

*Kyunki...
peena issi ka naam hai*



An Entertainment-Education Initiative on Television

A GLIMPSE INTO THE PRODUCTION PROCESS



unite for
children

unicef 



An Entertainment-Education Initiative on Television

A GLIMPSE INTO THE PRODUCTION PROCESS

A collage of black and white photographs showing behind-the-scenes production activities. The top row shows a person operating a camera. The bottom row shows a person holding a sign that says 'FOCUS LIGHT'.



FOREWORD

Ubiquity of television makes it a powerful resource of information. However, when it transcends dissemination and influences thoughts, actions, perceptions and attitudes, it can become a powerhouse of potential social change. UNICEF India's television soap opera *Kyunki... Jeena Issi Ka Naam Hai* bears testament to entertainment-education's (E-E) efficacy in fostering positive social and behavioural change.

In *Kyunki... Jeena* critical health issues affecting women and children of India were seamlessly blended with new and time-honoured forms of storytelling in a prime time daily soap opera in 2008-2011. The result was encouraging. One of the longest running E-E soaps in India, *Kyunki... Jeena* was watched by over 145 million viewers and consistently rated No.1 during the course of its 3-year run. Research showed it had definite impact in increasing knowledge, awareness and self-efficacy; bringing about positive attitudes, behaviours and challenging social norms.

The success of *Kyunki... Jeena* lies in HOW it was produced, the processes involved, planning and selecting the right research and evaluation tools to measure the progress and success of E-E. All this and more has been captured in *A Glimpse Into The Production Process* to motivate, illuminate and influence those in the field of communication and film production to take the light of E-E forward and pave a way for positive social and behavioural change.

A handwritten signature in black ink, appearing to read 'Louis-Georges Arsenault'.

Louis-Georges Arsenault,
Representative, UNICEF India

ABBREVIATIONS

AIDS	Acquired Immune Deficiency Syndrome
ANC	Ante-natal Check up
ANM	Auxiliary Nurse Midwife
ART	Antiretroviral Therapy
ASHA	Accredited Social Health Activist
AWW	Anganwadi Worker
BL	Baseline
BPL	Below Poverty Line
CD	Creative Director
CMS	Centre for Media Studies
EE	Entertainment-Education
EL	Endline
FFL	Facts for Life
FGD	Focus Group Discussion
GOI	Government of India
HIV	Human Immunodeficiency Virus
JHUCCP	Johns Hopkins University Centre for Communication Programs
ICTC	Integrated Counseling and Testing Centre
IDI	In-depth Interview
IEC	Information Education Communication
IFA	Iron Folic Acid
MD	Midterm
MDD	Message Design Director
MDG	Millennium Development Goal
MDO	Message Design Officer
MDU	Message Design Unit
MOHFW	Ministry of Health and Family Welfare
NACO	National Aids Control Organization
NGO	Non-governmental Organization
NRHM	National Rural Health Mission
PPM	Pre-Production Meeting
PPTCT	Prevention of Parent to Child Transmission
RAA	Rapid Audience Assessment
TAM	Television Audience Measurement
UN	United Nations
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations Children's Fund
WFP	World Food Programme
WHO	World Health Organization
YCSD	Young Child Survival and Development

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01

OVERVIEW

The popularity and reach of television programming in India has a great potential to deliver not just entertainment, but also social messages that influence paradigm change on a massive scale. Using television as a tool to educate, inform, and provide solutions to some of the most challenging issues faced by women and children in India is not only possible, but is also highly rewarding. The success of *Kyunki... Jeena Issi Ka Naam Hai* (Because... This Is What Life Is), a daily soap with critical messages on women and child development is a testament to this.

UNICEF India launched an innovative communication initiative *Kyunki... Jeena Issi Ka Naam Hai* on World Health Day, 7 April 2008. Using the entertainment-education (E-E) approach, this unique soap opera successfully broadcast over 500 episodes

till the end of 2011. With a prime time broadcast of 8:30-9:00pm *Kyunki... Jeena* aired Monday-Wednesday on India's national public broadcaster Doordarshan, reaching over 145 million viewers¹. The series proved to be highly popular as it was consistently one of the top rated soap operas across channels for three consecutive years.

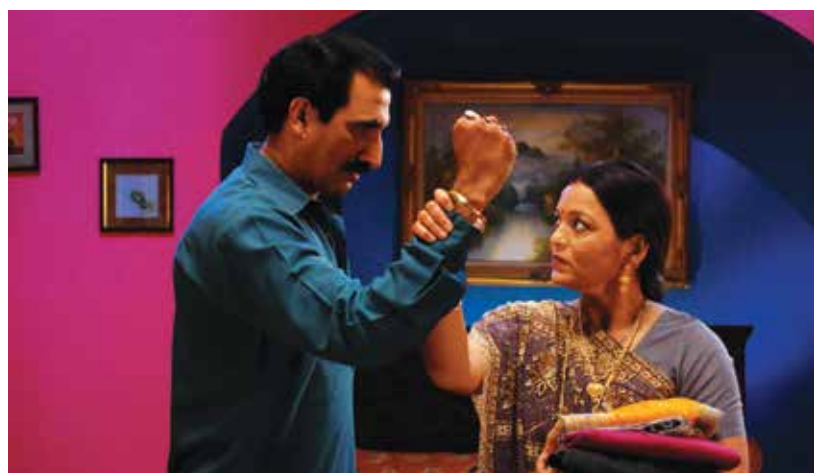
While *Kyunki... Jeena* reflected the stylized drama driven, popular soap opera format of mainstream television, it had one key element that made it distinct from the others: *Kyunki... Jeena* dealt with pertinent life saving and life enhancing issues such as safe motherhood, diarrhea management, routine immunization, girls' education etc. No other show on air was dealing with such critical health issues on mainstream media, that too during prime time. *Kyunki... Jeena* proved not only to

1. Source TAM 2011



be a highly entertaining series, but also an effective model for social and behavioural change communication.

Created and produced by UNICEF and partly funded by government ministries such as National Rural Health Mission (NRHM) and National Aids Control Organization (NACO), *Kyunki... Jeena* has to its credit 501 episodes of E-E in a country like India where soap operas are an extremely popular form of prime time entertainment. With its unique blend of entertainment interwoven seamlessly with valuable messages on health and social development *Kyunki... Jeena* turned prime time viewing on its head. As the show grew, so did the audience and the messaging. The show's messaging expanded to touch upon some of the most essential human rights issues of women and children. *Kyunki... Jeena*, created a discourse on some of the most complex issues like HIV, disability, and women's political participation, to name a few.



Women's empowerment was a cross cutting theme on the show

The effectiveness of how *Kyunki... Jeena* dealt with these issues and the impact of the messages being communicated were documented through vigorous monitoring and evaluation. The data gathered from consistent monitoring fed back into the show, ensuring each story remained relevant and useful to its audience.

Kyunki... Jeena has made several measurable positive changes among its audience. These include, more mothers going for ANC, increase in monthly check-ups and routine immunization of children, increase in enrolment of girls in schools and decrease in drop out rates among girls. More families now report both parents playing an active role in the upbringing of their children.



***Kyunki... Jeena* helped trigger community dialogue and action**

The success of *Kyunki... Jeena* lies in not only WHAT was addressed, but also HOW the show maintained a critical balance of entertainment and education. The purpose of this Production Book is to capture the HOW of developing and executing an effective mass media communication model that has the capacity to reach a critical mass, influence behaviour, challenge social norms, raise awareness and aspirations among millions of viewers.

This Production Book details UNICEF India's journey from conception, ideation, story development, production, post-production and, finally, a robust monitoring and evaluation framework of *Kyunki... Jeena Issi Ka Naam Hai* entertainment-education drama series.



Dancing was used as a form of expression to help adolescent girls to express themselves

By capturing the process, this book seeks to provide a guidance tool for organizations and agencies to replicate similar initiatives. If you are a specialist or practitioner from the field of communication and development, entertainment-education industry, professional from the entertainment industry, head of creative programming, producer, director, writer, film production agency, researcher, scholar of media and social change, this production book will give you a road map to follow when developing and executing an educational and entertaining programme that has the potential to catalyze change.



To increase interactivity with avid *Kyunki... Jeena* viewers, a variety of postcards were designed



02

ABOUT THE SHOW

ROOTS OF THE SHOW

In a country as vast as India, it is often a challenge to create effective communication that promotes social and behavioural change, especially among poor and illiterate audiences. Lack of information and poor health indicators such as under-five mortality, maternal mortality, malnutrition among children, lack of appropriate immunization and the spread of HIV AIDS, add to further vulnerability of women and children.

Television undoubtedly is one of the most powerful and popular media in India with nearly 153 million households owning TV sets². It is estimated that TV programming reaches over 45% of the rural population in India, making it by far the most widespread form

of communication³. Given the popularity, reach and the profound impact television has on its viewers, it is no surprise that it is also the most preferred channel of communication. Finding the most engaging, popular and entertaining format in television programming was key for UNICEF.

Tapping into the lives of millions of people through the soap opera format to deliver social messages was a strategic move. *Kyunki... Jeena Issi Ka Naam Hai* was envisioned as the flagship programme of the *Facts for Life* Communication Initiative. A handbook, *Facts for Life* provides critical messages and information for mothers and caregivers to use in changing behaviours and practices that can save the lives of children and help them develop and grow to their full potential.

2. Source TAM 2013

3. Indian readership survey, 2010 Q1



“ It is a known fact that Indian households literally come to a standstill when a serial begins. And, moreover, people want to act, dress and even be like the characters they see in these serials. And there we had it, we knew exactly what we had to do. ”

Naysan Sahba, Former Communication for Development Specialist, UNICEF India



Soap opera format is popular, entertaining and engaging

Kyunki... Jeena was conceptualized in December 2004 during a polio intervention in Uttar Pradesh by Naysan Sahba a Communication for Development Specialist in UNICEF. With the heart of rural India as its canvas, *Kyunki... Jeena* would portray the trials and tribulations of six unique heroes through multiple engaging plot lines, weaving together an empowering story that would hold up a mirror to society.

