

CHAPTER 10

Media Production and Product Pretesting



After the objective, target audience, theme, and media have been selected, the PDC begins developing a package or prototype to deliver to the production facility. If the program includes psychological actions, the PSYOP unit is also responsible for preparing a briefing for the selected agents of action. The PSYOP unit must also judge the effectiveness and credibility of prototype PSYOP products by conducting pretests.

Media Production

The production process is rather simple for some media—for example, a deployed loudspeaker team prepares a voice message for a target of opportunity. Preparing a field video production to support a PSYOP program, however, requires significant coordination between the requesting PSYOP unit and the production facility. PSYOP personnel need formal training, experience, and outside reading before they can produce video products with quality. This section presents production considerations and methods associated with face-to-face communication, loudspeakers, videotapes, novelties and gifts, printed material, and radio programming as well as guidelines for briefing those agents that carry out psychological actions.

Language in printed, audio, and audiovisual media is the primary form of communication. Messages written or presented by those lacking native-language skills may have an adverse effect on the ability of the target audience to understand or treat the message as credible. Those with native-language proficiency of the target audience are critical not only to media production but also to proper pretesting and posttesting.

Prior to any operation, language requirements appropriate to the AO should be analyzed. Shortages in qualified linguists must be identified and addressed. Qualified personnel in the DOD outside PSYOP units may have to be detailed to support the operation. The HN may have to contract or provide linguists.

Face-to-Face Communication

A keen awareness of the target audience's culture coupled with skillful face-to-face communication can lead to successful PSYOP. PSYOP personnel can use face-to-face communication to present persuasive appeals and complex material in detail. They can repeat portions of the communication as required and use slight variations to influence a specific target audience.

Communication through the skillful use of gestures that the target audience may associate with sincerity enhances the verbal content of the message. The importance of appropriate gestures and physical posture in the communication process must not be overlooked. What may be an appropriate gesture in one culture may be viewed quite differently in another.

If the PSYOP program calls for extensive face-to-face communication, the message should be pretested carefully. PSYOP personnel need to rehearse face-to-face communication to practice favorable body language while eliminating unfavorable gestures and posture. Body language is as important as the verbal message and should appear natural, not labored or uncomfortable.

To learn more about gestures, posture, and other mannerisms used when communicating face-to-face, PSYOP personnel should consult individual who have lived in the HN and are aware of these customs. Another excellent source of additional information is the Culturgram series published by Brigham Young University about many countries. Each Culturgram lists the latest information about greetings, eating, gestures, and travel under the "Customs and Courtesies" heading and also includes the headings "The People," "Lifestyle," "The Nation," and "Health." The book *Do's and Taboos* by Parker Pen Company contains chapters on hand gestures and body language, giving and receiving gifts, a quick guide to the ways of the world, and information about the importance of colors, jargon, slang, and humor.

PSYOP personnel must understand that women have not attained equality in many areas of the world. For instance, a woman is forbidden to hand an item to a Buddhist priest except through a male intermediary. In Japan, certain mountains are considered too sacred for women to climb. Machismo is a firmly rooted characteristic of Latin-American males who view aggressive women unfavorably. Strict religious guidelines forbid social mixing of the sexes in both the Muslim and Buddhist traditions.

The ethnic composition of a working PSYOP team should be as diverse as possible. This practice will prevent hostile propaganda about the use of a specific ethnic group to achieve certain goals. A diverse ethnic composition demonstrates the U.S. Army is willing to work with all races.

Loudspeakers

Of the many media employed to communicate PSYOP messages to target audiences during combat operations, only the loudspeaker affords immediate and direct contact. It achieves, in effect, face-to-face communication with the OPFOR. During the loudspeaker broadcast, these forces become a captive

audience that cannot escape the message. If the message is well-conceived and properly tailored to the situation, the receiver cannot escape the psychological impact of the message either. This fact is important to PSYOP personnel since it enables them to evaluate their output in terms of its effectiveness upon the audience. If the message leads to obtaining EPWs, interrogation may reveal what made the prisoner heed the message and what facts or circumstances can be exploited in subsequent broadcasts to remaining opponents. Other reactions, such as opponent's fire directed against the loudspeaker equipment or noises made by the opponent to drown out the message, are also valuable information. Such reactions may indicate that opponent leaders fear the effects of the broadcast. Likewise, a lack of reaction may indicate the need for a different approach.

The loudspeaker is readily transportable to wherever an exploitable PSYOP opportunity is found and can follow the target audience when it moves. Although commonly mounted on a tactical wheeled vehicle, it can be carried by a larger truck, a tank, a boat, or an aircraft. PSYOP personnel can broadcast from all these platforms without dismounting the equipment. When proximity to opponent positions prevents the close approach of vehicular mounts, they may hand-carry the components of the set to within hearing range of the target. Helicopters can quickly transport loudspeaker teams with all their equipment to formerly inaccessible broadcast sites or act as a broadcast vehicle.

Like a conventional weapon, the loudspeaker is aimed at the target, and its message is tailored to a particular target audience. Loudspeakers can be used to exploit any PSYOP opportunity that suddenly arises and can reach the target more quickly than other media. See Figure 10-1, page 10-4, for information on types of systems and tactical employment of loudspeakers in support of PSYOP.

Considerations. PSYOP personnel must consider several factors when planning the use of loudspeakers in support of tactical operations. Weather, terrain, equipment limitations, opponent counteraction, personnel, and coordination are important considerations for the successful use of loudspeakers.

Weather. Weather conditions and types of terrain have a considerable effect on how the loudspeaker sounds to the target audience. Since dry air carries sound better than humid air and cold air better than warm air, cold and dry weather creates the greatest audibility range. The exception to this rule occurs when snow is on the ground because snow absorbs and muffles sound. Wind is another important factor. When the wind is blowing from behind the broadcast site and toward the target, audibility ranges increase several hundred meters. Broadcasting into the wind reduces the range. When coming from the side, wind deflects the sound in the same manner as it does a rifle bullet; therefore, the loudspeaker horns must be aimed to the right or left of the target, just as windage is taken on a rifle sight. Winds with velocities exceeding 15 knots make all except very short-range broadcasts impractical. Likewise, a heavy rain or thunderstorm destroys audibility at normal ranges.

Terrain. Terrain also has important effects on loudspeaker broadcasts. In hilly or mountainous country, emplace the loudspeaker on the forward slope facing the opponent.

Types of Loudspeaker Systems

AEM/HPS-250.

Maximum range: 700 meters.

Weight: 21 kilograms.

Power: Nonrechargeable lithium battery (weighs 1 kilogram and lasts 4 to 5 hours).

AEM/HPS-450.

Average range: 1,100 meters.

Weight: 37 kilograms.

Power: One nickel cadmium (NICAD) rechargeable battery or one vehicle battery.

AEM/HPS-900.

Range: 1,500 to 1,700 meters.

Weight: 67 kilograms.

Power: Two NICAD batteries or two vehicle batteries.

VMI A/N LSS-1. (This system equates to the AEM/HPS-450 system. It is currently undergoing modifications to make it air droppable.)

Range: 1,500 meters (maximum).

1,100 to 1,300 meters (maximum effective).

Weight: 17 kilograms (complete).

Power: Four nonrechargeable lithium batteries.

NOTE: The volume settings on all systems range from one to five. The system is usually not set past TWO.

Aerial Considerations

Optimum height for rotary wing aircraft is 900 to 1,200 meters above ground in straight flight or 600 to 900 meters when banking or orbiting.

Fixed wing aircraft must be coordinated with the Air Force.

Figure 10-1. Loudspeaker systems and employment data.

In built-up areas, position the loudspeakers so structures do not come between them and the target. Trees and brush, like snow, absorb and muffle sound. Echoes reduce or destroy the intelligibility of the message, but the sound of the broadcast remains audible to the opponent. Using loudspeakers near water or flat land maximizes audibility.

Equipment Limitations. Current loudspeaker sets are a compromise between power output, transportability, and ruggedness. A more powerful set would require the sacrifice of one or both of the other qualities. While it is possible under ideal conditions to achieve a range of 3,200 meters, a single set under average battle conditions cannot be expected to be effective beyond 1,400 meters. Loudspeaker teams prefer to operate at a range under 1,000 meters whenever possible.

Opponent Counteraction. Opponent commanders often try to prevent their troops from listening to loudspeaker broadcasts. They sometimes open fire to destroy or drown out the loudspeaker.

Personnel. The human factor in loudspeaker operations is extremely important. In addition to personnel with highly developed and widely varied skills needed for loudspeaker operations, the team also needs soldiers who are effective with weapons and trained in tactical movements.

Coordination. Close coordination by the loudspeaker team with personnel of the supported unit and with other supporting elements is essential but difficult. Commanders within audibility range of the broadcasts must be informed about support for loudspeaker operations. Commanders must ensure that troops are briefed on the opponent's possible reaction to the broadcast. Examples include enemy soldiers attempting to surrender or enemy fire directed at the loudspeakers. Troops must also be briefed on what procedures to follow in the event of these reactions. If the loudspeaker message is an ultimatum-threatening artillery fire or air attacks—arrangements must be made so one or the other will take place as announced. Artillery forward observers at company headquarters help obtain this support for preplanned loudspeaker missions, but the team chief must obtain the approval of the unit commander when unexpected opportunities arise on the front lines. Disapproval or indifference on the part of local commanders or lack of priority for artillery or air support reduces the effectiveness of the appeal. Lack of follow-through contributes to decreased credibility.

