching 'everyone'. It further makes the campaign esoteric, conceptualized for audiences who have the means of affordability and accessibility of technology.

Invoking Knowledge Gap Theory (Tichenor et al., 1970) discussed in detail in Chapter III, the usage of the above-mentioned media strategies by Global Goals is favoring the population of higher socio-economic class, which is acquiring information at a faster rate than the lower socio-economic class, thus creating a knowledge gap and further perpetuating the status quo. Since the founder of Project Everyone is an Oscar-nominated British filmmaker Richard Curtis, who is assisted by smart, mainly Western educated people based out of United Kingdom, I argue that the creators of Global Goals

campaign are more homophilious with the members of higher socio-economic strata, thus increasing the receptivity and relatability of the campaign within that social class. Recognizing that the 'downs' constitute socio-economically disadvantaged and marginalized segments of population, the absence of local interpersonal communication networks and traditional media exacerbates the distorted reach of the campaign.

Language Choices: Practice of Linguistic Imperialism

Moreover, it is pertinent to explore the relationship between socio-economic class and language patterns that subsequently shape the hegemonic linguistic choices. In the branch of sociolinguistics, the co-relation of a linguistic variable and a non-linguistic variable such as socio-economic status is termed as 'class pattern' (Labov, 1966). This perspective notes that increase in upward mobility in a social stratum increases the tendency to use standard forms of speech, i.e, socially accepted speech varieties that are positively valued. On the contrary, the lower the socio-economic status the lower the frequency of using standard forms of speech (Labov, 1966). In the context of the Global Goals campaign, the designing of messages has been predominantly in standard forms of speech in English, suggesting that the intended audience is culturally homogenized, English speaking population that perhaps comprises of potential donors and stakeholders.

With English language considered as British colonial remnant that is associated with class and status in British colonies of Asia and Africa, the campaign speaks to an elite and a privileged group of people around the world. Robert Phillipson (1998) writes about linguistic imperialism and explains that the promotion of language is intertwined with political and economic interests. On becoming the erstwhile British Foreign Secretary in 1995, Malcolm Rifkind said that, "Britain is a global power with worldwide

interests, thanks to the Commonwealth, the Atlantic relationship and the growing use of the English language". Specifically, in the context of the fundraiser video for the Global Goals, it is intriguing to notice that the video is narrated by actor Chiwetel Ojiofor in English. Exemplifying the inequities embedded in language hierarchy, the video seeks funding from the viewers to support Global Goals. Giving an outline of various activities that have been undertaken for spreading the message about SDGs, the video is targeted towards potential donors sitting in metropolitan and affluent areas of New Delhi, London, Tokyo and New York.

The iconic all girls British band, Spice Girls' song Wannabe was remade on the lines of women empowerment for Global Goals. The usage of this song corroborates and reinforces the dominant position of both the British pop culture and English language along with the faulty assumption that it would have an equal relevance on the global stage.

Phillipson (1998, p. 102) postulated about Linguistic Imperialism and addressed the questions of language hegemony and the attached power structures. He said,

> Linguistic human rights are a set of ideas and principles that are ascribed universal validity, and interlinked with democracy, freedom, and popular representation in the political process. Linguistic human rights are marketed globally, but need to be discoursed and consumed locally. Their global message may be formulated predominantly in English, but they are meaningless if they do not apply to all the world's languages.

Though the campaign has been designed to transcend national boundaries and reach countries in Latin America, Asia and Africa, it is intriguing that not much attention has been paid to producing the content of Global Goals in more languages. However, it is important to note that the World's Largest Lesson is in 36 more languages that include

Creole, Hindi, Persian, Hungarian, Norwegian, Irish, Dutch, Armenian, Albanian and more. Despite the effort being commendable, these languages have different dialects that do not have an equal appeal in every region. For instance, Hindi has numerous variations in a region where different forms of this language are spoken and read.

The crowd sourced song 'Tell Everybody' has its lyrics in English, French, Swahili, Zulu and Pidgin. Africa has high linguistic diversity with a total of 1500-2000 different languages present in the continent, which are categorized into four main groupings. The rationale of choosing the above mentioned five languages is unclear and contributes to the list of challenges of reaching seven billion people. The active involvement of local languages promises the inclusion of democratic values on both local and global agendas, thus driving informed global linguistic policies (Phillipson, 1998).