FACTS FOR LIFE INITIATIVE

UNICEF's *Facts for Life* (FFL) is a joint global communication initiative with UNDP, UNESCO, UNAIDS, WFP, WHO, and the World Bank. FFL provides life saving and life-enhancing messages critical to the health and survival of children and women. It has a repository of factual information that can be tailored for various communication tools and approaches. FFL, a useful tool in the hands of health workers, teachers, social workers

as well as people from all walks of life, provides messages and information on 14 key issues that affect mother and child. These include:

- Timing births
- Safe motherhood and new-born health
- Child development and early learning
- Breastfeeding
- Nutrition and growth
- Immunization
- Diarrhoea
- Coughs, colds and more serious illnesses
- Hygiene
- Malaria
- HIV AIDS
- Child protection
- Injury prevention
- Emergencies: Preparedness and response



Timing births



Safe motherhood & new-born health



Child development and early learning



Breastfeeding



Nutrition & growth



Immunization



Diarrhoea



Coughs, colds and more serious illnesses



Hygiene



Malaria



HIV



Child protection



Injury prevention



Emergencies: Preparedness and response

Facts For Life provides messages on 14 key issues that affect mother and child

The communication of FFL messages was situated within the child rights and systems strengthening contexts, which were priorities for both Government of India and UNICEF.

Kyunki... Jeena was envisioned to communicate the *facts* provided by the FFL initiative through stories that reflected the realities of India, particularly challenges faced by rural families and communities. It was crucial to ensure, that the messages were interwoven into storylines that were relatable and entertaining as well as informative. Marrying entertainment and education was at the heart of *Kyunki... Jeena*.

ENTERTAINMENT EDUCATION (EE)

Entertainment-Education (E-E) is a communication approach that blends messaging with entertainment. E-E is the production and dissemination of messages that are educational in substance, entertaining in structure, and popular in style. For *Kyunki... Jeena* this meant taking the messages of FFL initiative and transforming them into drama driven storylines, songs, and vibrant character profiles on television.

By choosing the soap-opera format, *Kyunki... Jeena* used a highly popular style of television programming proven to be popular among Indian audiences. *Kyunki... Jeena* was developed to encapsulate riveting storylines that captured the rural Indian audience by reflecting their real lives and their stories. Struggles of mothers and children, of families and individuals were highlighted to communicate the life saving FFL messages. These storylines were carefully developed covering issues like nutrition, safe motherhood, hygiene and sanitation, HIV AIDS etc. to keep the viewer engaged.

It was imperative to marry the FFL messages to entertaining stories. Apart from using innovative pedagogies, high production quality and the best industry talent at par with other mainstream programmes of its genre was ensured.

KYUNKI... JEENA ISSI KA NAAM HAI

Perfect unison of E-E daily soap opera and messages from Facts for Life ensured technically correct content was reaching people who needed it the most. *Kyunki... Jeena* was conceptualized with two strategic objectives:

1. To *promote behaviour and social change*, in conjunction with other components of a multi-level, multi-channel communication strategy, measured through qualitative and quantitative research specially designed to assess the behavioural outcomes of the regular viewing of the serial.
2. To generate the *highest possible levels of viewership*, measured through consistently high TVRs—ratings that should aim to be above recent averages for the time slot in which the serial is broadcast.

These two objectives formed the backbone of the show. With the help of data, research, and case studies capturing the realities of women and children in rural India, *Kyunki... Jeena* endeavoured to create storylines that were informed and technically accurate as well as popular and entertaining in its appeal.

Kyunki... Jeena Issi Ka Naam Hai hit the airways on 7 April 2008 with a prime time telecast of 8:30-9:00pm every Monday-Wednesday on India's national television broadcaster Doordarshan. With over four consecutive seasons and 501 episodes broadcast, the series reached over 145 million viewers across India in the course of its broadcast.⁴

Primary Audience

Like most soap-operas, *Kyunki... Jeena's* primary audience was women in the age group of 15-34 years in the Hindi speaking states. This fit well with UNICEF priorities, given that maternal and child health were at the heart of its mandate. The *Kyunki... Jeena* model

was developed to increase knowledge, raise awareness, and bring about behavioural and attitudinal change among its primary audience. Yet another strategic decision was to have its secondary audience as the frontline workers with responsibilities for mothers and children: ANMs, AWWs, ASHAs, teachers, and local governing bodies.



To connect with the show's primary audience, four out of five main protagonists were women

Why a Soap Opera?

Kyunki... Jeena was conceptualized with an innate understanding of the reach and popularity of daily soap operas in India. The show was developed to portray the realities of its primary audience. The characters were aspirational and the stories inspirational. With messages woven seamlessly into the storylines, *Kyunki... Jeena* was designed to challenge social norms and trigger discussion among people and their communities. By portraying positive and healthy behaviours, *Kyunki... Jeena* aimed to increase knowledge and change behaviour.

The soap opera format is also highly engaging. The viewers return night after night to get their daily dose and soon become involved in the lives of the protagonists – experiencing their struggles and victories. *Kyunki... Jeena* viewers were also highly engaged, which helped reinforce messages and appropriate behaviour. Over time, information could be retained and ultimately behaviour accepted and adopted.

4. Source TAM 2011



Village women discussing malnutrition at the Anganwadi Centre in the show

Why National Service Broadcaster, Doordarshan?

Doordarshan has unbeatable reach, beaming down into the remotest parts of India. Being the national service broadcaster's National channel, *Doordarshan* is free to air. For communities living in media dark areas, it is, till date, perhaps their only source of information and entertainment. Since *Kyunki... Jeena's* primary audience was women and frontline workers in underserved communities, partnering with *Doordarshan* was key to attaining its social and behavioural change objectives.

Why Primetime?

Prime time by its virtue attracts maximum eyeballs, particularly when it comes to family viewing. This was ideal for *Kyunki... Jeena* as it ensured that the messaging reached not just the women, but also spoke to children, male and elder members of the families. Prime time slot also generated more advertisement revenue for the broadcaster, which meant that it was a profitable show for *Doordarshan*, making it sustainable over the years.

Why a rural set-up?

Kyunki... Jeena was based in a fictional village called *Rajpura*. A rural setting with characters that reflected the realities of rural India was a deliberate one. Nearly 72% of India's population⁵ still resides in rural areas - it was important to craft a show that was realistic and relatable to the show's primary audience.

Why Frontline Workers as Main Protagonists?

Frontline workers are not just the foot soldiers of the Government of India in delivering crucial maternal and child health services to communities and villages in the country, but are also perceived as agents of change. Working at the grassroots, they engage with communities directly, providing them correct information, help in availing services and promoting healthy behaviours. Prior to the show, research studies revealed that frontline functionaries had low self-esteem and self-confidence. In order to boost their morale and confidence, aspirational protagonists playing frontline workers were developed to portray them as champions of change. The main protagonists of the show were characterized to represent an ASHA, AWW, ANM, a teacher, a Sarpanch⁶ of the village, and a young girl named *Meena* (based on the character Meena from the Meena Communication Initiative of UNICEF) for very strategic reasons.

The six main protagonists represented UNICEF's key areas of concern in India:



ASHA – Accredited Social Health Activist - Conducts home visits to ensure pregnant women have access to health services, including registration of births and ensuring visits to the local health centres by mothers and children.



ANM – Ante-natal mid-wife - A trained health worker who not only conducts deliveries but also provides timely help and guidance on ante-natal and post-natal health. She is also responsible for routine immunization and other aspects of health and family welfare.



AWW – Anganwadi Worker – As the community nutrition worker she informs women on health related issues such as the importance of nutritious food, personal hygiene, care during pregnancy, nutrition of infants and children, importance of immunization etc.

5. Census 2001

6. A village Sarpanch is an elected head of the Gram Panchayat, which is a local governance institution in India.



Teacher – A positive role model who encourages children’s education, especially girls’ education, and creates a child friendly environment in schools, and advocates social inclusion among the children and the community.



Sarpanch or elected village head - Represents the village governance institution, provides information regarding government schemes related to health, education, and sanitation. In *Kyunki... Jeena*, the elected village head was a woman to promote women’s role in local governance, need for gender equality and advocate a rights based and participatory approach in solving issues in the community.



Meena - A young, spirited village girl who promotes the need for children’s education and particularly girls’ education.

Through these characters as champions of positive change, *Kyunki... Jeena* addressed some of the most pressing issues faced by rural India.

Kyunki... Jeena was also one of the rare soap operas in India to have a cast of over 200 actors including the primary cast. Since the show was designed to address health, hygiene and other issues affecting a wide variety of individuals and communities in a realistic manner, the story tracks had to accommodate new characters that depicted different storylines.

The thought behind this unique character design was to cast a wide net of character types without losing out on the trials and tribulations of the main protagonists, who were always central to the plot. (A detailed character sketch can be found on page 74-80).



Main protagonists were aspirational role models inspiring others to be the change



03

PROCESS OVERVIEW

A key element of *Kyunki... Jeena's* success is *HOW* it was produced. UNICEF was committed to developing a show with high production values and stylized to compete with other soaps generating high viewership. Popularity and high ratings were the ultimate objectives, but marrying entertainment and education was at the core of the show. For a harmonious union, it was crucial to have processes that guide the production of the show. This not only streamlined production but also ensured efficiency and high standards in terms of production quality.

It was important to ensure that the Production agency that UNICEF partnered with was experienced in producing high quality television programmes and had a good understanding and experience in producing successful shows for the Indian audience.