Support Operations. The key to a successful loudspeaker operation lies in correct employment of PSYOP messages in a given situation. A cardinal rule in all tactical loudspeaker operations is that any loudspeaker broadcast, to be effective, must be carefully tailored to fit the situation. Loudspeakers are particularly useful in tactical support of exploitation, retrograde movement, and static situations, as well as in support of consolidation and counterinsurgency operations.

Exploitation. When friendly forces are exploiting the breakthrough of opponent lines, the loudspeaker can achieve its most spectacular results. Opponent units that are surrounded, isolated, or bypassed become ideal targets for surrender broadcasts. Roadblocks, towns containing opponent troops, and other points of opponent resistance also provide excellent targets. The primary mission of the loudspeaker in exploitation is to persuade the opponent to surrender. It may also be used to deliver ultimatums or to bring about "white flag" missions in which the opponent commander or his representative is requested to discuss capitulation. Successful loudspeaker missions speed the advance of friendly forces and reduce casualties.

Retrograde Movement. During a withdrawal, the loudspeaker supports military operations by assisting in clearing roads for military traffic, controlling refugee movements, and warning the civilian populace against acts of sabotage.

Static Situations. When lines are stabilized or when a truce situation exists (such as during the Korean conflict when peace negotiations were in progress), loudspeakers are used for the long-range mission. The objective is to undermine the opponent's morale and reduce combat efficiency by exploiting his weaknesses—tactical, economic, psychological, and other. Loudspeaker messages play on tensions known to exist among opponent troops and exploit nostalgic themes with music and female voices to make the opponent soldier

discontented and worried about affairs at home. News is broadcast regularly, particularly items opponent leaders are likely to withhold from their troops and items the target audience can verify. These broadcasts build credibility for the entire PSYOP effort and, in particular, build audience acceptance of loudspeaker broadcasts. Such broadcasts may be the only source of news for the opponent front-line soldier. In this situation, primary objectives are not to obtain surrenders but to lower the opponent's morale and, consequently, reducing his fighting effectiveness by encouraging dissatisfaction, malingering, and individual desertions. Loudspeakers may also be used in a static situation to support counterinsurgency operations.

Consolidation Operations. In newly occupied or liberated territory, PSYOP personnel can effectively use the loudspeaker to broadcast instructions and proclamations to civilians and to help CA personnel control the population. Loudspeakers are also used for traffic control, particularly to prevent refugees from clogging roads and hindering military movement, and in mob control.

Counterinsurgency Operations. PSYOP personnel can support tactical operations using loudspeakers to broadcast a wide variety of PSYOP messages to the civilian population or the insurgents. They can greatly extend the range by mounting the cones on aircraft and broadcasting over areas believed to contain guerrillas or their supporters.

Planning. Without thorough and continuing coordination of activity, the most carefully made plans for PSYOP support cannot achieve maximum effectiveness. Coordination is required in several directions. Command and staffs at higher, lower, and adjacent echelons must know about the PSYOP program and its results. If artillery and air support are required for loudspeaker operations, the PSYOP planner must make precise and detailed coordination with the supported unit's operations staff. Coordination may involve the fire support coordinator (FSCORD), tactical airlift liaison officer (LO), tactical air control party, and the maneuver element commander. PSYOP personnel must ensure that requirements are clearly spelled out in the unit's concept of the operation and execution portion of the operation order so that all involved understand what is to happen. Without coordination, the many hours of planning and preparation that precede a loudspeaker mission are wasted or counterproductive.

As organized military PSYOP developed in World War II, the Korean conflict, Vietnam, Grenada, Panama, and Operation Desert Storm, the loudspeaker has accounted for an ever-increasing percentage of output for combat PSYOP. Since this trend is likely to continue in future conflicts, and loudspeakers are widely used in counterinsurgency operations, loudspeaker messages must be based on sound PSYOP principles.

Like the leaflet writer and radio scriptwriter, PSYOP personnel using the loudspeaker must follow established doctrine, use relevant themes, make effective use of PSYOP intelligence, and deliver the message in understandable, persuasive language. In fluid situations, plans must be flexible to meet changing conditions.

Planning effective loudspeaker messages requires the availability of current and appropriate PSYOP intelligence. The loudspeaker scriptwriter should know how

opponent soldiers are recruited, what percentage are volunteers, how many serve unwillingly and why, and what their civilian backgrounds were. To answer these and other questions, current tactical intelligence is needed. Current tactical intelligence may be gathered by close liaison with local S2s, from front-line soldiers, and from EPWs. Information on the opponent's order of battle, on target audience's morale, and on matters that are currently troubling or worrying the opponent soldier is of great value to the scriptwriter in the formulation of the loudspeaker message. Other requirements that are basic to planning effective loudspeaker messages include the following:

- The prior establishment and the continuous maintenance of credibility.
- An experienced scriptwriter who understands the mission at hand.
- Consistency in the content of loudspeaker messages, tempered with adaptability to frequently changing opponent situations.
- Coordination with friendly forces concerned with the loudspeaker mission.
- Linguistic capabilities of the operator.

Script Preparation. Ideally, the text of each loudspeaker message should be specifically tailored for a given situation. However, peacetime contingency requirements often demand that PSYOP messages be prepared in advance as part of a specific OPLAN. Nevertheless, experience has established the principles of script preparation for all loudspeaker messages. The following paragraphs discuss these principles.

Openings That Gain Attention. In any type of loudspeaker message, the writer should use an opening that will immediately attract the attention of the opponent soldiers. The first sentence of a broadcast may not be heard or understood because the opponent soldier is not expecting it and has not set his mind to listening to it. For this reason, there must be some opening expression or phrase to alert the listener and draw his attention to what is to follow. The opening can contain the formal designation or the nickname of the unit addressed, or it can identify where the troops are located. Again, it might announce the source of, or authority for, the broadcast such as, "This is a message from the United Nations Command!" If a cooperative EPW delivers the message, he may identify himself by name or he may use the names of former comrades in addressing his unit. This personalization is likely to gain the interest and attention of the target audience.

Brevity. In exploitation or similar fast-moving situations, each individual broadcast should be kept as short as possible, 90 seconds at the most. This limit does not apply to static, retrograde, or consolidation situations in which messages of somewhat greater lengths may be employed, but loudspeaker teams must always take care to keep the broadcast short enough so the audience does not lose interest.

Applicability. The message must apply directly to the listener's situation. It must be in the form of a clear and concise statement of the military situation or of other circumstances surrounding or difficulties confronting the opponent.

Coming to the Point. Loudspeaker messages should make their principal point or argument early in the text. Because of possible opponent countermeasures or time limits, important points should be stated quickly and explained later.

Simplicity. The team must phrase the message in simple, readily understandable terms and tailor it to the target audience. The team may have only one opportunity to deliver the broadcast, so it must be kept simple enough to be understood without repetition. The writer should refrain from involved or argumentative messages. These messages have little power to convince the opponent and, if not heard in their entirety, lose effect.

Repetition. The loudspeaker team should repeat important phrases or punch lines in its message to ensure they are understood by the target audience and to increase the emphasis and force of the message. Repetition also minimizes interruptions in the broadcast's intelligibility caused by battle noises or other sounds. Not only may individual phrases or sentences within the text be repeated, but the entire message should also be rebroadcast if the situation permits.

Authoritativeness. Every loudspeaker message should have an authoritative tone. If it is a message demanding positive action on the part of its audience, then it should be delivered in an authoritative voice. Statements such as, "I am speaking for the American armored force commander," or "General Jones sends you this message," will impress the target audience with their power and authority. Such expressions are particularly effective in surrender appeals.

Instructiveness. Loudspeaker messages that ask the audience to perform, or refrain from performing, some specific action must include precise instructions as to how individuals or groups are expected to act. For example, detailed assurances and instructions must be included in the surrender message when the opponent soldier is asked to leave the relative security of his foxhole and possibly expose himself to U.S. fire and, in some cases, to fire from his own troops. He should have valid promises that he will not be fired upon by U.S. forces and a workable plan for escaping from his own lines. Failure of a surrender attempt by a man who follows instructions can lead to loss of credibility.

Personalization. The loudspeaker's capability of pinpointing its target enables PSYOP personnel to personalize the message and increase its psychological impact. The scriptwriter may personalize the message with order of battle intelligence from the supported S2. The message may include the designations and locations of units and the names of unit leaders or other personnel. Indexes of unit morale are invaluable in preparing a personalized message for a particular unit, and to a lesser extent, civilian line-crossers provide additional sources of information. The height of personalization occurs when a captured opponent soldier broadcasts to his former comrades in arms. In his message, he identifies some by name, describes his good treatment and his ease of escape through the lines, and finally advises them to follow his example.

Avoidance of Scripts That Antagonize. The writer of the loudspeaker script or message is ostensibly the friend of his listeners, seeking to benefit them by sound advice. A message that angers the opponent is worse than useless, since it will induce him to fight harder and delay surrender.

Credibility. Credibility is faith on the part of the target audience in the reliability of the loudspeaker message. Credibility must be established and carefully guarded, for once an opponent loses belief in a message, all other broadcasts become suspect. For example, a surrender appeal in the Korean conflict stated that prisoners already in enemy prisoner of war/civilian internee (EPW/CI) camps received eggs and white bread for breakfast. Although this fact was true, subsequent intelligence revealed that opponent soldiers could not believe that the United Nations (U.N.) forces had enough eggs or, if they had, would waste them on prisoners. As a result, credibility for the entire appeal was lost.

Script Applications. The scriptwriter designs the finished text of a successful loudspeaker message to carry conviction and to induce the target audience to react to a particular situation in a way favorable to the sponsor. While adhering to the principles outlined above, the scriptwriter may employ any technique or device as long as the information in the message is credible and does not violate established policy.