Cultural Homogenization: The Global Audience Segment

Based on the analysis of creative choices of media and message designing in the campaign, I reiterate that it is not reaching everyone. While it would be problematic to say that the campaign is solely targeted towards the developed world, the investigation reveals that it is targeted towards global segments of consumers that have similar characteristics, transcending national territories. Drawing from the frameworks of advertising and globalization, the development of 'global brands' common in categories like fashion, technology, expensive watches, travel and household items share the common traits of being upscale with a similar market throughout the world (Piirto, 1990). Thus, the distance between the rich of London and the rich of Bombay might be shorter than between classes in the same city (Gupta & Fergusson, 1992).

In the music video, Tell Everybody, the conceptualization of majority of characters featured in the song possesses a high fashion sense including fiery bright lipsticks, expensive looking sunglasses, designer clothing and funky jewelry. The depiction of characters having advanced technology further points toward the social class that can afford to have gadgets like tablets and smartphones. While the portrayal is true for a certain section of African population, it cannot be generalized to the entire citizenry of the continent.

Afro-cosmopolitanism

Shipley (2009) uses the concept of Afro-cosmopolitanism as a kind of political agency and argues that hip hop and hip life are popular creative styles that allow the young, African urban youth to imagine themselves as an integral part of the Black cosmopolitan world. Thalen (2011, p. 236) argues, "Afro-cosmopolitanism can be interpreted as an African adaptation to neo-liberal conditions, and is characterized by the expansion into new markets, economic individuation and the commoditization of culture." A significant shift in the trend towards Afro-cosmopolitanism entails the production of style of entertainment that aims to internationalize the music. Furthering the argument, the head of Ghanaian Skillons Record explains that due to economic reasons, the musicians have started to rap more in English rather than local languages (Thalen, 2011). The music video of Tell Everybody reflects the trend of Afro-cosmopolitanism where the rhythm, beats, screenplay, cinematography and the actors cater to urban African youth and the African Diaspora.

Consequently, I argue that neo-liberal markets and globalization act as main drivers of international economics, thus increasing cultural homogenization (Appadurai,

1990) between the rich of different countries and shaping them as one uniform global segment of audiences.

The remake of Spice Girls' Wannabe for #WhatIReallyReallyWant video builds on the appeal that it garnered from the same social class around the world that constitutes the contemporary global audience segment. The characters in #WhatIReallyReallyWant are homophilious (Tichenor et al, 1970) with the population in the above mentioned class. The styling of Bollywood actress Jacqueline Fernandez wearing a pink halter crop top with green cargo pants, speaks to an upper-class section of South Asian people, thus further corroborating that the Global Goals campaign is targeted towards the audience comprising of rich, West-educated, predominantly English speaking and urban situated audience.

Though the Global Goals campaign intends to reach everyone, the results are not close to fruition. One of the most questionable decisions in the designing strategy is the dominant usage of internet that is not, yet, accessed by everyone on this planet. Furthermore, a complete absence of interpersonal communication strategies in areas that are difficult to reach through mainstream media is exacerbating the knowledge disparity about Global Goals. The logic of the campaign puts precedence on appeasement of the elite, who are the trendsetters (Luthra, 1988) and potentially the donors for the campaign and Sustainable Development Goals.

Construction of Gender Equality and Feminism

It is imperative to examine the conceptual construction of gender equality and women's empowerment, particularly in the contextual setting of Global Goal 5.

The four broad issues raised in the Wannabe remake, #WhatIReallyReallyWant include ending violence against women, quality education for all girls, ending child marriage and equal pay for equal work. Based on the iconic number of 1990s, this music video starts with a hip and fun vibe and ends with asking viewers to share pictures of 'what they really really want', which would be shared with the world leaders at a UN summit. The campaign director of Project Everyone, Alice Macdonald said in an interview, "When the song came out in the 90s, it was a universal anthem of girl power. We thought it would be a great idea to give the song a makeover and situate in the current discourse of women empowerment."