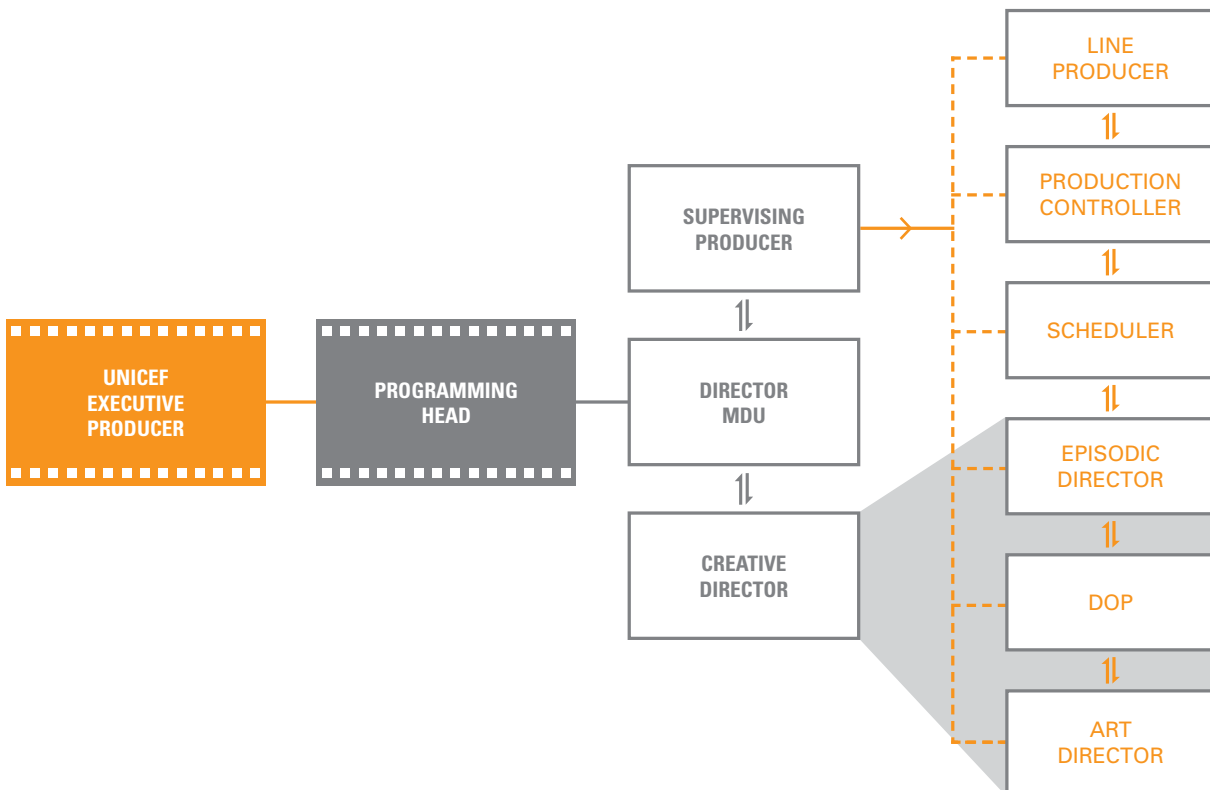
Through a competitive bidding process a production house, based in Delhi rather than Mumbai, was chosen. The decision on producing *Kyunki... Jeena* out of Delhi was a deliberate and strategic one. While Mumbai is the entertainment capital of India, *Kyunki... Jeena* was produced in Delhi so UNICEF could oversee the production and liaise with the core team, which comprised:

- 1 Research
- 2 Message Design Unit
- 3 Creative
- 4 Production

Once the production agency was on board, a structure for the production process was developed in close consultation with the core team, a process that evolved as the show progressed to ensure better functioning.



Kyunki... Jeena production process organogram



UNICEF

UNICEF played a critical role in guiding the overall process – be it the research framework, message design, creative guidance, and production. It guided and supervised the entire process with two distinct roles:

1. Executive Producer: Taking responsibility for the entire production - from guiding the message prioritisation to its ultimate rendition on television as well as providing financial resources to produce the show.
2. Technical guidance and field experience: UNICEF India Country Office has some of the nation's best experts with years of field experience and up to date technical knowledge. UNICEF technical staff played a crucial role in providing expertise on various themes covered by *Kyunki... Jeena*, for instance on health, nutrition, child protection, hygiene sanitation, HIV AIDS etc.

Before heading into the detailed production process, it is essential to understand the composition of the core teams and their functioning.

RESEARCH

Research, monitoring and evaluation played a vital role in content development. In order to consistently understand the impact of *Kyunki... Jeena*, UNICEF in partnership with Johns Hopkins University Centre for Communication Programs (JHUCCP) and a local research agency Centre for Media Studies (CMS) – put multiple research processes in place.

In early 2008, before the broadcast of the show began, a baseline was conducted with 10,000 respondents from 6 Hindi-speaking states. This research provided a situational understanding of existing knowledge levels, attitudes and perceptions of its viewers. Subsequently, a midterm in 2009 and an end line in 2011 were also carried out to assess the impact of the show.



Viewer group discussion being conducted in East Singhbhum, Jharkhand

A vigorous concurrent monitoring framework was also put in place with rapid audience assessment and content analysis to provide qualitative feedback. The results of concurrent monitoring fed back into message design and overall creative content of the show. (Details in Chapter 5 – Measuring Change)

NEILSON TAM (Television Audience Meter) is one of the main sources of data on viewership and audience engagement for on-air television content. It is primarily urban based as it is designed to guide advertisers and broadcasters. For the broadcaster, *Doordarshan*, good TAM ratings spelt commercial viability. To assess *Kyunki... Jeena's* popularity in comparison with other soaps on television, weekly TAM ratings were also analyzed.

MESSAGE DESIGN UNIT

The Message Design Unit (MDU) is the heart of *Kyunki... Jeena*, pumping its energy throughout the show. Within the production team structure, MDU had the responsibility of making sure message design and overall content were derived from research, case studies, existing UNICEF and GOI policies and current practices and behaviours, contextual to its audience. It interacted with various teams at multiple levels in the production process.

Production Process to ensure better functioning



The message design unit comprises:

- Message Design Director
- Senior Message Design Officers
- Junior Message Design Officers

Message Design Director

Under the guidance of the Executive Producer, and in close coordination with

the Series Director and Producer, the Message Design Director (MDD) is responsible for the coordination, planning, development, and management of the Message Design Unit. Other responsibilities include:

- Controls quality of messages and other factual content associated with substance, structure and style of the entertainment-education drama series.
- Works in close collaboration with the Writing and Direction teams, develops and finalises the message design strategy.
- In coordination with the Executive Producer, oversees the maintenance of the dynamic coherence between entertainment and education throughout the serial, optimising the entertainment-education format through on-going research and development, review and innovation.
- Ensures factual accuracy and cultural and contextual appropriateness of all scripts finalized for production.
- Manages and supervises all aspects of the functioning of the Message Design Unit, its staff, and its network.



Message Design Director, Monica Chaturvedi briefing the creative team on the information pack

In terms of hierarchy, it was important for UNICEF to have the MDD at par with the Creative Director and the Supervising Producer. In traditional television production structures, a message design unit does not normally exist. Therefore putting MDD at par, helped other production units to understand the critical role MDU played in upholding messaging priorities of UNICEF at all times.

Senior Message Design Officers

Aiding the MDD were two senior and three junior message design officers.

- Senior Message Design Officers (SMDO): Conduct desk research and gather relevant information prior to the development of a story track. This feeds into the development of the message matrix or a message guidance grid and eventually an 'Information Pack' or Info Pack.
- The Info Pack contained research data, facts sheets, interesting case studies and good practices of the thematic area being unpacked in the show.
- SMDOs seek guidance from technical experts (UNICEF) on their field experiences, particularly in reference to socio-cultural and behavioural barriers, common problems in availing health related services and existing myths and misconceptions.

Junior Message Design Officers

There were two-three Junior Message Design Officers under the supervision of the MDD and Senior MDOs.

- Junior Message Design Officer (JMDO) is the focal point between the MDU and the production team. They are the MDU's eyes and ears on the production floor, and identify challenges and hurdles in implementing messaging scenes.
- They primarily monitor shoots, particularly messaging scenes to ensure messaging priorities are upheld.
- They ensure production understands the messaging objectives, and that the execution of messaging scenes is technically accurate and contextually appropriate.

MDUs role on the production floor has been detailed in Chapter 4.

CREATIVE TEAM

Kyunki... Jeena's Creative Team structure was similar to that of other soaps. It had a creative director, screenplay writers and supervising producer to spearhead the production and bring the creative vision to life on the small screen. However, it was the E-E approach that made it different. The Creative Team transcended entertainment to a level where crucial life-saving messages were seamlessly interwoven into engaging and entertaining plot lines.

The Creative Team comprised:

- Creative Director
- Writing team
- Principle writer
- Treatment note writer
- Screenplay writers
- Lyricists

Creative Director

The roles and responsibilities of the creative director on an E-E show like *Kyunki... Jeena* were perhaps the most challenging. Apart from having a creative vision for the entire series, the creative director also had to ensure high production and entertainment value, good television ratings and above all - a perfect harmony between entertainment and messaging. From creating engaging story tracks packed with



Creative Director Umesh Bist (in black) briefing the production crew

drama and entertainment, to the look and feel of each episode, technical operations and ultimately how the show looked on air, was all under the creative director's purview.

Writing Team

The creative director had a team of writers to transform messages into engaging and riveting story tracks. The writing team in *Kyunki... Jeena* consisted of a treatment note writer, principle writer, screenplay writers and a lyricist.

- All writers were part of the ideation process. The treatment note writer worked closely with the creative director and wrote the broad story track and also bullets for each episode. These were then fleshed out into detailed treatment notes.
- Treatment notes were broken down into powerful dialogues by the principle writer and two other Hindi screenplay writers.

The creative director along with the writing team had to come up with out of the box story ideas, using effective pedagogies, sticky messages and creating story tracks that were not just inspirational and entertaining but also realistic.

The Creative Team's role in making *Kyunki... Jeena* a success was crucial, as the story lines they developed kept the viewer engaged for over three and a half years.

PRODUCTION TEAM

Kyunki... Jeena had a cast of over 250 big and small artistes and a crew of about 80-100 people. The production personnel were no different from other television productions. However, some had a crucial role to play from the E-E perspective.