The Offensive Situation. Loudspeaker messages delivered in support of offensive operations fall into two classifications: the before-battle or preattack broadcast and the exploitation broadcast that is employed against withdrawing, bypassed, or disorganized opponent soldiers following a breakthrough of their lines.

Before-battle broadcasts. Loudspeaker messages broadcast before a battle should be highly personalized, naming units and individuals of the OPFOR. The message should allude to the unit's record if it is known and has PSYOP value. It should stress opponent reverses-facts probably unknown by the target audience. It should describe and emphasize the critical tactical situation of the target unit. Outline known opponent weaknesses, such as lack of ammunition, food, medical facilities, and communications. The message should stress the sacrificial nature of the mission of a holding or delaying force. The purpose of such broadcasts is to reduce the opponent's combat efficiency by lowering his morale and undermining his will to resist. These messages also help psychologically condition the opponent soldier so surrender messages delivered after the breakthrough will receive a favorable response. Preattack broadcasts should carefully avoid derogatory or insulting words and statements since these may strengthen the opponent's hostility and intensify the determination to resist. The loudspeaker team should abstain from premature surrender instructions since these messages also may increase the opponent's will to fight. All broadcasts during the before-battle phase should be brief and repeated for clarity and emphasis.

Exploitation broadcasts. Following the breakthrough of opponent lines and during the pursuit and exploitation phase of the attack, isolated and demoralized opponent groups provide the best of all loudspeaker targets. Cut off in bypassed towns, bunkers, and roadblocks, opponent troops are likely to be at, or to be approaching, a psychological condition (feelings of isolation and despair) that will cause them to respond favorably to surrender broadcasts. Here, the loudspeaker message should be especially forceful and authoritative. It should give a concise and accurate statement of the target's tactical situation and emphasize the futility of further resistance. The scriptwriter still carefully avoids words implying dishonorable action, such as "surrender," "desert," or "capitulate." The COAs

offered must appear appropriate and honorable to the opponent troops. They should be told that they have fought honorably and well, but in their present hopeless situation, it is no disgrace for them to lay down their arms. They should be told that further resistance is useless and will result only in their death and that the alternative of returning alive to their homes and families is open to them. Finally, loudspeaker broadcasts must contain precise instructions on how to surrender. Friendly commanders and troops in the vicinity of the operations must know about the appeal so they won't fire at opponent troops responding to it.

The Static Defensive Situation. Loudspeaker scripts written for broadcast when both sides are in the static defense need not be as brief as those used in an offensive situation. However, they should not be so lengthy the target audience loses interest in the message. PSYOP personnel now seek to build rapport with the listeners and to develop an attitude that will make them more receptive to future PSYOP broadcasts by—

- Presenting timely and accurate news reports.
- Broadcasting commentaries.
- Employing techniques similar to those of radio broadcasting.

Loudspeaker operators in a static situation employ their equipment to lower opponent morale. They stress the weaknesses in the target audience's situation, both strategic and tactical. They also broadcast music and messages designed to arouse nostalgic feelings in the opponent soldier's mind. They sometimes use female voices to increase the effect. Because the military situation is stable, they can use messages written and taped by experts at field army or theater level. Still another type of loudspeaker message employed in a static situation is one that encourages defection, desertion, and malingering among opponent troops. Even when these broadcasts do not appear to be getting large-scale results, they plant the seeds for such actions in the opponent's mind and elevate the concern of the opponent commanders.

Retrograde Movement. When friendly forces are withdrawing for tactical reasons in the face of an opponent's advance, tactical loudspeaker operations are usually ineffective because opponent morale is high and vulnerability is low. Loudspeakers can, however, give valuable support to military operations with broadcast requests to civilians to keep the routes of withdrawal open. Messages can encourage friendly or allied civilians and instruct them on the requirements of military commanders. In hostile territory, broadcasts may issue stern warnings against committing acts of sabotage or otherwise interfering with military operations. Such admonitions should be authoritative and forceful and may set forth punitive measures to be taken if instructions are unheeded. Loudspeaker teams usually end instruction broadcasts with a statement that they come by order of the commanding general, giving his name, to enhance the authority of the broadcast.

Consolidation Operations. When friendly areas have been liberated or opponent territory occupied, loudspeaker operators often help CA personnel restore order and control. They broadcast proclamations and instructions in small centers of population or where listeners may congregate in larger populated areas.

Loudspeakers may also broadcast news and other information until normal mass communication media are restored. In occupied areas, loudspeaker consolidation missions often include orders to turn in weapons and opponent military personnel. In consolidation situations, the scriptwriter can work at a slower pace and develop a more detailed broadcast. Loudspeaker teams may continue to function in a consolidation role until CA personnel have the community under firm control.

Contingency Scripts. Contingency loudspeaker scripts are messages prepared in advance to be used by loudspeaker teams in likely situations. They can be used exactly as written or with minor changes to fit them to a specific situation. Although most contingencies occur in combat, some may never have taken place but can be expected to occur sometime. Contingency scripts have great value for the loudspeaker team chiefs who have difficulty phrasing messages and for indigenous personnel who are skilled as announcers but cannot prepare scripts themselves because they have no knowledge of PSYOP.

Videotapes

The portable videotape camera has made the expensive and time-consuming process of making films nearly obsolete in PSYOP. Before the 1970s, film was the medium used to reproduce events with movement, but now videotape has almost totally replaced film. Video technology has become more sophisticated. The cost and size of video equipment have decreased, while the quality and variety of applications have greatly increased. In addition to low operating costs, videotape's strongest selling points are the instant playback and monitoring capabilities that benefit both the novice and professional. Directors of motion pictures are using more videotape in their productions because of these benefits and the introduction of high-density videotape equipment, which produces an image whose quality approaches that of film. Video technology is available to a majority of countries and people. The most powerful communications system in history has become highly accessible.

The term "video" in this manual refers to the technical process of producing magnetic tapes that have both visual and sound effects. Because of its complexity, video production could not be covered completely in a few short pages, so PSYOP personnel should also review books and trade publications that cover video production if they are tasked with creating a video product. The PSYOP dissemination company should be the first stop when gathering information on video production. However, the most cost-effective production method may be to use—

- A civilian in-country facility.
- The assets at a government installation nearer the target audience.
- Units belonging to the other DOD services.

While the mechanics of producing a video are important, PSYOP personnel should not forget the psychology of the message. Without ideas, creativity, and the ability to apply them, the machines are nothing but plastic, metal, and glass.

Production Considerations. As professionals, PSYOP personnel must place equal attention on both the art and science of video production. Watching a video

requires very little interaction. Viewers often sit still and silent with their eyes fixed on the screen. In this relaxing atmosphere, dull programming results in drowsiness or boredom.

Although keeping the visual stimulus fast-paced and interesting might seem to be the answer, the mind has a limit to its rate of assimilating information. Readers can stop and consider a point or read a passage again. Since the readers' eyes move and their hands turn pages, they participate in the process of absorbing the information. But video viewers must cope with a more rapid rate of information transmission. Their minds tend to divert the information directly into the subconscious. When the production ends, other stimuli will replace the video message, which continues to work on the subconscious thought process. To help viewers handle this rapid transmission rate, video training programs often incorporate stopping points to review and reinforce ideas and information.

The viewer constitutes more than half of the video communication process. Making pretty pictures with clear audio means nothing if the content doesn't achieve the desired results with the audience. The reverse is also true: Good content presented poorly can lose its impact. A sloppy or poorly researched production will turn off most viewers unless the content is so interesting that they can overlook technical and aesthetic quality. Even the production format should meet audience expectations.

Production Planning, Planning precedes any effective video design and production. Knowing what to accomplish and thinking it through saves time, money, and frustration. Here are some considerations:

- Why produce the video? What are the objectives? How will the video help achieve those objectives?
- Who is the audience? Is it certain groups, such as students or priests; a category based on shared qualities, such as sex, race, or age; or an aggregate defined by a geographic location?

NOTE: Once the audience is identified, target analysis must be done by assessing conditions, vulnerabilities, and other factors. PSYOP personnel should not forget the unintended audience.

- What does the audience need to know? What does it already know about this particular topic? What are its biases and how will these biases affect its viewing of the video?
- What style and approach would best suit this group? How should the information be presented?
- How big is the audience? Will it be viewing the video in small or large groups?
- Will the video be shown in an auditorium, classroom, conference room, or small screening room?
- What are the style and content requirements of the decision makers on this video project? Do they specify black-and-white or color tapes?
- Will more than one camera, special effects, mobile equipment, or precise audio quality be needed?

- Where will the video be produced? Will production facilities be available on the days of taping?
- Will production require written permission from HN officials or U.S. Government agencies?
- Will the editing entail simple changes to structured material or involved sound and image edits?
- Will a fast editing system be needed to meet a tight deadline? What are the capabilities of the editing equipment?
- Are there resources, expertise, and financial support to produce the video in the desired format? If not, are there alternatives or a backup plan for the design?
- Will equipment have to be rented or bought? How will expenditures be justified?
- Is there a budget proposal for negotiation or a set budget? How will financial limitations be overcome?

Staff Requirements. Video production crews may range from 1 person to 50 people, depending on the size and difficulty of the project. Video managers may save time and money by assigning two or more roles to each staff member. The following paragraphs describe the basic production functions.

Producer. Producers organize and manage the video project. They are responsible for all production elements, including script, location, logistics, coordination, music, and performers. They determine quality levels for both creative and technical work. They also—

- Monitor individual performances.
- Negotiate and control the budget.
- Produce a quality video IAW mission specifications and content requirements.

Director. Directors are involved with every facet of production and editing. They determine camera shots, angles, and composition. They translate the script into visual terms and coordinate the work of camera, lighting, and sound technicians. They also coax effective performances from professional or nonprofessional performers.

