

Group 16

HONS-301 Making Democracy Work

12/10/2020

Script for Ocean Pollution Ad:

Note: This ad is meant to be seen by young conservatives, roughly 13-23 years old, who live near either the Atlantic or Pacific Ocean (that is, young conservatives who live in states that directly border either ocean.) The writing below is a script for a 15-30 second commercial that will play on YouTube and Snapchat channels that young conservatives are likely to watch, such as Ben Shapiro and Steven Crowder. This will be an un-skippable ad.

Ad begins with a shot of a beach with the sounds of seagulls and waves crashing in the background. The ocean is pristine and a beautiful shade of blue. There is not a cloud in the sky. After about two seconds, the camera pans right to capture children running around, laughing, and having fun. Continuing on, the camera then pans further right to reveal that the remainder of the beach is covered in trash. Specifically, nets, plastic, and other man-made garbage is covering the sand. The laughing of the children fades out and transitions into eerie music accompanied by the sound of the seagulls. The previously clear sky becomes darkened with smog, brought about by factory smokestacks that can be seen in the background spraying black mist into the air and sludge into the water. The ocean water has become black with oil and sports numerous dead fish on the surface. Likewise, it is revealed that the sounds of the seagulls were a cry for help, as they are covered in oil, surrounded by already dead birds, unable to fly away from the deadly fate their brethren met. Among the carcasses, distressed animals, and trash are more children, dejectedly trying to make a sandcastle amongst the garbage and oil-covered sand. The children's features are sullen; they are dirty, scrawny, and have scraggly hair. They look defeated, appearing to be in a state of depression because the mess they are trying to play in is their new reality.

Text then appears on the screen saying, "Each year billions of pounds of trash enter the ocean, polluting both water and beaches." "Recyclable plastics take 500-1000 years to degrade; 79% is sent to landfills or oceans, do your part and recycle." Another text immediately follows stating, "Ocean pollution negatively impacts the human quality of life. This includes the health of you and your family. Call or text your representatives and do your part to recycle. Let them know that we all need to come together to combat ocean pollution."

Text fades out and shot zooms past the littered garbage and is enveloped into the black of the oil-filled ocean.

Commented [HJM1]: In addition to Paul's point below, our target audience is younger conservatives because they are more likely to find themselves in shared fixed and fluid environments than older conservatives during school, sports, extracurriculars, and other activities. Because of this social overlap, there is more opportunities for discourse between the two.

Prius and Pickup's Chapter 4: "A Day in the Life" goes into depth on the idea of the connection between political identity and nonpolitical preferences in daily and personal life. It is examined that, "the fixed and fluid do not live near each other, frequent the same restaurants, prefer the same music or television shows, or even own the same type of pets" (120). While it is expected that children will have influence from their parents and neighborhood on the formation of their own political identities, it is also true that influence of people from different political standpoint ... [1]

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Commented [JG3]: These are the vehicles by which are ad will be viewed.

Commented [JG4]: It is extremely important to begin this ad with a cheerful image (of which examples can be found in Appendix A,) as it will perfectly contrast with the ... [3]

Commented [JG5]: This is when the ad truly begins, as the topic of ocean pollution is revealed to the audience. ... [4]

Commented [JG6]: Eerie music is added because of music's ability to gain attention, increase the retention ... [5]

Commented [JG7]: It is important to remind this audience that humans are the ones who have caused this issue (ocean pollution) while not condemning a specific con ... [6]

Commented [JG8]: These pieces of imagery are some of the main elements of the ad. The dead animals are m ... [7]

Commented [JG9]: This is the most important image of the entire ad. It is meant to both be a fear appeal and activate the audience's care foundation. Examples of the sort ... [8]

Commented [BM10]: Facts, like the ones from Bullock's article about plastic pollution (2018,) are added to ma ... [9]

Commented [HJM11]: Additionally, conservatism tends to perpetuate the idea that the world is dangerous and favors the value of security. *Prius and Pickup's* Chapter 2: "A ... [10]

Commented [BM12]: Not everyone knows who to call or talk to when it comes to their political representation. Therefore, calling upon viewers to just do an easier t ... [11]

Commented [JG13]: This is the message's call to action. It gives the audience a way to alleviate the fear, concern, and disgust they hopefully feel after watching the ad. ... [12]

Commented [HJM14]: Our Ad ends on brief black screen display to give the young conservative a moment to reflect on what they have just seen. Because of the fast-pac ... [13]

Appendix A- Cheerful Beach Scene Examples:



Appendix B- Dirty Beach Examples:



Appendix C- Factory Air and Water Pollution Examples:



Appendix D- Dead and Dying Animals in Oil:



Appendix E- Images that Match the Mood of Children Saddened by a Polluted Beach:



Works Cited

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In addition to Paul's point below, our target audience is younger conservatives because they are more likely to find themselves in shared fixed and fluid environments than older conservatives during school, sports, extracurriculars, and other activities. Because of this social overlap, there is more opportunities for discourse between the two.