Supervising Producer

The Supervising Producer managed the entire production of the show but what made his job unique was a set of broad production assumptions that guided and streamlined the show's production. Involved in all crucial production processes – right from ideation to

hiring acting talent, special production budgets for big events and sets, to overall creative and production related decision-making – the supervising producer was the captain at the helm steering through unforeseen production issues and charting a way forward. Balancing UNICEF's message design unit and creative team requirements as well as adhering to production budgets was challenging for the supervising producer, not to mention meeting broadcasters deadlines, without compromising on production quality.

Episode Directors

The Episode Directors in *Kyunki... Jeena* ensured each episode was shot in the popular soap opera format, accented with the right amount of visual dramatization and yet maintain the sensitivities of E-E soap. *Kyunki... Jeena* episode directors got a brief not just from the creative director about the dramatization of each scene, they also had message design unit officers on sets guiding them in terms of correct figure behavior and cultural nuances. They drew on their past directing experience to make sure all scenes, especially the messaging ones, were conveyed in a vibrant manner through dynamic camera angles and dramatic build-ups in appropriate places.



Episode Director, Rahul Mewawala, directing on a hot summer day in Sohna village

Assistant Directors

The Assistant Directors worked closely with the Creative Director to understand the requirements and creative vision for each scene and also with the episode directors to bring it alive on

film. They also served as a crucial link between the core production team members and main protagonists of the show, ensuring everyone was well versed with the script, its dramatization, message design unit's specifications and taking care of other daily production requirements.



Supervising Producer Pankaj Kikani (in white) taking stock of production with episode director and crew

Broad Production Assumptions

Unique to *Kyunki... Jeena* were the Broad Production Assumptions - a set of production parameters or guidelines to help maintain quality standards. Given the complexity of meeting deadlines of a daily soap opera, the broad production assumptions ensured that the production team planned and executed production like clockwork. These assumptions defined production quality in tangible terms and provided a structured framework for the production process.

“ The Production Assumptions were always helpful. The plans are set as per the guidelines and entire team works according to the plan to achieve the results. Also this keeps the client, production house and the entire team on the same page. However, a certain amount of flexibility is always desired, as human fatigue and nature's extremities should be factored in to keep the balance between creativity and feasibility. ”
Pankaj Kikani, Supervising Producer

The main objective of structuring the production process through a set of broad assumptions was to ensure the following:

- **Scheduling** Timely and feasible shooting schedules to be developed and achieved for each season, breaking it down to the number of shooting schedules, episodes and scenes to be shot in each schedule.
- **Interior-exterior shoot ratio** enhances visual variety - 70% of the production was shot inside a studio with sets, props etc., and 30% in the exterior – shooting in real village locales and urban settings.
- **Songs** Messaging based original song compositions to enhance the entertainment value and also reinforce messaging.
- **Community scenes and big events** help production plan and budget for bigger set-ups and make special arrangements as per the script requirements.
- **Post Production** A schedule for editing episodes, adding background music and sound effects to meet broadcaster requirements and deadlines.

Scheduling

The broad production assumptions in *Kyunki... Jeena* guided the scheduling for each season and were further broken down into monthly schedules, the number of episodes to be produced, number of scenes to be shot, shooting days in the interior and exterior etc. As a daily soap opera, airing three times a week, the production assumptions provided the necessary framework under which the show's production was planned and executed in a timely manner.

Interior/Exterior Ratio

Competing with other glossy daily soaps, *Kyunki... Jeena* had to ensure that its production quality was at par. This meant providing not just glossy sets but also visual variety, which was ensured through a distinct interior-exterior shooting ratio – 70:30. 70% of the shoot was inside a studio that housed both glossy and rural sets. 30% of the show was shot in the exterior, primarily in real village locales on the outskirts of Delhi and Haryana. Primary aim of designating 30% to exterior shoots was to make the show more realistic and relatable to its viewers. Many-a-time, urban locales were added for visual relief.

Post-Production

To meet broadcaster deadlines, a stringent post-production time-frame was also factored into the broad production assumptions. This included footage digitization, editing, background music and sound effect and also the development of promotional clips for upcoming episodes.

Songs, Community scenes and Big Events

Given the competition from other popular soap operas, *Kyunki... Jeena* took entertainment to a new level by introducing song and dance numbers on popular demand from its viewers. Composed and choreographed once every 16 episodes or once every month, songs in *Kyunki... Jeena* served a special purpose. While they provided added entertainment value, its main purpose was to reinforce core messaging through hummable tunes.

Similarly, big events provided opportunities to the creative team to make special demands from the production team – be it elaborate special sets, acting talent, special choreography, action sequences and extra actors to have the necessary head count in a scene. Big events were often used as a device to bring a particular storyline or message progression to a close.

Community scenes included the main protagonists and up to 25 extras, whereas big events consisted of the main cast and up to 75 extras. Pre-production for these events included tremendous amounts of preparation. While some may view community scenes as merely having extras, from the social and behavior change perspective having community members present in a scene was crucial to trigger community dialogue, action and acceptance of a certain behavior or social norm.

Kyunki... Jeena Production Assumptions

Scheduling	
Total number of episodes to be produced in a season:	130 episodes unless otherwise specified
Season duration in months:	9 months
Total number of episodes to be produced in a month:	16
Number of schedules per month	2
Number of episodes to be produced per schedule	8 episodes
Number of scenes per episode	8 scenes on average
Total number of scenes to be produced in one schedule	64 scenes on average
Total number of shooting days in a month indoor	22 days
Total number of shooting days in a month outdoor	5 with double unit
Number of shooting units	32 units
Interior/Exterior Ratio	
Interior: Exterior ratio	70:30
Number of scenes outdoor and indoor	19 outdoor and 45 indoor on average per schedule
Number of scenes to be shot in a day indoor/outdoor	4 scenes
Number of set changes per schedule indoor	10
Number of edit shifts for one episode	6 minimum
Number of promos per month	4 per month
Songs, Community scenes and Big Events	
Number of original songs to be produced	1 original composition per 16 episodes
Community Event (primary cast plus 12-25 extras, regular sets) in 16 episodes	12 maximum
Big Event (primary cast plus up to 75 extras) in 16 episodes	1

04

DETAILED PRODUCTION PROCESS

Producing an E-E soap opera has multiple levels of processes. At first glance the broad production processes may appear to be no different from other soaps, but there are several crucial steps in each of the processes that distinguish *Kyunki... Jeena* from other soaps.

“ Mainstream entertainment is all about entertainment and whatever it takes to do so. The aspect of logic, believability, prescription and narration all play handmaiden to the need to entertain. And so, it can traverse from the sublime to the ridiculous, from the intelligent to the mindless. On the other hand, *Kyunki... Jeena* was a ‘*gatha*’, a tale, an epic meant to bring the real India, in the realm of ‘Facts for Life’, to India, the oblivious. Its purpose was to inform, educate and identify, and not merely to entertain. *Kyunki...* was glossy and was earthy too, it was dramatic but never fictitious, and it was exemplary and doable; features that in mainstream serials may or may not exit. Here the mission to entertain and educate simultaneously was very definite and focused. ”

Priya Om Jha, Principal Writer



Director of Photography Babu Bhai creating drama with camera angles



4.1 Pre-production

- Messaging
- Ideation
- Bullet points or broad story track
- Treatment notes
- Screenplay
- Songs
- Scheduling
- Casting
- Art direction
- Costumes
- Pre-production meeting

4.2 Production

- Shooting - filming of scheduled scenes
- Role of Message Design Unit on the production floor

4.3 Post-production

- Footage digitization
- Rough edits
- Background music, sound and visuals effects
- Fine edit
- Promotional clips
- Episode mastering



Editor working tirelessly to meet broadcast deadlines



4.1

Pre-Production

First in the production process and perhaps most crucial is Pre-production - the planning stage that includes everything before the filming begins. It involves research, message design, ideation of innovative story ideas, effective pedagogical devices, riveting screenplays, set designs, casting approvals and so on.

MESSAGING

The pre-production process begins with crafting of the message(s) that need to be communicated. Led by Message Design Unit, messaging formed the foundation of *Kyunki... Jeena*. This meant seamlessly weaving well researched and designed messages into an entertaining storyline that would lead to an increase in knowledge, shift in perceptions or attitudes and eventually behavioural change.

Thematic Focus

The overarching framework of the series was provided by the Facts for Life (FFL)



Villagers reading and discussing a HIV-AIDS hand-out at an awareness camp on the show

Communication Initiative's 13 thematic areas, which guided the overall messaging content. Messaging for an entire season was broadly laid out right at the beginning so that everyone was on the same page and knew which track would flow and how the story would progress from the beginning of a season to the end.

PRE-PRODUCTION

MESSAGING

Development of message matrix with primary messages, take-aways and barriers
 Development of Information packet or packs to guide ideation

IDEATION

Two-day ideation workshop with core team (MDU, Creative Director, writers and UNICEF) as well as internal/external experts
 Storyline or bullet points developed for 16 episodes and approved by UNICEF
 Treatment notes scripted for 16 episodes and approved by UNICEF
 Screenplays scripted for each episode and approved by UNICEF
 Shooting scripts finalized by Creative Director and shared for pre-production planning

PRE-PRODUCTION PLANNING

Scheduling of indoor and outdoor scenes initiated at treatment note stage
 Actors auditioned and jointly approved by Creative Director, MDU and UNICEF
 Set designs and costumes jointly approved by Creative Director, MDU and UNICEF
 MDU shoot matrix developed
 Songs composed and approved
 Pre-production meeting or PPM organized with internal/external experts, MDU, creative director and key production team to understand creative vision and clarity on technical and figure behaviour

PRODUCTION

SHOOTING

Each scene shot by episode director and some technical scenes monitored by MDU
 Shooting of interior/exterior scenes as per schedule
 Shooting of big events/songs/community scenes that may have special production arrangements

POST-PRODUCTION

Logging and digitization of footage
 Shooting tapes edited within 24 hrs of reaching editing suite
 Each episode edited, scene-wise as per shooting script
 Each episode approved by Creative Director; first rough cut sent to UNICEF and MDU for feedback
 Episode visually treated, colour corrected, music and other sound effects added to heighten drama; MDU & UNICEF feedback incorporated
 Fine cut sent to UNICEF for final approval
 Promotional clips edited and episodes mastered; broadcast masters dispatched to UNICEF
 Four master episodes sent weekly
 16 episodes submitted monthly

BROADCAST



Given broadcast arrangements, a figure of 130 episodes was arrived at for Season One. Given that there were 13 thematic areas to be covered in the first 130 episodes, each thematic track comprised 10 episodes. This arrangement evolved for subsequent seasons, as research showed that it was hard for the viewers to be engaged with characters changing every 10 episodes. With this knowledge, decision was made to increase the number of episodes to 30 per thematic track.