Assistant Director. Assistant directors are responsible for set and prop details and work off-camera as liaison between directors and performers. They get performers ready and cue everyone to camera changes during taping. Assistant directors also ensure continuity by checking that all video segments have been taped and are the right length. In small crews, they strike the set and store props and graphics.

Camera Operator. Operators document scenes and shots according to artistic and technical requirements. Before the shoot, they set up planned camera shots and angles. They wear a headset to receive specific instructions from the director. Sometimes, the cues are visual. New operators can rely on video camera monitors and immediate playback features to help them learn visual skills like focusing and framing.

Technical Director. Technical directors are engineers for all production equipment. They operate switchers and monitor the video image during production to catch glitches and dropouts. The technical director assists the director and takes instructions from him.

Lighting Technician. Lighting technicians, or gaffers, set up the lights according to the technical requirements of the camera and the artistic requirements of the script.

Audio Technician. Audio technicians set up and operate sound recording equipment and continuously monitor sound and volume levels during production.

Video Technician. Video technicians set up cameras, electronically matching them to house bars (basic colors the camera should reproduce accurately) and to other cameras. They may also operate the videotape or videocassette recorder.

Writer or Researcher. Writers or researchers are responsible for the content of the script and the production. They coordinate the text and visuals to meet production objectives and to hold the viewer's attention.

Designer and Artist. Scene designers and graphic artists help the producer and director create scenery, props, and graphics that communicate, reinforce, and illustrate information effectively.

Production Procedures. Deciding on a location comes first in the production process. Studios, though expensive to rent, offer a quiet, controlled atmosphere. The procedures described in the checklist in Figure 10-2, page 10-15, will help production go smoothly.

Program Formats. Program formats may vary depending on the type of message, the audience, and the media. Some ways of presenting video programs include the formats described in the following paragraphs.

Drama. Vignettes or scripted stories in which actors play various roles allow viewers to identify with the characters' behavior. The target audience can then relate the characters' behavior to their own experiences.

Talking Head. This format uses little or no action and involves taping a presenter delivering information. It often includes visual materials ranging from simple graphics to remote video displays.

Documentary. A report on real-world events or actions through the eyes of the narrator or central character. The documentary can be an informational device showing, for example, actual bilateral training exercises or disaster relief efforts.

Newscast. Patterned after network television news shows, this format is useful for local, national, or international events that have an impact on the daily life of the target audience. This format is one way to get information across accurately and to bypass disinformation campaigns.

Variety Show. Like network variety shows, this method can entertain while presenting information. For example, audiences can learn about government programs by seeing each one featured in a skit or song.

Game Show. Another network example, this format also entertains while educating the audience. A question-and-answer program with prize incentives will encourage audience participation and enthusiasm.

Interview. Similar to network talk shows, this format is an attractive alternative to the talking head because it involves more action. Interviewed can control the pace of the show and relate content and information to specific audience's interests.

- ☐ Always scout out the location.
Find out if the equipment can be driven directly to the spot. Look for outlets and power sources. Determine whether the room, lighting conditions, and equipment are sufficient. Get written permission to shoot in the desired location. This agreement should specify the date and time for the shoot and the name of the person in charge.
- ☐ Delegate the responsibilities.
Each crew member should have a specific set of tasks. Hand out lighting plans, prop lists, and copies of the storyboard to assistant directors or camera operators. Give the audio engineer a script for checking sound levels and cues.
- ☐ Arrange to use professional performers, if the budget allows.
Talent agencies charge 10 to 15 percent of the actor's pay but save time locating the right person. Double-check the accuracy of the agency's choice by reviewing videotapes of the actor's work.
- ☐ Try to budget for a trained actor who will add polish and smooth the production, if using nonprofessionals.
- ☐ Always get signed releases from all the people who are speaking and appearing in the video but do not have agents representing them.
When they sign a release, they give their permission to use their voices and likenesses. This release helps protect the organization from a possible lawsuit.
- ☐ Assess the strengths and weaknesses of both the staff and the equipment throughout the planning stage.
This awareness of limitations can help avoid pitfalls. For example, parts of the script that cannot be done with the available resources can be taken out or changed.
- ☐ Be certain decision makers fully comprehend the demands, costs, benefits, and limitations of the video project.
Keep them apprised of all adjustments and always obtain their approval before making major changes.
- ☐ Keep the video short and simple.
A maximum of 8 minutes of viewing time is best, experts say. If preproduction time and the budget are limited, aim for a maximum of 5 minutes. The exact length depends on the nature and scope of the video, but since attentions spans are short, the shorter the program, the better.
- ☐ Be creative.
Imaginative designs, graphics, editing, good writing, and research are the keys to quality, not sophisticated equipment and big budgets.
- ☐ Be receptive to changes, new ideas, and suggestions throughout the production process.
Flexibility and openness to change will add freshness and creativity to the project.
- ☐ Shoot more video than needed.
No single take is ever perfect.
- ☐ Shoot more than enough cutaways.
(An example is an interviewer shaking his or her head.) This footage helps cover disorienting jump shots and poor edits.
- ☐ Label every tape.
Whether shooting on location or in a studio, assign a production crew member the responsibility of keeping track of tapes and labeling them correctly. Labeling is the best way to avoid time-consuming mix-ups.
- ☐ Remember production capabilities and limitations.
Use a script the budget can afford.

Figure 10-2. Sample of production procedures checklist.

Animation. Animation is a good attention-getting device for adults and children. It entertains and instructs by establishing an open, informal learning atmosphere.

Novelties and Gifts

Novelties and gifts are a unique PSYOP medium that can consist of anything presenting a PSYOP message or symbol. The messages must be short and catchy and general in content. Specific messages may be outdated by time, making the entire stock of novelties or gifts useless. A message-carrying gift may be any item of practical use such as matches, lighters, soap, nail clippers, notebooks, calendars, and T-shirts. PSYOP personnel should mark supplies and materials associated with humanitarian assistance to identify the providing agency or nation. Novelties, such as playing cards, balloons, puzzles, buttons, stickers, and other items of no great practical use, can also carry short messages or symbols. Many of the gift items and novelties must be commercially produced, but the PSYOP unit can produce the following items:

- Wall calendars with graphic representations of PSYOP themes and written PSYOP messages.
- Notebooks for schoolchildren with a short message or symbol on the cover and each page.
- T-shirts with commercially produced press-on messages or symbols.

Print

Printed media have the advantage of combining both printed instructions and pictures depicting the actions to be taken. If only using printed language, the PSYOP planner must have a clear understanding of the literacy rate of his target audience.

Photo-Offset Reproduction. Photo-offset reproduction is a quick, low-cost printing method for text, illustrations, photographs, and multicolor illustrations (when the extra colors provide a specific functional value to the document). This method, which can reproduce items in small amounts or by the thousands, is a primary means for producing PSYOP printed material.

To prepare material effectively for the photographic process, PSYOP personnel need to have some idea of what happens to it after it has been prepared. Figure 10-3, page 10-17, illustrates this process. The material is photographed, producing a negative. The negative, after layout, masking, and opaquing, is then exposed to a sensitized aluminum master that is used on the offset press to make copies.

This illustration is a simplification of the entire process, but it does show how an image presented to the camera is captured on a negative and then transferred to a master for subsequent reproduction. The photographic process can accurately reproduce type, text, photographs, and previously printed material—in fact, almost anything that can be put on paper.

Copy and the Camera. Material to be reproduced by the photographic process is called copy. Copy includes not only text, but also illustrations, artwork, photographs, and anything else that is to appear on the finished piece.

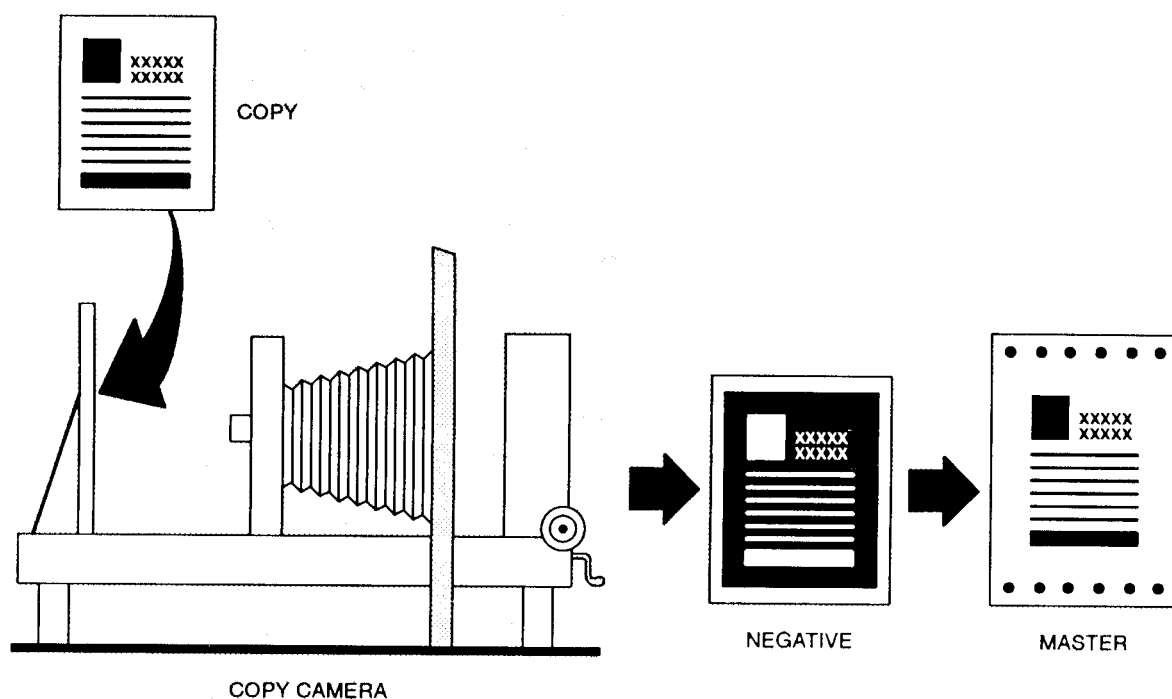


Figure 10-3. Offset photographic process.