I argue that the music video trivializes the discourse of gender equality and overlooks the complexities of intersectional feminist struggles, especially in developing countries. While it is important to appreciate that it focused on inclusion of racial diversity, the placement of issues in different regional contexts reflect the stereotype about those regions in popular media. For instance, the brutal gang rape of a medical student in New Delhi in 2012 attracted global attention towards increasing violence against women in that part of the world. Scholars lamented about the patriarchal and traditionalistic values prevalent in the area that treat women as second class citizens. The first scene of the video opens with a South Asian setting with the slogan as 'End violence against women', thus grounded in the popular sentiment about the prevalence of violence in Asia. Also, the message of 'Quality Education for girls' is placed in a girl's school

where the hijab wearing young girls signify that it is likely to be situated in a Muslim country. The basis of this setting could be attributed to Malala Yousafzai's activism for education in Pakistan and her attempted murder by the Taliban that catapulted her to global fame. Similarly, UK shows the message of equal wages for equal pay on the rear of a bus. However, quality education for girls is an important issue to address not just in Islamic countries but everywhere in the world. Violence against women is as prevalent in the West as it is in developing countries, and is not restricted to a specific geographic location.

It is pertinent for the feminist movement to advocate for gender equality by addressing intersectionality of class, race, sexual orientation, ethnicity, religion and caste, which is completely absent in the campaign. Mohanty (1991, p. 5) says, "Third World Feminists must carefully examine and analyze Third World women's oppression and resistance on the ground in their historical specificity by paying attention to intersections of gender, race, class, ethnicity and nation pertaining to their locations." The music video failed to show any intersectionality and engaged in a reductionist strategy of constructing gender equality as stereotypical, glamorous, hip and fun, therefore trivializing the age old struggles of feminist movements across the world.

Representation of Celebrities in Global Goals

The reason of spending on media that is primarily accessible by elite is based on the 'trend-setting' function (Luthra, 1988). There is a common belief that the disadvantaged sections would want to use products/services that are used by rich, if they had the access. Therefore, the elite sections of society set the trend that cultivates aspirations in the financially poorer segments. In the context of Global Goals, the most

significant and visible trend setters are the celebrities and actors who are voicing their opinions about different goals and the importance of achieving them.

Acting as opinion leaders, celebrities like Daniel Craig, Jennifer Lawrence, Malala Yousafzai, Hrithik Roshan, One Direction and many more talk about the ideal world that Global Goals strive to achieve by 2030. It is intriguing to observe that the majority of the celebrities included in the flagship film 'We the People' are predominantly white, young, attractive and have a popular appeal among the urban, global youth. Subsequently, it fits in the framework of founder Richard Curtis' idea of making the campaign specifically entertaining, bright and fun for the youth. Talking about the criteria of choosing celebrities for the campaign, Alice Macdonald said, "We look for credible voices that are not afraid to talk about issues and are specifically active on their social feed."

I argue that the usage of celebrities in the Global Goals campaign undermines the gravity of development as an issue and does not have an equal amount of relatability with the entire young populace of the world. Also, the perceived understanding of the 'credibility' of celebrities is ambiguous and negatively affects the representation of Global Goals.

For instance, Bollywood actress Sonam Kapoor joined the Global Goals campaign to launch the World's largest lesson in India (Global Goals, 2015). Daughter of the veteran Bollywood superstar Anil Kapoor, she is adulated by fashion critics for her impeccable fashion sense. Talking about the sense of her 'credibility', she has been promoting fairness creams for Loreal brand among women in India.

Figure 13. Sonam Kapoor in an ad of Loreal White Perfect Cream

Considering her case, it is important to explore the merits for selection of celebrities by Global Goals campaign. It is dangerous for the campaign to select one of its opinion leaders who stands for such regressive set of values. Recently, this advertisement was brought to the forefront on Twitter by one of her actor colleagues criticizing her stance on fairness creams. She retaliated by posting the picture of the colleague's sister who had done a similar shoot for a fairness cream. Snubbed for her childish behavior by Twitterati, she later deleted the post and expressed oblivion of the ramifications of the shoot.

Thus, it becomes imperative to question the conceptual understanding of development that the celebrities possess. Since they are deemed to act as opinion leaders for a significant chunk of population, it is pertinent to examine their opinions and views about issues rather than just featuring them, based on the number of blockbuster hits.