Kyunki... Jeena's messaging evolved to tackle a wider range of issues other than FFL as the show progressed. However, everything remained under the purview of Young Child Survival and Development (YCSD). Issues such as gender, child protection, child marriage, disability, rights based approach, role of women in politics and youth participation in governance were also tackled but through the YCSD lens.

Research

Under the guidance of the Message Design Director, the message design officers would kick-start the message design process with research.

- Designing messages for each thematic track involved exhaustive research, which

consisted of gathering qualitative and quantitative information on the issue and contextualizing it to *Kyunki... Jeena*.

- It also included reviewing case studies, good practices and lessons learnt of interventions, including key social, behavioural, attitudinal, economic and other barriers that needed to be addressed through the story track.
- Once the barriers were identified, research continued to feed into both the creative development of the story as well as production of episodes.

Desk Research

Conducting desk research involved looking at government policies, research papers, journals, and information from relevant websites, organizing the information, and distilling it for the writers. After desk research, thematic areas took shape into concrete messages, which then formed the base for content development in the show.

Resource Collection (Multi-Source)

Along with the desk research MDU also networked with individual(s) in Government ministries, UN organizations, local and state NGOs and built a resource pool of technical experts and practitioners in various sectors. They occasionally tapped into their expertise for information and

Kyunki... Jeena content development process



knowledge and if need be conducted field visits for a better understanding. The information gathered through the meetings (reports and case studies) was converted into a Resource Library for ready reference. This process also contributed to building the knowledge base of MDU, the creative and production team.

“ Every track had its own challenges. But for me, the HIV track was very challenging. We had to talk about migrant workers, truckers in particular. This was an area I had no experience in. And, to learn more we took a field visit to Sanjay Gandhi Transport Nagar and talked to the truckers. We had to see their life so we could depict it realistically. We had to be visually clear, technically sound but also had to make sure that the story was feasible to execute. ”

Monica Chaturvedi, Message Design Director

Analysis of Research

Once the research was done, MDU analyzed the primary and secondary data sources of GOI, UNICEF reports, other UN documents and any other relevant sources. The tabulation of data resulted in prioritization of messages into primary, secondary and tertiary messages. Cross checking of facts and figures from GOI guidelines ensured the messages were in line with the existing policies and practices and fell within UNICEF’s mandate. This finally led to the development of a message matrix or a message guidance grid.



Youth enacting a play on ABC of AIDS – A for Abstinence, B for Being faithful and C for Condom

The Message Matrix includes four key areas each serving well-defined objectives:

- Message
- Takeaways
- Barriers
- Supporting data

Message

The Message column in simple terms clearly articulates the main message(s) to be communicated in the show. Messages can be knowledge based or seeking a desirable change in behaviours, attitudes, perceptions or challenging social norms. These messages became the foundation of each thematic track and steered the content.



A helpless mother crying for her child suffering from measles

Primary, Secondary and Tertiary Messages

Once the key messages were identified, they were further divided into Primary, Secondary and Tertiary Messages. Primary messages formed the crux of a particular thematic track or the main message(s) to be communicated. Primary messaging tracks had more screen time.

Secondary messages were messages that either complemented the primary messaging track or stand-alone parallel tracks. These formed as subplots in the episodes.

For instance in the Safe motherhood track – the Primary messaging was around nutrition of pregnant women, recognizing the danger signs and institutional delivery. The primary messaging became the main plot in the thematic track. The secondary messaging in the track was breastfeeding.

And, tertiary messages formed an indirect or subtler form of messaging. Tertiary messages could be in the form of specific actions enacted by the protagonists without making a direct reference to it in dialogue. Or they were in the form of posters and printed slogans in the background. For instance, hand washing with soap and drawing water with a ladle was a way of habit for the main protagonists, irrespective of the messaging track.

Similarly, posters, slogans, wall paintings etc. would be strategically placed in the background. For instance, in a health centre scene the ANM would be talking to a mother about immunization. To reinforce the message, there would be a poster on immunization on the wall

behind her. The camera work in such scenes was done strategically to highlight and reinforce through tertiary messaging.

In some instances messages were further broken down into various levels based on the intended audience. The Message Matrix example on page 30-31, under the thematic area of Inclusive Education - Ensuring a Conducive School Environment for Children with Disabilities, the messages are broken down into various levels based on the intended audience and the desired change: individual, family, school and peers. At the individual level, it is the right of the child to go to school. At the family level, it is the family's responsibility to send their children to schools. At the school level, it is the responsibility of the schools to be child friendly (in this case, the school needs to be accessible and friendly for children with disability); and, finally, at the peer level, children need to create a friendly environment for all children in school. These messages are then developed into key takeaways within the storylines that are developed by the writers.



Strategically placed wall paintings, posters and props were crucial forms of tertiary messaging on the show

Takeaways

Each identified message is broken down, and developed into key takeaways. Takeaways are key facts, points, or ideas that the viewer understands and remembers from watching a particular story track.



Takeaway messages are specific to the intended audience and desired change

Barriers

Bringing about change in behaviour, perceptions, attitudes and challenging social norms are often faced with hurdles, friction and resistance in a society. Barriers here, refer to the conflict or hurdles in realizing the desired change.

Barriers can be of many kinds - social, political, economical, physical, geographical etc. Barriers to change can also be articulated into multiple levels: the individual, family, institutions like schools, panchayat, etc, or at the community level.

Within these barriers lies drama. Therefore, the identification of barriers to change in a message matrix, provides fertile ground for the writers to create an element of drama and conflict in either the character's life, family or in the community.

It is the unpacking of these barriers that made *Kyunki... Jeena* entertaining as well as educational. It is important to note that the drama elements in *Kyunki... Jeena's* messaging tracks were a representation of real life barriers faced by individuals, families and communities. These barriers were critical in each and every storyline, because it was through unravelling the barriers that the messages were realized. It also made the show realistic and relatable to the audience.

Supporting Data

Supporting data was included in the message matrix to provide factual support to the message(s), takeaways and barriers. The supporting data was primarily for reference to the creative team, particularly the writers to access more information and substance for developing a particular story track.

Character Progression Matrix

A Character Progression Matrix as the name suggests, tracks the progression of a character in the show. It also keeps track of messages being communicated through characters and behavioural or attitudinal changes observed. This becomes especially relevant in E-E soap operas that use a variety of characters such as positive, transitional and negative characters to convey different set of messages. The character progression matrix is not just a tool for the writers but also helps track effectiveness of messages when conveyed by certain characters.

Kyunki... Jeena for Season One and Two, MDU developed detailed matrixes for the characters. However, for the last two seasons, character progression matrixes were developed only for main protagonists.

Once the message matrix was approved and locked in by UNICEF, information packs or guidance notes were developed by MDU to begin the ideation process.



Unpacking barriers provides great scope of drama

**INCLUSIVE EDUCATION - Ensuring a Conducive School Environment for Children with Disabilities
EPISODE - 471-492**

MESSAGE

TAKEAWAYS

INDIVIDUAL

Disability does not mean inability but differently abled than others
Disability does not restrict learning or achieving merit in school or in life

Every child has the right to an education and equal opportunity

FAMILY

Observe children carefully for early detection of disabilities
Children with disabilities can perform like any other children provided they are treated as equals and receive acceptance, encouragement, love and support from their families
Parents need to be aware of educational needs of children with disabilities

Observe, identify and create a positive and accepting home environment for a disabled child.

SCHOOL

Every child with special needs, irrespective of the kind, category and degree of disability, has the right to be educated in an appropriate environment and given equal opportunity
Adapt lessons, learning materials and classroom to the needs of children with disabilities. Integrate positive ideas about disabilities into class work, children’s play and other activities
Children with “special needs” need to be encouraged to participate in sports and co-curricular activities with their “non-disabled peer” to promote all-round ability development
INFRASTRUCTURE
Remove architectural barriers and provide an enabling environment for children with special needs. Gram Panchayat can help in building infrastructure

Provide a positive and enabling environment for children with special needs; ensure every child has an equal right to learn and play

PEER

Disability is not inability
All children have the right to learn and play together. Inclusion is thus a fundamental human right.
Disabled children learn with the help of their peers who not only help them with their curriculum but also help them commute to school
Teach all children to understand and accept differences, be it race, colour, sex, ethnicity, language, nationality, social origin, religion, disability, property, birth or other status

Encourage friendships and mutual respect between all children, with and without disabilities

Inclusion refers to the “full-time placement of children with mild, moderate and severe disabilities in regular classrooms”. The inclusion movement believes that children with special needs should be placed in the regular school classroom which they would have otherwise attended, if they had been like their non-disabled peer.