The copy camera that makes negatives for photo-offset reproduction is similar to a 35-mm camera. Preparing copy for it is not unlike posing the family for a formal portrait and should be done with as much care.

Photographic copy should be clean and free of wrinkles, creases, or smudges. Each letter and line should be sharp and unbroken. PSYOP personnel should keep in mind that the copy camera has no imagination. It will not ignore extraneous images or fill in missing parts.

Photographic enlargements should be avoided, since they enlarge flaws in the copy. All original copy should be as large as or larger than it is to appear on the finished piece.

Preparation. The more print production personnel know about the product, the more they will be able to help the PSYOP unit. State the project's purpose, background, and deadline in the print request. Good photographs and illustrations can increase credibility and impress the audience, but poor ones can lose it; therefore, PSYOP personnel should be critical in selecting them. They should provide the best photographs available, preferably in sharp, glossy prints. As a general rule, the larger the original picture, the better the reproduction. For this reason, 10- by 12-cm color prints are preferred to 35-mm slides. But since 35-mm photographs are the ones most often available in the field, PSYOP personnel should scrutinize them carefully under a magnifying glass for correct exposure, sharpness, scratches, and dirt. The PDC should check to see if the PSYOP dissemination company has the equipment to do color separation for color reproductions of prints. If the PSYOP dissemination company

doesn't have this equipment, the separation work will have to be contracted commercially, adding to the production time and cost. Black-and-white or color pictures clipped from magazines or books (except line drawings) should not be used. Reproducing them again will result in a wavy pattern that robs them of sharpness and contrast, lessening credibility. To permit the layout artist to make minor changes to the design, an extra 125 to 250 mm should be left on all sides of the print, and the artwork should be extended 2.5 cm or so beyond the boundaries. Prints can often be improved, so negatives should be provided. All artwork must be packed carefully to avoid bending and ether damage.

Illustrators should graphically illustrate the appearance of the product by making a diagram. Making a page dummy and rough layout will help determine copy length and the number and size of illustrations. Illustrators should key illustrations to the layout by putting them in envelopes marked with their page numbers or by marking them with a grease pencil. Illustrations should never be marked with a pen or other hard-tipped object. Artwork and photographs often require reduction or enlargement to fit the space designed for them.

Other Printing Processes. The organizational print section will have equipment to typeset copy, but it may not have the foreign language type-font capability needed. In that case, PSYOP personnel have to find commercially available equipment to do the job. Indigenous assistants can help translate and deal with local printers. During the translation into another language, the English mode of expression or organization may have to be changed. To minimize errors, the translator must correctly interpret the nuances and intended meaning of the message another translator can verify the accuracy of the translation. When using organic print for foreign copy, the translator should provide English translations of the text and captions and ensure each caption relates to its appropriate illustration.

If work has to be done on an ordinary typewriter, the keys must be clean. The typist should use a ribbon that is dry enough not to smudge. If a typewriter of executive quality is not available, the typist should consider removing the ribbon and typing directly on a clean sheet of carbon to make a clean impression. The typist should slip-sheet all typed sheets to avoid smudging. Carbon copies should not be made when doing master copies. When sophisticated means of printing are unavailable, PSYOP personnel may need to use the field-expedient printing techniques described in Appendix F.

Print Production. Figure 10-4, page 10-19, shows the steps taken to put ideas into print. Many different jobs are in some stage of production at all times. Keeping track of, and moving forward at the right time, all the bits and pieces that eventually combine to become a publication is an exacting and interesting process. Many things can slow down the production routine, such as a delay in the availability of any material or a need for more accurate information at the last moment. Careful preparation and easily understood directions will lead to a more effective product that will be available to the user in the field in much less time. PSYOP personnel must carefully review the print request, especially if it is being sent to another location. A name, address, and telephone number of a point of contact must be supplied. (See Appendix G for time considerations in producing leaflets.)

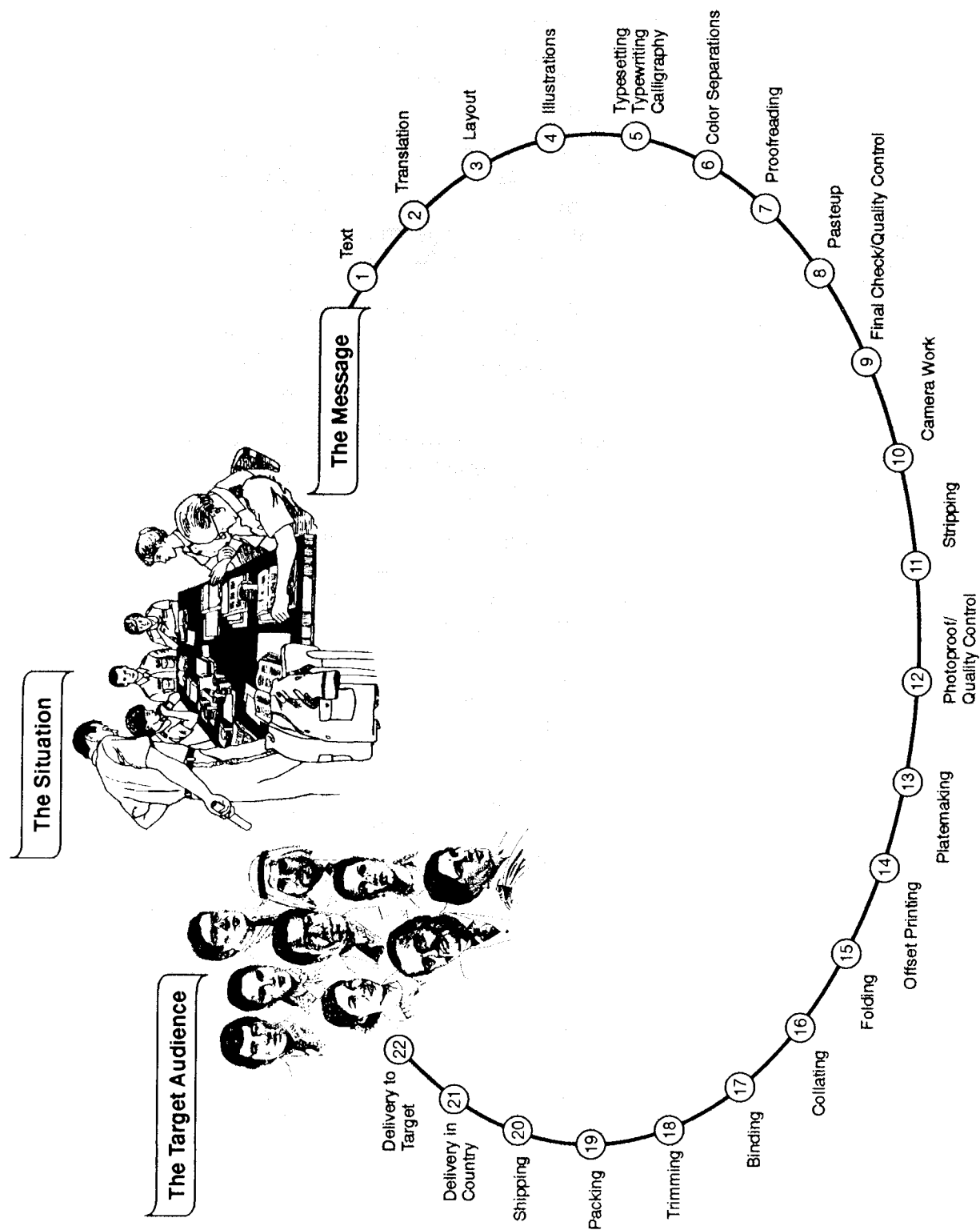


Figure 10-4. Print production steps.

Radio

Radio can provide entertainment, news, and instructions along with the desired PSYOP message. As with all other media, selecting radio will depend greatly on the accessibility of the target audience to radios and the ability of the signal to reach the target.

Programming Principles. Radio programming consists of planning the schedule, content, and production of radio programs during a given period. The objective of radio programming in PSYOP is to gain and hold the attention of the selected target audience. Truthful, credible, and accurate news reporting is one of the better ways to gain and hold attention. The following principles apply to radio programming

Regularity. Regularity is an essential element of programming. The broadcast day, once established, remains relatively unchanged, with specific programs transmitted at the same hour each day. The content, style, and format of these programs should follow an established pattern.

Repetition. Repetition is essential for oral learning. Hence, key themes, phrases, or slogans must be repeated to ensure a large segment of a target audience has the opportunity to receive them on many occasions.

Suitability for Target Audience. Programs should suit the tastes and needs of the intended audience. Their content and style of presentation should follow the patterns to which the intended audience is accustomed. U.S.-sponsored programs must be better than those offered by an opponent if U.S. PSYOP personnel are to win a large audience.

Credibility. Material must be factual, credible, and accurate. Failure to portray material in a credible manner will seriously jeopardize further attempts to influence a target audience.

Exploitation of Censorship. Discussion or presentation of banned books, plays, music, and political topics often finds a ready reception by the target audience. The same holds true for censored news.