Prius and Pickup's Chapter 4: "A Day in the Life" goes into depth on the idea of the connection between political identity and nonpolitical preferences in daily and personal life. It is examined that, "the fixed and fluid do not live near each other, frequent the same restaurants, prefer the same music or television shows, or even own the same type of pets" (120). While it is expected that children will have influence from their parents and neighborhood on the formation of their own political identities, it is also true that influence of people from different political standpoints at school, sporting events, extracurriculars, and other activities will occur. Politics is "about life" (120) to the parents of these young conservatives, but it also is to their children. When reactions to poignant political advertisements become a social thing amongst their age group and peers have an opposite reaction than said young conservatives have grown up seeing, there is potential for discourse between young people that will change minds and perspectives of the young conservatives.

In *Prius and Pickup* Chapter 3: "Worlds Apart" the authors refer to worldview politics as a "virus that short circuits communication between 'red' and 'blue' cells, working in subtle and indirect ways" (60). It is our group's hope that this message can combat the subtle and indirect barriers to communication with a small and indirect marketing message that targets young conservatives roughly 13-23 years old as a small inlet to make a gradual change.

This is our target audience. After considering who the ad should primarily appeal to, we decided it was best to target young conservatives versus older ones. This is because younger conservatives will be more likely to change their opinion on issues and work across the aisle to remedy a common problem.

Our research has revealed that these young conservatives vary on their alignment with older members of their party on issues like the national deficit but mirror the sentiment of young liberals regarding issues such as climate change and legalizing marijuana (Taylor, par. 20). This gives my group hope that this ad could be effective in fully convincing young conservatives that ocean pollution is indeed a serious issue that must be addressed.

It is extremely important to begin this ad with a cheerful image (of which examples can be found in Appendix A,) as it will perfectly contrast with the upcoming dreariness. As visual website optimizer Siddharth Deswal stated, "... contrast is important because it allows designers and marketers to actually guide the attention of visitors..." (par. 1).

Additionally, if the ad were to start out full doom and gloom, there is a chance the audience would immediately dissociate (after perceiving the ad as liberal propaganda) and not continue to watch and see what the message is.

As Carroll points out, "Constraints limit the way the discourse is delivered or communicated" (p. 49). Given the constraints of the ad only being 15-30 seconds and being a commercial on a video, it is crucial that the audience pay attention the entire time.

Since the ad is so short, it has also been packed with pathetic appeals, mostly consisting of the feelings of fear and disgust. As Carroll points out, pathos can be a very effective appeal if the audience has to be persuaded in a very short amount of time (like 15-30 seconds) (p. 53).

Page 1: [4] Commented [JG5] Jason, Paul G. 12/3/20 12:47:00 PM

This is when the ad truly begins, as the topic of ocean pollution is revealed to the audience. Examples of the dirty beach we intend to portray can be found in Appendix B.

Additionally, the garbage is meant to activate the audience's sanctity foundation. Jonathan Haidt, the author from whom I acquired the idea of the sanctity foundation, addresses this saying, "The original triggers of the key modules that compose this foundation include smells, sights, or other sensory patterns that predict the presence of dangerous pathogens in objects or people" (p. 173). The garbage is meant to disgust the audience by its unsightly nature and possibility that one could catch a disease by sifting through the trash. Once disgusted, the viewer should be at least slightly motivated to find a way to clean up the beach. This is due to the other side of the sanctity foundation, the desire to protect something sacred (which would be human health in this case) from desecration (Haidt, p. 173). Since it is highly unlikely viewers will conclude that the best way to protect human health from ocean pollution is to avoid going to said beaches because of their usually joyful appeal, the solution they will come to should be to clean up the polluted beaches so people can attend them worry free.

The audience's care foundation may also be activated if viewers become concerned that children are playing so close to garbage because, as Haidt points out, the care foundation can be triggered by any child (p. 155). This would also motivate the audience to remove the trash. This desire to remove the trash would be made even greater if the viewer found the children cute because as Haidt states, "Cuteness primes us to care, nurture, protect, and interact" (p. 155). In other words, the viewer would be even more motivated than the viewer who does not find them cute to remove the trash so that the children playing nearby would not be harmed.

Page 1: [5] Commented [JG6] Jason, Paul G. 12/3/20 12:52:00 PM

Eerie music is added because of music's ability to gain attention, increase the retention of of visual information (in this case, the trash covered beach,) and increase the persuasiveness of a message (Fleck, p. 27).

Increased persuasiveness is desired because the purpose of the ad is to convince young conservatives that ocean pollution is a problem.

Page 1: [6] Commented [JG7] Jason, Paul G. 12/3/20 1:00:00 PM

It is important to remind this audience that humans are the ones who have caused this issue (ocean pollution) while not condemning a specific company. Examples of the imagery described can be seen in Appendix C.

This reminder is meant to invoke logos, argument from reason, and appeal to the audience's intellectual side (Carroll, p. 52). More specifically, it is meant for the audience to think "Huh, I guess it is true that humans did this to the environment. There's no real natural cause. I guess since it's our mess, we have to clean it up." However, more pathetic appeals are used over ones to logos because, as Carroll says, "Even if we intellectually agree with something, it is difficult to get us to act unless we are also persuaded in our heart" (p. 53). The need to get the audience to actually take action after watching the ad trumps any benefits of presenting several facts and figures about ocean pollution.