Moreover, the feminism that is advocated by Jennifer Lawrence might not hold true in the context of India or Ghana. Though women are fighting across the world for basic rights, the reality is more complicated and unique to local situations (Dietre & Kumar, 2008). While demanding equal wages for equal work may be empowerment in specific regions of countries, getting out of the trap of child marriage is also empowerment in some parts of the world. The tree of feminism is universal but it comprises different branches and fruits. Based on personal experiences, the celebrities in Global Goals campaign run the risk of generalizing social causes across national boundaries, without paying attention to the complexities and nuances of local grassroots situations. Also, the 'solutions' offered by celebrities have established an implicit power hierarchy between the developed and developing world where they act as the 'givers' of alms to people who 'need' it.

Hence, the representation of Global Goals by celebrities is resulting in an obscured and a superficial understanding of SDGs which is accompanied by nothing but a mere 'feel good' vibe.

CHAPTER VII

CONCLUSION

Countless development campaigns have used media and communication technology to facilitate the message of social change. Despite critical analyses of numerous such campaigns, it is frustrating to note that the lessons are seldom incorporated in future development frameworks.

This thesis presents a case study of the United Nations Sustainable Development Goals. By examining its official media campaign- Project Everyone, that is based on the premise of 'leaving no on behind', the research broadly aims to investigate if the campaign is actually reaching everyone. The subsequent findings of the study revealed that the audience of the campaign does not coincide with its officially stated audience of 'everyone'. Factors such as gender, class, digital divide, neo-liberalism and globalization are playing an instrumental role in facilitating the movement of the campaign to an esoteric audience base which is largely affluent, resourceful, rich and urban. Extensively emphasizing digital platforms for promulgating SDGs further contribute in reinforcing the audience reach. Based on the theoretical framework of development communication, the campaign targets influential opinion leaders and decision-makers, thus relying on a presumed trickle-down effect of the Global Goals messages.

Catering to the particular audience segment, the campaign ends up obscuring the representation of Global Goal 5 of Gender Equality which completely ignores the uniqueness and grassroot struggles within the feminist movement around the world.

Moreover, the usage of celebrities in the Global Goals campaign does not provide a credible representation of development. The prominent usage of white and young actors

implies Global North- South power arrangements that contribute in universally westernizing the idea and understanding of development.

The role of communication technologies has been proved time and again in the success of development campaigns. However, it is important for researchers and scholars to critically analyze how media is used and to what ends. The media campaign of Global Goals needs to carefully assess its methodology of fulfilling the main purpose of reaching everyone. The findings of this research can be also be used to incorporate for the planning of future development campaigns.

Limitations of the Study

The analysis of this study is based on five videos, organizational documents and news stories. It has to be acknowledged that SDGs comprise a set of 17 goals and there is an entire gamut of publicity tool kit that could have been used for a more comprehensive and holistic examination. The subsequent analysis could have been rooted more firmly in the evidence but, due to limited time and resources, this research could not cover all the goals and was constrained to a subset of research material.

Though the study looked at the design perspective and logic of the campaign, it did not talk to the audiences. The response and understanding of the audiences who are having exposure to the campaign could have been revealing.

Also, the study was not able to find the demographic characteristics of the audience segment that had the maximum reach of the Global Goals campaign. It would have been insightful to know about their location, class, gender, ethnicity, education level, profession and much more.

Lastly, the SDGs are less than two years old and the findings of this study cannot be applied to their experience that would be continuing till 2030. Though it may provide a timely evaluation for the campaign and development campaign planning in general, there still remains a lot to come and be scrutinized. Additionally, the socio-political movements in this time period would be instrumental in shaping the progression of SDGs and the Global Goals campaign.

Future Research Directions

It has been just two years since the launch of the United Nations Sustainable Development Goals. It is slated to continue till the year 2030 and a lot remains to come and to be seen. Future research should look at the inclusion of diversity in both the SDGs and the media campaign, specifically in context of individual goals. Furthermore, it will be relevant to study the production of the campaign through a political economy approach that delves into the rationale of sponsors and media houses creating the content. Also, studying the receptivity of people who have been exposed to Global Goals media campaign would add depth to the holistic context and understanding of SDGs. Finally, exploring any collaboration of the United Nations with grassroot organizations to spread the message of SDGs would be a valuable addition to the international development discourse.

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