Voice. Successful radio operations require the selection and training of announcers with proper voice qualities. PSYOP personnel should keep in mind these facts:

- The emotional tone conveyed by the voice often influences the listener more than the logic of arguments presented.
- Announcers whose accents are similar to those of unpopular groups within the target audience should not be used.
- Female voices are used in PSYOP programs to exploit nostalgia or sexual frustration or to attract female audiences.

NOTE: In many parts of the world, women's voices may be resented because of the status of women in these societies.

Program Classification. Radio programs may be classified by content, intent, and origin. The PSYOP planner should choose the type of program that will best emphasize the message he desires to send.

Content. The most common and useful method of program classification is content. News reporting, commentaries, announcements, educational or informative documentaries, music, interviews, discussions, religious programs, drama, and women's programs are examples of content classification.

Intent. Classification by intent is useful for PSYOP personnel in planning the response they wish to obtain in broadcasting. Programs are produced to induce such emotional reactions as hope, hate, fear, nostalgia, and frustration.

Origin. Classification by origin pertains to the source of the broadcast: official, unofficial, or authoritative. No one type of classification is better than another. The planner must choose the type of origin that has the best chance of being followed by the target audience.

Program Formats. Format refers to the content of a program. Through a familiar manner of presentation, the radio station tries to establish the identity of its programs in the minds of its listeners with the goal of building a regular audience. The format for a series of programs is usually established before the first program is broadcast. When establishing the format for a series of programs, radio station personnel should remember that they must adhere to the highest standards of radio scriptwriting if they are to be successful. The uniformity of the script is very important. Just as uniformity in a military organization makes things easier for everybody concerned, uniformity in radio scriptwriting makes the job easier for radio broadcasters.

Producing programs of several kinds requires putting words, music, and sound effects together in various ways. Some of the different types of radio programming are—

- Straight news reporting (without commentary).
- Selective news reporting.
- Commentary (an analysis of the news in which opinions are expressed).
- Music programs (instrumental or song).
- Dramatic programs.
- Speeches and talks.
- Discussions and roundtables.
- Sports (reports or play-by-play).
- Interviews.
- Special events (for example, on-the-spot coverage of an election or the arrival of an important visitor).
- Religious programs.
- Variety programs (a combination including music, dramatic skits, or comedy).
- Announcements.

Scriptwriting. The scriptwriter should remember that he must place himself in the shoes of the listener to write a message that is credible and understandable. He must consider the basic factors discussed below when writing radio scripts.

Conversational Style. The scriptwriter should write news in a contemporary, informal, relaxed style, but without superficiality. The listener should be conscious only of the news, not the reading of the news.

Simplicity. The scriptwriter should use simple sentence structure and words used by the target audience. To avoid a singsong effect, sentence length should vary.

Initial Attention. The listener may be running the risk of severe punishment for listening to a forbidden broadcast; therefore, the announcer must gain instant attention. The initial part of the script must convince the listener the program will be of interest to him. The essential facts must be in the first few sentences to gain initial interest and to ensure, if the script is cut, nothing important will be lost from the content.

Speech Speed. The normal rate of speech varies among announcers. The scriptwriter should time the rate of speech of each announcer in the language used and tailor the script to gain maximum impact in the time allotted.

Tongue Twisters and Alliteration. The scriptwriter should avoid words that successively begin with the same sounds, such as, "In providing proper provisional procedures . . ." Also avoid words ending in ch, sh, and th. Depending on the speaker's ability and the language used, these sounds at the end of words may produce a hissing noise through the microphone.

Numbers. The scriptwriter should use round numbers as substitutes for exact figures unless the precise number is important. Large numbers may be written in the reamer easiest to read, such as "one billion 200 million 50 thousand," in place of "1,200,050,000."

Unfamiliar Names. The scriptwriter should avoid beginning a news item with an unfamiliar name, such as, "John Jones announced this morning that . . ." The announcer introduces unfamiliar names as shown in this example "The Australian Minister of Education, John Jones, announced this morning that...."

Quotation Marks. The listener cannot see quotation marks. By voice inflection, the announcer can make it clear when a quotation begins and ends. The following methods may also be used to indicate a quotation:

- In Smith's own words . . . "The council is sure to reject the proposal."
- To quote Smith . . . "The council is sure to reject the proposal."
- As Smith states . . . "The council is sure to reject the proposal."

Punctuation Marks. Scriptwriting ignores ordinary marks of punctuation. They may be used, however, as a guide for the announcer. For example, the scriptwriter should use parentheses to set off a phrase, capitalize key words for emphasis, and spell words phonetically to help the announcer with the pronunciation of difficult words.

Profanity and Horror. PSYOP personnel speaking as representatives of the U.S. Government will not use profanity in broadcasts. They will not ordinarily use horrible descriptions of battles, bombing, ship sinkings, and human suffering,

although objective reports on these subjects have a legitimate place in radio and loudspeaker operations.

Abbreviations. Conventional abbreviations are seldom used. For example, “Mister” is used in place of “Mr.” and “Doctor” in place of “Dr.” in scriptwriting. “CIA” and “FBI” are familiar to U.S. audiences but may have little or no meaning elsewhere. “U. N.” has meaning for many people, but it may not be understood by everyone.

Aural Sense. The special character of radio stems from the fact that it is entirely an aural medium. Since radio depends entirely on the ear, it must inspire the listener’s imagination with the sound waves coming from the receiver. The sound of a man’s voice in a radio presentation creates a particular image in the listener’s mind of what he says. Radio writing must make the scene, idea, or thought clear to the listener as soon as it is heard.

Rapid Takeoff. Radio programs must capture the audience within the first few moments of presentation or they will lose it. Programs must present a challenge, promise, or conflict to arouse attention within the first few moments of their start. Valuable time cannot be wasted on elaborate introductions.

Power of Suggestion. A vast storehouse of imagery is in the listener’s mind. The radio scriptwriter, through use of speech, sounds, or music, suggests to the audience what the scene should be by enabling the listeners to use their imaginations to visualize each scene.

Pacing and Timing. The radio scriptwriter controls pacing in the program. Pacing is the change in quality, emotion, thought, or feeling written into the program. Timing is controlled by the director and is represented by a shift of speed in delivery.

Freedom of Movement. Radio scriptwriters can change scenes as frequently as desired. They can take listeners from one point on earth to another or even into outer space with words, sound effects, or appropriate music.

Conflict. Conflict is the backbone of interest in a radio script. It is used to gain the attention and increase the interest of the radio audience. Conflict is the ageless formula of hero against villain, good versus evil, the fight for survival, and the solution of difficult problems.

Techniques. The imaginative application of technique is the radio writer’s key to success. The radio scriptwriter must be constantly alert for new ideas and techniques and should be willing to experiment with variations on old, established techniques.

Program Building. Radio scriptwriters must be familiar with the principles, mechanics, and techniques of radio broadcast writing. Once they have mastered these skills, they can turn their attention to the steps of constructing the program.

Purpose. The first concern of writers is their purpose-what they are trying to do. Careful thought in the statement of purpose will help listeners recognize the value of the program and, perhaps, induce them to listen again.

Research. Frequently, only research can uncover detailed informational material. To round out a subject or a personality, the research must be comprehensive. Thorough research gives a note of authority to the message the listener hears.

Writing Technique. Writing technique can be learned and must be practiced. The script is not complete when the last page is written. It must be put aside temporarily, then read again. This step cannot be omitted. Finally, it must be read aloud. The test of a radio script is how it sounds, not how it looks.

Briefings for Agents of Action

When the supported unit's operations officer approves a coordinated program of psychological products and actions, he makes his PSYOP planner available to brief discretionary agents of action. Discretionary agents execute military operations primarily for their psychological impact. Their actions are directed by the command for which the PSYOP planner develops programs of psychological actions. The PSYOP planner informs the agents how their actions fit into the PSYOP program for the military operation, the information the agent may and may not impart to the target audience, and the support the agent will receive from PSYOP assets. In this briefing, the PSYOP planner must prepare the agent to conduct the military operation properly, so that its impact on the target audience amplifies the rest of the PSYOP program. Likewise, the agent should be briefed to solicit feedback, to observe reactions to the military operation, and to brief the PSYOP planner on the feedback and reactions, either in person or by message.

Timeliness is a key consideration. If it appears a PSYOP program should be modified based on target audience feedback, the PSYOP planner must know about the feedback as soon as possible.

The planner should provide consistent, timely input to the PDC and the supported unit on the progress of programs of psychological actions. If programs of actions are not productive, they should be modified or dropped.

Product Pretesting

Once PSYOP personnel complete and review the technical quality of a prototype PSYOP product, they then pretest the product. Pretesting helps make important decisions about PSYOP materials: Should this theme be used? Is the material addressing the right target audience? Is there a more effective way to present the message? By pretesting the products, PSYOP personnel can reasonably predict the effects of those products on the target audience. Pretesting determines the potential effectiveness of prototype PSYOP products. This section describes the methods PSYOP personnel can use to predict product effectiveness on the target. These methods include the survey sample, the panel of representatives, and the panel of experts.

Survey Sample

The survey sample is the preferred method of evaluating PSYOP products because it is the method that addresses the target audience directly. These surveys help

PSYOP personnel determine the potential and actual effects of developed and disseminated PSYOP products on a target audience. PSYOP personnel also determine the effects of hostile products on a target audience or acquire demographic data on the occupied population.

PSYOP units use the survey sample to collect subjective reports or responses from a set of respondents about their opinions, attitudes, or behavior toward developed PSYOP products (pretesting) and disseminated PSYOP products (posttesting). The unit uses the survey to make predictions and generalizations about the target audience.