BARRIERS

SUPPORTING DATA

Low Self Worth
Emotionally upset
Fear of not living upto family's expectations
Fear of not performing at par with other students
Misery

Children with disabilities are found to be conscious of their physical self and develop poor self image
Due to inadequate information and social stigma, many disabled persons remain uncouncted
[Source: Publication Education and Children with Special Needs- From Segregation to Inclusion]
Disabled women and girls are commonly stereotyped as sick, helpless, childlike, dependent, incompetent and asexual, greatly limiting their options and opportunities and creating a sense of low self worth.
(Education for All: A Gender and Disability Perspective - The World Bank)

Sense of shame of being associated as a parent of a disabled child
Disability coupled with poverty restricts parents to invest in a disabled child's education. Parents in rural India who have less economic viability are less likely to send their disabled child to school
Families do not have enough information about their child's particular disability, its effects and its impact on their child's capacity. This often leads to a sense of hopelessness
Lack of awareness among parents regarding government policies and schemes
Pattern of ignorance and isolating disabled girls
Schooling not considered a priority for disabled girls as they are not fit to cover long distances and safety is a concern.

In order to enable a child with disability to attend regular school, the family has to take on a proactive role even at school by providing additional support - caring for their physical needs such as eating, toilet care and also ensuring the child is able to keep up with the academic work load.
{SOURCE: Children with Disabilities in Schools - London School of Economics - Asia Research Centre}

Distance between the child's home and the school
Attitude towards people with disability
Lack of proper environment in schools, including training of teachers to pay special attention to children with disabilities.
Inadequate resources for training teachers
Social and cultural stigma in school and community
Parents threaten schools to withdraw their children if being taught with a child with disability (eg: polio, handicap etc.)

Right of Children to free and compulsory education (2009) guarantees right to and compulsory education to all children between ages 6-14. (MoHRD)
Every child with disability is entitled to free education up to the age of 18 years. (Persons with Disability Act, 1995. Chapter V of the PWD Act; Ministry of Social Justice and Empowerment)
7.73 million children and young adults in the age group 0-19 years are disabled in India: (Census of India 2001)
Rehabilitation Council of India takes the figure of 30 million children with disabilities as the best estimate. There are noted discrepancies related to education of children with disabilities.

INFRASTRUCTURE

Lack of facilities and infrastructure for disabled children in schools
Inadeqate resources for enhancing infrastructure

Only 1 percent of children with disabilities in the 5-15 age group have access to education.
38 per cent of children with disabilities in the age group 6-13 years are out of school. (World Bank Report 2007)

Lack of sensitization
Social and cultural misnomers regarding disabilities propagated within the houselhold and the community
Fear of children with disabilites and lack of self confidence among children to relate to children with disabilities
Lack of knowledge on disabilities and the role children can play in supporting their friends/classmates with disability in learning and playing

Peers in school play an important role in the lives of the children with disabilities.
There is general support for the hypothesis that children who are not accepted by peers are generally at risk for difficulties later in life.
Acceptance by peers provides a much greater challenge for children with disabilities.
Children with disabilities are often easy targets for being teased and bullied by their non-disabled peers
Research findings suggest that vulnerability to bullying cuts across all types of disability
{SOURCE: Children with Disabilities in Schools - London School of Economics - Asia Research Centre}

Information Pack

Information pack or Info-pack is a comprehensive document that provides guidance and vital information to the creative team to familiarize them with the subject during the ideation process. It guides the writers in translating messages from the message matrix into interesting, factual, and entertaining story tracks. The info-pack usually included the following:

Facts and figures

The info-packs were intended to give the writers a holistic understanding of the issue at hand. Therefore, these included relevant facts and figures from research, news clippings and articles to understand the issue and provide substance to their writing.

Case studies and good practices

These were included in the Info-pack to give real life examples of how individuals and communities tackled some of the issues. It helped the writers understand the barriers, challenges faced by individuals and look for inspirational solutions. Once everyone is well versed with the subject, the process of ideation begins.

Writing timelines and feedback process

Before getting into the writing process, it is important to understand the purpose of having a feedback process at various levels.



Message Design Officer Arun Virk (in brown) monitors an actor briefing by Episode Director Asif Malik

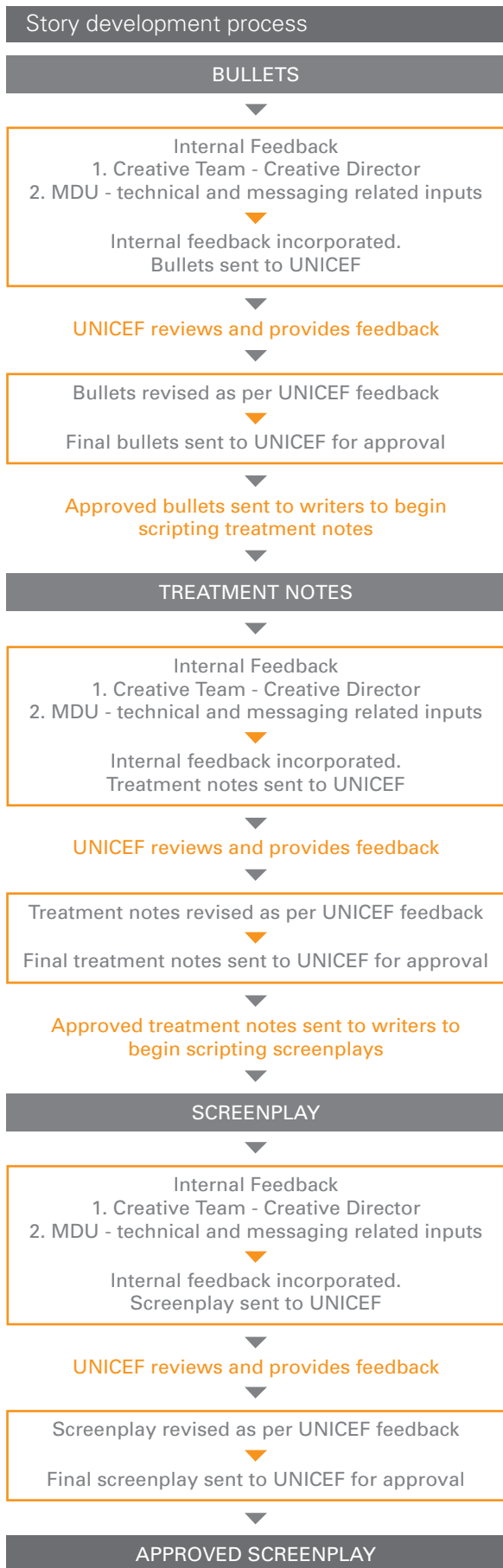
“ I would treat the feedback process as highly scientific and organised. To a great measure, ‘fool proof’. It had all aspects as would ensure we meet the needs of the show. The beginnings in research and workshops, the story, treatment and screenplay stages to it, the vetting by the MDU, the occasional screening by the institutions and ministry concerned, all ensured nothing in the content ever went awry. A highly cohesive team and UNICEF’s leadership ensured the writers always stayed true to the objectives. ”

Priya Om Jha, Writer

Every stage of story development, from ideation, bullet points to the actual screenplay, followed a strict feedback process. This process was put in place for three key reasons:

- 1. Technical Accuracy:** As an E-E soap opera, *Kyunki... Jeena* had to be technically accurate, well researched and strategically designed in its messaging. This required several rounds of internal feedback and technical inputs. A thorough feedback process guaranteed there were no inaccuracies or loopholes and the messages communicated were sticky as well as easy to comprehend.
- 2. Planned and timely production:** Given the production complexities of a daily soap opera and the technical accuracy of an E-E show, timelines and feedback process helped in systematic production planning and scheduling. Supervising producer could discern from the writing timeline and feedback chart and begin planning production.
- 3. Meeting broadcaster deadlines:** Since *Kyunki... Jeena* was a daily soap opera there was immense pressure to live up to broadcaster deadlines. Having timelines and a feedback process streamlined the entire writing and production process and ensured that it flowed smoothly to meet the broadcaster’s deadlines.

The following flow-chart demonstrates the feedback process for the first stage of developing a story track:



Each level of story development went through rigorous rounds of feedback:

Internal

- First, the creative director reviews it for drama, emotions and E-E balance. Once satisfied with the draft, it was sent to MDU.
- MDU checks it for appropriate representation of messaging and technically vets it.
- Once both the MDU and creative teams are satisfied internally, only then is the draft sent to UNICEF.



Creative Director and writing teams worked closely to create riveting storylines

UNICEF

- UNICEF reviews it thoroughly for messaging, use of innovative pedagogies, relatability, entertainment value and overall progression. Keeping all these elements in mind, feedback was noted and sent back to production for revision.
- Changes are made if any, and a final draft is sent back to UNICEF for formal approval.
- Once approved, the story development moves to the next level and the same process is repeated till the screenplay is approved.

The feedback process was monitored and deadlines were set for each team. For this a monitoring matrix was developed to adhere to strict deadlines, especially since time was of the essence. Each stage of the writing process was factored in the monitoring tool and clear deadlines were indicated - from the bullets stage to the final approved screenplay.

An example of story development monitoring matrix to ensure deadlines were met

BULLETS						
Episodes	Ideation	Bullets DRAFT-1 To CD/MDU	CD/MDU Feedback	Draft-II to CD/MDU	Story/Bullets sent to UNICEF	APPROVED
463-470	Ideation-8th June	-Bullets- 463-466-RPS -up-8th June -Story track differently-abled ep 470-491-CD-all-12th June			-Bullets- 463-466-10th June -Bullets- 467-470-10th June -Feedback bullets	

TREATMENT NOTES						
Treatment Episodes	Treatment DRAFT 1 To CD/MDU	CD/MDU to Writer	CD+MDU Feedback fixed Draft-2 sent to CD	Draft-II sent to Unicef	FB from Unicef fixed sent back (24 Hrs reversal time)	Approval (24 Hrs reversal time)
Commissioned						
469-470	Due-16th June 469-17th June 470-17th June	469-mdufb-17th June 470-mdufb-17th June 470-mdufb-18th June	470-DII-18th June post UNICEF	Due-17th June 469-17th June 470-18th June	Due Date-arrival 19th June	Due-20th June
				June		

SCREENPLAY						
Process: Draft 1-writer-CD-MDU. Draft 2-writer-CD-MDU-Client. Draft 3-MDU-writer-CD-MDU-Client.						
Episodes	Screenplay DRAFT 1 To MDU/CD	MDU/CD FB to Writer (reveral time-24hrs)	Draft 2 to MDU/CD	Draft received by Unicef	FB from Unicef fixed sent back (24 Hrs reversal time)	Approval (24 Hrs reversal time)
Commissioned Epsd 463-470-13th June						

Ideation

“ The challenges in writing for *Kyunki... Jeena* were plenty. Firstly, one had to understand the message correctly, which meant throwing out all our pre-conceived notions about many things and studying research material seriously. After we had expanded our understanding of the message we had to then compress it, distil it and fashion it within the milieu of the stories and characters without losing authenticity. Added to this was the clear goal of being entertaining. So it was like juggling many balls in the air. You could not afford to drop even one for it to be successful. ”

Reshma Pritam Singh, Writer

Ideation is first step in the creative process. The creative and writing teams transform the message matrix and info-pack into riveting stories. It is during the ideation process that innovative pedagogies are developed and story-telling techniques are pushed to the limit. Interesting and original story lines are developed with the daunting objective of communicating messages that not only raise awareness and knowledge levels, but also inspire viewers to take action.