A specific company is not called out in order to avoid legal action and a possible biased response from a viewer, who may have a parent that works for the highlighted company. If this were to happen, the viewer may become angry, and as Condit points out, this can make the viewer establish an out-group (which, in this case, would be the creators of this ad) and dissociate from the information, which is the exact opposite intention of this message (p. 4-5).

Page 1: [7] Commented [JG8] Jason, Paul G. 12/3/20 1:13:00 PM

These pieces of imagery are some of the main elements of the ad. The dead animals are meant to activate the audience's sanctity foundation. Examples of the imagery described can be seen in Appendix D.

It was established earlier in the ad that this is a beach people, including children, go to. The presence of dirty carcasses is meant to motivate the audience to view ocean pollution as a problem, even if remedying it is for no other reason but to make beaches and the water suitable for human use again. The logic behind this can be found in the Haidt quote in comment five (the one about the triggers for the sanctity foundation, not restated here for the sake of length.)

The distressed seagulls are meant to activate both the audience's care and sanctity foundations. The audience is meant to feel both disgusted and concerned that, one, there are animals suffering from human waste and, two, that human children are so close to dirty and dead animals. As was previously stated, this concern will be heightened if the viewer finds the seagulls, the children, or both to be cute. Once again, Haidt says ""Cuteness primes us to care, nurture, protect, and interact" (p. 155). This desire to nurture and protect will interact with the viewer's desire to eliminate the garbage and create a sense

of motivation to remedy the issue of ocean pollution that is stronger than the motivation to solve the issue of a viewer who does not find the seagulls or children cute.

Page 1: [8] Commented [JG9] Jason, Paul G. 12/3/20 2:00:00 PM

This is the most important image of the entire ad. It is meant to both be a fear appeal and activate the audience's care foundation. Examples of the sort of mood for the imagery described can be seen in Appendix E. Exact images for what is described could not be found.

Fear is extremely useful in increasing both interest and retention of a message (Fleck, p. 24). Since a goal of this message is to stick in the minds of those that view it, using fear is an excellent way to achieve the desired retention. The fear the audience would feel would be either that they could be the children in that situation (if they are on the younger side of the target audience) or that their current or future children/children they know could end up in the depicted situation (if they are on the older side of the target audience.)

Meanwhile, the care foundation would be activated by seeing the children in distress. As Haidt mentions, the care foundation primes people to care, nurture, protect, and interact (p. 155). How can the audience protect these children (and animals) while still being able to enjoy the beach? Put an end to ocean pollution.

Unfortunately, this imagery could also potentially anger the audience due to depicting such a morbid scene. If this occurs, as Condit mentions, the viewer may shut and cease searching for information that could remedy the situation, that being mobilizing others to stop ocean pollution (p. 4-5).

Page 1: [9] Commented [BM10] Bryce Malick 12/7/20 12:30:00 PM

Facts, like the ones from Bullock's article about plastic pollution (2018,) are added to make the problem seem real. Giving a quick fact can help spread awareness and create a conversation starter.

Furthermore, having a young target audience with messages of environmental activism can create future environmentally responsible adults.

Page 1: [10] Commented [HJM11] Heaney, Julie M. 12/6/20 6:18:00 PM

Additionally, conservatism tends to perpetuate the idea that the world is dangerous and favors the value of security. *Prius and Pickup's* Chapter 2: "A Hell of a Lot More Abstract" defines the rise of 'fixed-worldview conservatism' to perception of "unconscious judgements about how dangerous they perceive the world to be" (27). Because our ad highlights the danger that the future of not only young conservatives are in but also their current and future families, it calls our audience to action on the grounds of protection to maintain the security of their own and their family's future.

Page 1: [11] Commented [BM12] Bryce Malick 12/7/20 12:59:00 PM

Not everyone knows who to call or talk to when it comes to their political representation. Therefore, calling upon viewers to just do an easier task, like recycling, creates a secondary call to action in case the first one fails.

Page 1: [12] Commented [JG13] Jason, Paul G. 12/3/20 2:04:00 PM

This is the message's call to action. It gives the audience a way to alleviate the fear, concern, and disgust they hopefully feel after watching the ad.

Since the audience has a way to alleviate their negative feelings, the use of fear and violation of moral foundations will (hopefully) not cause the undesired effect of deterring the audience from further considering the problem of ocean pollution.

Page 1: [13] Commented [HJM14] Heaney, Julie M. 12/6/20 6:26:00 PM

Our Ad ends on brief black screen display to give the young conservative a moment to reflect on what they have just seen. Because of the fast-paced nature of social media, it is integral to our message to have a built-in self-reflection to fully capitalize off of our audience's attention, giving them a moment to form their own opinions and thoughts on the Ad before their focus shifts to consuming the opinions of Ben Shapiro or Steven Crowder.