Choosing the Sample. Choosing the sample is the first step in conducting a survey. The larger the sample, the greater the validity of the survey results. The sample should also be random. To obtain a representative sample, the unit conducting the survey randomly selects a sample large enough to represent the entire population adequately. Two types of samples conducted by PSYOP personnel are probability samples and nonprobability samples.

Probability Samples. These samples include simple random samples, stratified random samples, and cluster samples. These categories are explained below.

In the simple random sample, each person in the target audience has an equal chance of being included in the sample. All the sampler needs to conduct this sample is an alphabetical list of the target audience's members. The sample works as follows:

- The sampler starts with an alphabetical listing of 1,000 villagers. He wants to draw a sample of 100.
- The sampler then places pieces of paper numbered from one to ten in a container.
- He draws one slip of paper out to determine the starting point.
- The starting point would be any of the first ten names on the list. For example, if the selected number was five, the sample begins with the fifth name on the list.
- After selecting the starting point, every tenth name on the list is selected for the sample.
- The sampler goes through his entire list, selecting 100 names for the sample.

In the stratified random sample, members of the target audience have an unequal chance of being included in the sample. Using two or more characteristics of the target audience as a basis, the sampler divides the target audience into layers or strata. The sampler then draws a simple random sample from each stratum. The combination of these subsamples form the total sample group. All the sampler needs to conduct this sample is an alphabetical list of the members of the target audience and a list of the characteristics that form the layer.

The sampler wants to find the relationship between wealth and certain attitudes. The sampler knows the total population is 1,000. He also knows the population of the target audience consists of 200 wealthy, 600 average, and 200 poor people.

If the sampler just draws a simple random sample, the wealthy or poor may be represented unequally in the sample. The sampler, therefore, divides the target audience into three groups based on wealth: upper class, middle class, and lower class.

Using the alphabetical list for each group, the sampler draws a simple random sample from each group. Each sample includes the same number of people. If the sampler wants a sample of 150, he selects 50 names from each group. By combining the samples from each group, the sampler forms the total sample group with equal representation for each group.

The sampler uses the stratified random sample when he knows in advance that a segment of the target audience lacks sufficient numbers to be included in a simple random sample. For example, one class greatly outnumbers another.

In the cluster sample, the sampler divides the target audience into large geographical areas. Next, he performs the same sampling process as when sampling individuals, but the sample begins with a large region. After sampling the region, the sampler then draws samples from the next smaller division. The sample works as described below.

Using the procedures for random sampling, the sampler draws a sample from a large region or country. The sample might include the provinces or states within that region or country—for example, the sampler knows he wants to draw a sample from the Commonwealth of Independent States. The sample he draws comes from the Baltic States.

The sampler now draws a sample using the next smaller administrative division—the Republic of Estonia. The sampler follows this pattern with the samples becoming smaller until they become individuals within the cities. After sampling the region, the sampler continues with a sample from the countries within the region followed by the districts within the country. He continues this pattern until he draws a sample of individuals within the cities.

Nonprobability Samples. These samples include accidental samples and quota samples. Examples are man on the street interviews and product surveys of customers in stores.

In the accidental sample, the sampler interviews people at a specific location. This sample is the easiest to select; however, it does not accurately represent the target audience. For example, the sampler chooses a street corner in a city or village. He then interviews the people who walk by. This sample is inaccurate because it only represents the part of the target audience that happened to walk by the street corner when the sample took place. The street corner chosen for the sample may only attract a certain type of person; therefore, it would not truly represent the whole target audience. A street corner near a factory would attract different people than a street corner near an exclusive department store.

In the quota sample, the sampler interviews a specific type and number of people from the target audience. This sample is more desirable than the accidental sample because it designates the type and number of people to be interviewed. One drawback to this method is that the sampler interviews the people who are most available or willing to be interviewed. An individual within a specific category may also represent a special segment of that category. Once the sampler fills his quota from one group, he moves to another category. The sample works as described below.

The sampler is tasked to interview the different groups within the target audience, for example, farmers, students, laborers, and merchants. The sampler must interview 50 people from each category. The sampler begins the survey with the farmers.

Once the sampler interviews 50 farmers, he moves to the students. The sampler continues this process until he interviews the remaining groups.

Preparing the Questionnaire. Preparing the questionnaire is the second step in conducting a survey. A questionnaire is a list of objective questions carefully designed to obtain information about the attitudes, opinions, behavior, and demographic characteristics of the target audience. Each questionnaire developed by PSYOP personnel has a definite purpose—to obtain information that will contribute to the success of the PSYOP program.

Questionnaire Format. The format of a questionnaire generally includes three basic sections: the administrative section, the identification section, and the problem section.

The administrative section is always the first part of the questionnaire. The purpose of the administrative section is twofold—to explain the purpose of the questionnaire and to establish rapport with the individuals being questioned.

The identification section gathers information that will help identify subgroups within the target audience. Subgroup identification is necessary for the development of PSYOP themes. Because not all groups have the same attitudes and opinions, a PSYOP unit may have to develop a different theme to suit each distinct subgroup. Some of the questions asked in this section will pertain to the respondent's sex, age, birthplace, family size, occupation, education, and ethnic group. The identification section may follow the administrative section, or it may appear at the end of the questionnaire.

The problem section obtains objective information about the behavior, attitudes, and opinions of the target audience. Objective information of interest in this section includes such information as—

- Familiarity with mass media.
- Knowledge of PSYOP output.
- Behavior relevant to an estimate of the psychological situation.
- Knowledge of events.
- Economic conditions.
- Perceptions, aspirations, and preferences of the target audience.

Question Guidelines. PSYOP personnel should ask all members identical questions. They should state questions clearly and simply in a vocabulary suitable for all respondents. A person who does not understand a question may give a response that does not represent his real opinion. Sequencing of the questions is also important. PSYOP personnel should consider the following guidelines when developing questionnaires:

- Begin the questionnaire with warm-up questions. (These questions help maintain the rapport established in the administrative section. Warm-up

questions should be easy to answer, they should be factual, and they should arouse the respondent's interest in filling out the questionnaire. Warm-up questions should set the respondent at ease and make him feel comfortable answering. They should not ask intensely personal questions. They should not make the respondent feel threatened.)

- Place sensitive questions between neutral ones. (Because PSYOP attitude surveys frequently deal with key issues—ones that arouse the target audience emotionally-PSYOP personnel must often ask questions sensitive to the target audience. In many cases, the respondent may not answer such questions. He may not respond honestly and directly because he feels violated. Placing sensitive questions between neutral ones, however, normally reduces the emotional impact of the sensitive questions upon the respondent. It also promotes his receptivity and objectivity to the questions.)
- Avoid leading questions—ones that lead the respondent to a particular choice. (Stating half the questions in a positive way and the others in the negative helps to avoid leading the respondent. Avoid phrasing questions in a way that causes the respondent to think he should answer in a certain manner. For example, “Your country’s leader should resign, shouldn’t he?”)

Types of Questions. There are three basic types of questions used in a questionnaire. They include the open-ended questions, the closed-ended questions, and the scaled-response questions.

Open-ended questions require the respondent to put his answers in his own words. Open-ended questions allow the respondent to include more information about complex issues. Measuring and analyzing the responses to open-ended questions prove difficult because the answers are so individualistic. In addition, open-ended questions require more time and effort to analyze than closed-ended questions. This drawback makes open-ended questions a bad choice for tactical or operational situations. Figure 10-5, page 10-29, illustrates open-ended questions.

Closed-ended questions let the respondent choose between given answers: true or false, yes or no, or multiple choice items. PSYOP personnel can quickly and easily evaluate closed-ended questions because respondents must use the choices contained in the questionnaire. Normally, a PSYOP company can only prepare short, closed-ended questionnaires because of time limitations. A PSYOP group, which has more time available, can prepare elaborate open-ended questionnaires and conduct surveys that may take several weeks. Closed-ended questions are ideal for tactical and operational situations. Figure 10-6, page 10-30, illustrates closed-ended questions.

Scaled-response questions are actually statements, rather than questions. Figure 10-7, page 10-31, illustrates scaled-response questions.

Scaled-response questions require the respondent to indicate the intensity of his feelings regarding a particular item. He records his answers on a scale ranging from positive to negative or from strongly agree to strongly disagree.

<p>1. Explain how you came in contact with the safe conduct pass. _____</p> <p>_____</p> <p>_____</p>
<p>2. When did you find the safe conduct pass? _____</p> <p>_____</p> <p>_____</p>
<p>3. Were other people with you who picked up safe conduct passes? _____</p> <p>_____</p> <p>_____</p>
<p>4. What made you pick up the safe conduct pass? _____</p> <p>_____</p> <p>_____</p>

Figure 10-5. Examples of open-ended questions.

The scaled-response question weighs the choices on a numerical scale ranging from the lowest limit of intensity to the highest. In a series of scaled-response questions, PSYOP personnel alternate the limits of the scale by presenting the lowest limit first part of the time and the highest limit first the rest of the time. This procedure will help prevent the respondent from simply checking choices at one end of the scale rather than carefully thinking through each selection.

Questionnaires containing scaled-response questions should provide clear instructions explaining how the scale works and how the respondent is to mark his selection.

Because no standard formats exist for PSYOP pretest questionnaires, PSYOP personnel must prepare each questionnaire to fit the situation and the echelon level of the unit. Personnel designing the questionnaire get the basic information for developing the questionnaire from the P/AWS. After designing the questionnaire, they should test it for clarity. Once they have completed testing the questionnaire, they can use it to conduct the interview.