Ideation involved participation of MDU, production and creative teams, UNICEF and technical experts

In *Kyunki... Jeena*, ideation was primarily a two-day process:

Day 1

- Understanding the message matrix and familiarizing with the subject through the info pack. UNICEF technical experts and external subject experts were also invited at times to share their field experience and knowledge.
- Identifying protagonists best suited to give out certain messages. At times new characters were introduced to add value.
- Brainstorming story ideas using innovative pedagogies to address and unpack messages and barriers.
- End result is the development of a broad story track.

Day 2

- Vetting the story track for overall technical accuracy and field realities with UNICEF or other technical experts.
- Post technical vetting, making necessary changes, if any.
- Narrating the story track to UNICEF for immediate feedback and eliminating gross negatives, if any.
- Seeking approval on the broad story track to initiate the bullet writing process.

The core teams part of the ideation process were:

1. MDU - Message Design Director and Message Design Officers
2. Creative Team - Creative Director and writers
3. Production - Supervising Producer
4. UNICEF

Sitting at the ideation table, each core unit had a specific role to play:

- MDU had the responsibility of ensuring everyone was well acquainted with the message matrix and info pack. They guided the team to develop factual, technically accurate, realistic and relatable story tracks. MDU also helped identify protagonists and characters best suited to give out messages.
- The creative team had the daunting task of transforming the messages and information given by MDU and to develop them into engaging, realistic yet aspirational storylines, never compromising the delicate balance of E-E.
- Supervising Producer was responsible for ensuring that story tracks developed were within the prescribed production budget and production assumptions – which included hiring new or special talent, choreographers, putting up new sets, and shooting in the exterior. Production value of big events etc were all taken into consideration during the story development stage.
- UNICEFs role was primarily to guide the ideation process in a direction that best suited and met its messaging priorities and to highlight gross negatives if any.

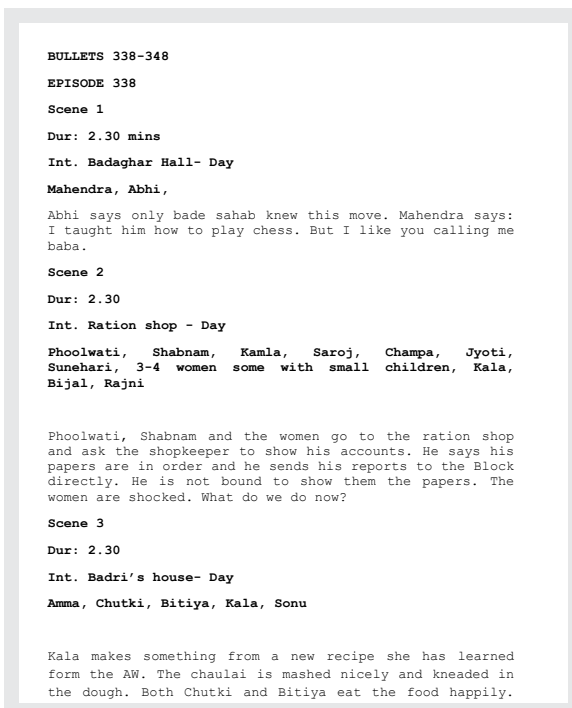
Bringing in technical and field experts enriched the ideation process. They brought with them a wealth of knowledge, first hand field experiences, problems encountered, resistance faced (in implementation), their understanding of underlying social norms that either support or hinder social and behavioural change. These experiences provided further references to writers to make

the storylines richer and more relatable. First hand experience of experts at times also brought out inspiring stories of positive deviance, people who stood against all odds to make things work.

At the beginning of each season, field trips to villages in nearby states were also organized by UNICEF for the writers to get a deeper understanding of the realities of rural life.

Bullet Points

The approved story track is further broken down scene by scene for every episode in bullet-point form. This is done for 15-30 episodes at a time. Bullet points took the overall story track or thematic focus and structured each episode and scene in line with the broad production assumptions.



Bullets briefly convey the content for every scene per episode

The format developed for *Kyunki... Jeena*, be it bullet points, treatment notes or screenplays indicated the following production aspects in each draft developed:

- Scene number
- Interior or exterior scene

- Specific set design or location
- Characters involved
- Messages relating to each scene or episode, so that the objective of the story is included in the development of each of the scenes. This also helped writers to address the outlined messages in each scene and in the latter stages, in screenplays.

The purpose of the bullet point was to unpack the story track into episodes and scenes so as to give a clearer picture of the content of each episode. The messages, the breakdown of the scenes and the characters involved were then taken as a framework to guide the scriptwriters to develop treatment notes and finally screenplays for each episode.

Treatment Notes

The bullet points are further fleshed out into detailed treatment notes for each episode. Treatment notes provide a concrete framework to the writers in the screenplay writing stage. The treatment notes describe each scene in detail, explaining the mood of the scene, how it will be treated visually and suggestive dialogues for the protagonists in the scene. This helps the screenplay writers to capture all such details in dialogues and action briefs keeping in mind the tone and tenor of the scene and above all the messaging priorities. It is at the treatment note stage that the episode begins to take shape, messages come to life in the form of unique pedagogies, characters steer the storyline and plots unfold. Treatment notes were considered sacrosanct and the writers rarely deviated from them at the screenplay writing stage.

The Creative Director and the Message Design Director internally reviewed the treatment notes. Drama, entertainment and messaging elements were reviewed and necessary feedback was provided to the writers. Relevant feedback was incorporated and only when the draft was internally cleared and signed off from both the MDU and creative director was it sent to UNICEF for feedback and approval.

EPISODE 338 TREATMENT NOTE

Scene 1

Dur: 2.0 mins

Int. Panchayat Ghar-day

Farah, Maya, Chaturbhuj, Om

Farah tells them that they have been investigating the land deals that their company has struck in the Rajpura region. Maya asks her why. Om says that whatever they have done is above board and legal.

'As legal as what you did to acquire Kishore's land?'

Om and Maya try to wriggle out of the situation but Farah is firm. She says the law is very clear on the matter and they are liable to be charged under section 420 of the IPC. Om asks Farah isn't there a mutual understanding they can arrive at? Farah says: the only understanding required by you is that you have broken the law and cheated people. And we are going to ensure that you understand the consequences! Maya tries to sweet talk her but Farah rebuffs her efforts and says: Before you go any further please consider that offering to bribe a Government official is also breaking the.

Scene 2

Dur: 3.30

Int. Ration shop-day

Phoolwati, Shabnam, Saroj, Champa, Jyoti, Sunehari, Bijal, Rajni, 2-3 women, Ration Shopkeeper

The ration shopkeeper looks bored as Bijal and Rajni come up to the counter. He says there is no ration. From behind them Saroj, Champa, Phoolwati, and Shabnam along with a few women merge and he becomes decidedly uncomfortable. He asks them why are they rabble rousing? There are no rations left.

Treatment notes are fleshed out in detail, providing a framework to writers for screenplay writing

Screenplays

Using their imagination and creativity, writers took the framework given in the treatment notes and breathed in life, drama, emotions and most importantly dialogues that people could relate to and remember. This became even more relevant when technical information was seamlessly interwoven with entertainment.

Writers relied on creative pedagogies, unpacked messages by way of showing and by way of doing, appropriate action briefs, using the immediate environment (sets, props, location, area) and ensuring scripts were realistic yet aspirational. They often had to develop sticky messages, catchy one-liners and coined phrases that became synonymous with the show.

The writers had to bear many things in mind while scripting screenplays:

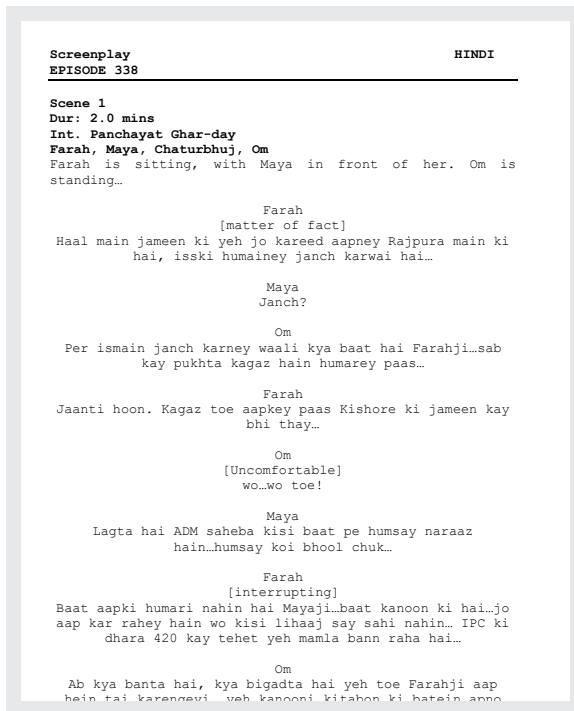
- **Keep it simple:** Since drama was in the messaging, it was pertinent for writers to have non-didactic, engaging and simple conversational dialogues. The single line brief

writers often kept in mind while unpacking complicated messages into dialogues was 'explain as if talking to a friend.'