Conducting the interview. Conducting the personal interview is the third step in conducting a survey. The interview is a series of questions devised to get information about the target audience. It may be structured or informal. PSYOP personnel conduct structured interviews by reading questions from a printed questionnaire. The interviewer then records the respondent's answers on the questionnaire. PSYOP personnel base informal interviews on a detailed list of subjects to be covered. This method allows the interviewer to vary the wording and

order of the questions to get the most information. In either type of interview, PSYOP personnel must not only pay attention to what is being said, but also to how it is being said.

Before conducting an interview, particularly an interview with someone from a different cultural background, PSYOP personnel should consider the motivation of the respondent. The interviewer must remember that the person he will interview will have his own motivation for whatever he says and does. The respondent's age, cultural background, experience, and training may influence his motivation. These same factors influence the interviewer, so the interviewer should try to understand how his prejudices and experiences color his responses to what the subject of the interview is saying. During an interview, the interviewer must interpret communication on two levels: verbal and nonverbal.

Verbal Communication. This communication includes words and the way they are spoken. The interviewer must remember that every word has a denotation (its literal, dictionary meaning) and a connotation (its suggested meaning). The way people say words influences their meaning. The interviewer needs to look for vocal cues. These cues include emphasis, volume, tempo, pitch, enunciation, and breaks in speech.

Questionnaire

1. Have you ever seen the safe conduct pass?
 - a. Yes.
 - b. No. (If no, do not continue.)
2. Did you find the safe conduct pass?
 - a. Yes.
 - b. No.
3. If no, where did you get the safe conduct pass?
 - a. A friend.
 - b. A stranger.
 - c. Other.
4. Were there other safe conduct passes available?
 - a. Yes.
 - b. No.
5. Did other people want a safe conduct pass?
 - a. Yes.
 - b. No.

Figure 10-6. Examples of closed-ended questions.

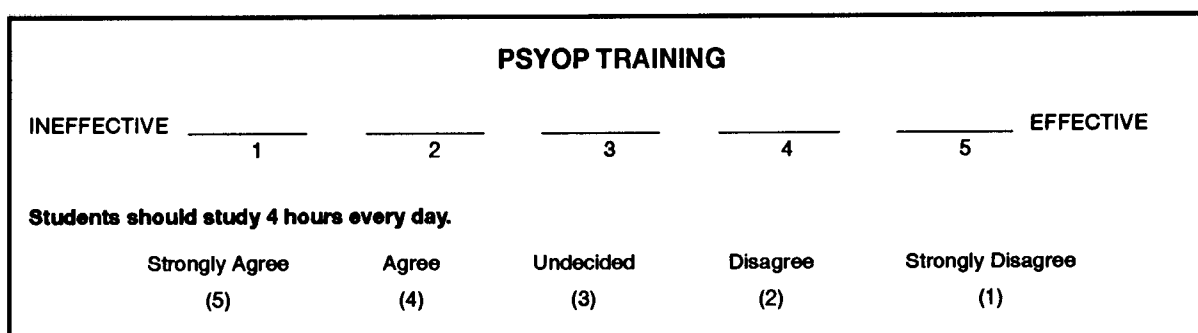


Figure 10-7. Examples of scaled-response questions.

Nonverbal Communication. This communication, or body language, is the second part of communication. The interviewer must properly interpret the body language—facial expressions, territory, body position, gestures, visual behavior, and appearance—of the person he is interviewing to understand fully what is being said. During an interview, the interviewer should look for body language that indicates negative emotions. Examples include—

- Facial expressions, which include lowered brows, narrowed eyes, and a tightened mouth or frown.
- Territory, which involves violating space relationships by standing too close.
- Body position, which includes “closing-up” positions, such as clenched fists, tightly crossed arms or legs, or shifting of body weight from one foot to the other.
- Gestures, which include shaking the head, covering the mouth with the hand, or rubbing the ear.
- Visual behavior, which includes staring or not maintaining eye contact.
- Appearance, which includes dress and behavior inappropriate for the situation.

Interpreting Emotions. Adding both verbal and nonverbal communication, the interviewer should follow these general guidelines when interpreting emotions during an interview:

- Look for cooperation, respect and courtesy. This behavior may indicate trust.
- Look for embarrassment, crying, or a withdrawn attitude. This behavior may indicate hurt.
- Look for aggression; hostile, sarcastic, loud, or abusive language; lack of cooperation; or a stiff, strong face. This behavior may indicate anger.
- Look for sweating, sickness, running away, freezing in place, nervousness, physical or mental inability to cooperate, excessive cooperativeness, or submissiveness. This behavior may indicate fear.
- Look for the offering of aid and comfort through word or deed, by listening, or by nodding agreement. This behavior may indicate concern.

Listening Habits. To interpret human behavior accurately, the interviewer must pay close attention to the subject's expressions and movements and develop the following good listening habits:

- Concentrate on the message content. (The interviewer should ignore emotion-laden words or phrases that may upset and disrupt the train of thought. He should not become upset over something said and miss the rest of the message.)
- Listen first, then evaluate. (The interviewer should not decide in advance that a subject is uninteresting.)
- Listen for concepts and main ideas, not just for facts. (A good listener is an idea listener.)
- Adapt note-taking to the particular interview. (The interviewer should not write notes during the interview if it makes the person nervous. He should write notes immediately after the interview if he cannot take them while the subject is talking.)
- Pay attention. (The interviewer should indicate that the information he receives is important and significant.)
- Tune out distractions and interruptions. (The interviewer should move the interview site to a quieter place, if necessary.)
- Use thought rate to the fullest advantage. (Most people speak at a rate of 100 words per minute while they listen at 400 words per minute. The interviewer should use the timing difference to absorb the ideas being presented and to form questions.)

Controlling the Interview. The interviewer should control the interview at all times. If the subject of the interview is hostile or disruptive, the interviewer should maintain his composure. Often an angry person simply needs to vent his strong feelings. The interviewer should develop and maintain courtesy, empathy, respect, and a concerned but calm attitude during an interview by—

- Explaining the reasons for the interview.
- Putting the respondent at ease.
- Informing the respondent that his identity will remain anonymous if he so desires.
- Convincing the respondent to answer according to his convictions. The interviewer should explain that the pretest interview will be used to identify weak and strong points in the PSYOP material.
- Allowing the subject to vent his feelings. Doing so may uncover a psychological vulnerability to exploit.
- Letting the subject know the interviewer recognizes and accepts his feelings.
- Responding to concern with appreciation and calm.
- Responding to fear with concern and assurance. The interviewer must use interpersonal communication skills to keep fear from turning into defiance.

- Responding to trust with courtesy and respect.
- Responding to hurt with empathy and concern.

Conducting an interview is an important part of taking a survey. When conducting an interview, the interviewer should observe the following guidelines:

- Assemble material.
- Research background information.
- Direct flow of interview.
- Review questionnaire for essential information.
- Transcribe notes.

An interview is the best method for gauging what the target audience is thinking. Surveys, however, take time and access to the target audience—luxuries the typical PSYOP unit seldom has.

Panel of Representatives

The second best method for pretesting PSYOP products is the panel of representatives. A panel of representatives is a group of people who have been members of the target audience but are not anymore. The panel might include EPWs, refugees, defectors, and civilian detainees. PSYOP personnel should make sure the panel closely represents the target audience. Although the representatives no longer belong to the target audience, they have much in common with it and will answer questions in much the same way. Pretests conducted with such groups indicate what appeals will be effective, what to emphasize, and what to avoid.

The composition of the panel can vary from as few as five representatives to as many as a hundred. The panel of representatives method may take the form of group consultations or individual interviews.

Group consultations call for representatives (5 to 15) to observe, study, and exchange views on PSYOP material. The PSYOP unit conducting the test directs the discussion along prearranged lines and excludes irrelevant comments.

Individual interviews allow a respondent to observe and study a PSYOP product. An interviewer then questions the respondent on the important facets of the proposed product. When interviewing indigenous personnel and EPWs for pretesting, PSYOP personnel just brief them on the importance of responding as they personally feel about the subject matter.

Panel of Experts

The third method for pretesting PSYOP products is the panel of experts. A panel of experts is a group of people who have studied the target audience and who are thoroughly acquainted with its culture. The panelists should have lived in the target country recently. General support (GS) PSYOP battalions can usually form panels of experts. Direct support (DS) PSYOP battalions and companies rely on their own experts and HN military liaisons.

The purpose of the panel is to read or listen to the PSYOP material developed for the potential target audience and to predict its effect. The panel may answer the following questions about the PSYOP material:

- Will it attract attention?
- Will it be understood?
- What reaction will it produce?
- Will it be accepted and believed?
- Will it change any attitudes or lead anyone to take the action desired?
- How can it be made more effective?

Final Pretest Data

After completing the pretest of a prototype product, PSYOP personnel make required changes to the product. The unit then produces a limited quantity of the prototype product, usually no more than three to five copies. The unit forwards one copy of the prototype PSYOP product along with the P/AWS to higher headquarters for approval. It does not produce or disseminate additional copies of the prototype PSYOP product until it receives final program approval from higher headquarters.

Summary

This chapter briefly covers some aspects of media production, but a single chapter cannot cover all its aspects. PSYOP personnel must know the technical aspects of their production assets. They should continually strive to become familiar with organic and commercial production equipment as well as the production methods associated with them. The same is true for briefings for agents of action. The chapter includes guidelines for developing such briefings, but their content will vary according to the situation and the mission.

Pretests using samples can determine the effects of PSYOP products on a target audience or acquire demographic data on the occupied population. Pretests conducted with EPWs, refugees, defectors, or civilian detainees indicate what appeals will be effective, what to emphasize, and what to avoid. After pretesting, PSYOP personnel make the required changes to the product and forward a copy of the prototype PSYOP product along with the P/AWS, to higher headquarters for approval.