- **Technically accurate:** *Kyunki... Jeena's* USP was its technical accuracy in messaging. Research showed, many viewers considered *Kyunki... Jeena* as their family doctor. They relied on it for accurate information pertaining to health, hygiene and other issues. This bore a huge responsibility on the writers to ensure messages when translated into dialogues were technically accurate. MDU provided guidance and support to the writers in ensuring accuracy.
- **Drama lies in barriers:** Writers often turned to the barriers listed in the message matrix and case studies provided by MDU to enrich stories. Barriers by its very nature had conflict, dissent, struggle, and extreme emotions – the very ingredients of an engaging soap opera. Writers over a period of time honed their skills of understanding and unpacking the right kind of barriers for appropriate visual, emotional and dramatic impact.
- **Sticky messages:** Writers had to coin catchy phrases and simplify complex ideas into easy to remember words and phrases for the viewers. Research proved that sticky messages worked exceptionally well with viewers and boosted message recall.
- **Show and tell:** Writers were encouraged to use the classic 'show and tell' technique when unpacking messages. When combined with analogies and practical examples, messages were etched in the mind of viewers. The immediate environment (props, sets, location etc), which the protagonists were present in, was also used to make messaging more relatable in terms of dialogues.

For instance, in the child marriage track, *Masterji* (school teacher) used the analogy of a '*kachcha ghadda*' (a raw clay pot) to that of a young girl being married at an early age. *Masterji* picked up a freshly made clay pot and explained in simple terms to the father of the girl, who was a potter – just as this raw clay pot cannot physically hold any water

yet, your daughter cannot be married just yet. If you don't wait, your daughter, like this raw clay pot will break. Research showed the analogy of '*kachcha ghada*' resonated well with the viewers in message recall on harms of child marriage.



Screenplays have dialogues, appropriate action briefs and notes to guide production

- Culturally relevant, socially contextual and sensitive:** Writers had to ensure dialogues were culturally relevant, socially contextual and sensitive. For example, HIV/AIDS messaging was often challenging for the writers, as they had to unpack messages in a culturally sensitive manner that left no room for ambiguity and also appealed to the sensibilities of the young as well as the elderly.
- Adhering to character sketches:** As with any soap opera, main protagonists have specific character traits and mannerisms that viewers become engaged with over a period of time. In *Kyunki... Jeena* too, writers ensured protagonists adhered to character sketches and maintained continuity in how they acted and what they said. Liberties were taken at times with transitional and negative characters, that underwent attitudinal and behavioural change.



'Show and tell' technique was often used to unpack complex messages

Once the screenplays were approved, the Creative Director (CD) would develop a detailed shooting script. A shooting script has detailed notes, action briefs and instructions by the CD to the episode directors (ED) and assistant directors (AD). The shooting script guided the ED and ADs on scenes that required special treatment, camera angle variations, dramatic play-ups etc. This helped the CD and the video editor during post-production to dramatize and play-up certain scenes and piece together an entertaining episode that lived up to the creative vision.

It is also important to note that alongside the finalization of screenplays, several pre-production processes happened simultaneously:

- Character Sketches and Auditions:** If new characters were introduced then a detailed character sketch was developed by the creative team (CD & writers) with help from MDU. The casting director used the character sketch to audition and shortlist appropriate actors.
- Costume Design:** Adhering to the character's background (traditional costumes/urban wear, poor or someone from the feudal household, etc.) were designed every production schedule.
- Set Design:** Realistic portrayal of rural households, schools and village life were incorporated in set designs.

Pre-Production Challenges

Producing a soap opera has its own share of complexities. Add to that E-E, and one is bound to have a few up-hill tasks. However, as with all things, proper planning and execution can help overcome these challenges.

Perhaps one of the most challenging as well as rewarding stages in pre-production is the screenplay development. Apart from the rigorous internal and external rounds of feedback and technical vetting, is the actual process of rendering messages into dialogues and action briefs. Writers also need to ensure that the language reflects the realities of its audience.

Blending messaging with drama

“ We had fun thinking out of the box ideas. We created suspense around the death of a young mother, due to the three delays during pregnancy, by showing two different versions. One of the mother-in-laws and the other of the ASHA worker, who was being accused of negligence. The ANM was a management student preparing to go to Oxford and she changes her plans when her fiancé gets shot in the village. He dies in her lap because there are no medical facilities and no transportation. She decides to stay and change things. We added mystery by showing that she had some past connection to the feudal house in her recurring nightmares. We had viewers coming back night after night wanting to know the mystery. And we found humor as our negative character got confused between leaf tea and Copper T. We made the show aspirational and we made it big with songs, community scenes and big events. ”

Umesh Bist, Creative Director

Screenplay writers armed with comprehensive information on messages had the task of transforming interesting facts and figures, challenges and barriers into stories that touched people's lives.

- **Convergence of E-E and traditional soap opera approaches:** Through creative story telling techniques and innovative pedagogies writers had to make thematic subjects like

safe motherhood, diarrhoea management, hygiene and sanitation, HIV AIDS and so on, engaging and entertaining for prime time broadcast. These thematic areas were never unpacked on prime time entertainment before; hence the creative challenge in making it entertaining yet informative was huge.

Traditional high drama soap opera and intrigue were popular approaches used in story tracks. The *Kyunki... Jeena* writers endeavoured to internalize and absorb the information to make it relatable. The challenge was to keep it realistic within the realm of traditional soap operas.

Marriage of the two was a constant challenge.

- **Constant demand of sticky messages and phrases:** Research showed that viewers recalled messages better with the help of sticky messages and phrases. This put immense pressure on the writers to consistently come up with innovative, memorable as well as colloquially accepted sticky words and phrases over 501 episodes. They strived to coin terms for each thematic track and at times were reinforced in songs for better message recall.

In the safe motherhood track one of the catch phrases developed by the creative team and MDU was the slogan '*Tiranga Khaana*' which literally means 'Tri-coloured food.' The phrase was coined for pregnant women to consume a three coloured nutritious and balanced diet during pregnancy. '*Tiranga Khaana*' was synonymous with the colours of the Indian flag, sparking instant recall in terms of fruits and vegetables to be consumed.

- **Meeting Deadlines:** Meeting on-air deadlines is a constant challenge when producing a daily E-E soap opera. Critical processes such as research, strategically designed messages and technical vetting at each stage made the challenge of meeting on-air deadlines even greater. In *Kyunki... Jeena*, screenplays were approved for production at least a month in advance to successfully shoot 16-episodes per production schedule. While many would argue that the intensive feedback process delayed approvals, the on-air product was rewarding with the series being engaging, entertaining and technically accurate.

Songs

Songs were introduced in Season two on popular demand. Research findings from viewer correspondence and letters showed that viewers found songs and choreographed dances to be entertaining. Due to the popularity of Bollywood movies, where song and dance is very much part of the plot development, research suggested the viewers wanted something similar from daily soaps as well.

Kyunki... Jeena was one of the few soap operas to have original song compositions as a routine feature. Unlike Bollywood, songs in *Kyunki... Jeena* were used as a tool to reiterate key messages. The lyricist had the task of scripting lyrics that were not only catchy but also effectively addressed core messages. *Kyunki... Jeena* has to its credit, 19 original song compositions.

The components of the song structure had clear messaging objectives:

- **Verse:** The verses in the song unpacked one or two core messages from the primary or secondary track in simple, easy to understand lyrics. The songs almost always had a rhythmic pattern to make them hummable and catchy.
- **Chorus:** The repetitive nature makes the chorus the most hummable part of the song that sticks in the mind of the listener. Hence, the chorus summarized the song using the core message. Since the chorus was repeated several times in the song, the core messages would get reinforced and stick in the viewers memory. The lyrics of the songs were simple enough for children to understand and remember and yet cover adequate messages to be communicated.

“ I had to write lyrics for a song on intestinal worms in children practicing poor hygiene. It was important for me to imagine Savita (ANM) singing it to the kids at the health centre. I had to visualize the song from the children’s perspective also, how the kids would receive

the song and what they would like to hear. I then wrote it from the kid’s point of view. Writing lyrics for *Kyunki... Jeena* was challenging yet satisfying. It was not just about creating rhymes but writing something meaningful, which would eventually bring about change. ”

Rajesh Chawla, Lyricist & Writer



On popular demand by viewers, songs were introduced on the show

Scripting message-based songs was far more challenging than regular songs. On one hand the challenge was to develop a catchy, memorable song and on the other hand the song’s core message had to be clear, accurate and simply worded. MDU played a critical role in ensuring that the messages in the songs were appropriately addressed. The Creative Director guided the lyricists in terms of the creative vision and its treatment.

Evolution Of Message Design

Like all processes, message design in *Kyunki... Jeena* too was an evolutionary process. Backed by research findings, message design process was adapted to suit viewer preferences.

Season One

First two seasons of *Kyunki... Jeena* had a very direct approach to messaging though never compromising on entertainment. Since the creative, MDU and production team were new to E-E, in Season 1 eight scenes in an episode were split into a ratio of 4:4 – four scenes of pure entertainment and drama and the other four, message driven but never

didactic. Messages in the first season were more direct and the drama scenes had little or no messages, but were still linked with the primary track. The scenes were neither disconnected from each other nor was the entertainment value or drama compromised in the education scenes. This was a deliberate attempt by the creators of the show to create a knowledge base among its viewers.

Season Two

The ratio of messaging to drama was brought down in Season 2 to 3:5 – three messaging and five entertainment scenes. All scenes were interlinked with the primary track so indirectly there was some form of messaging even in the increased number of entertainment scenes.

Seasons Three and Four

Over the course of first two seasons, FFL messages were reinforced numerous times through thematic tracks. This led to increase in knowledge and awareness in viewers. The midline research revealed that the audience's understanding of messages had reached a ceiling effect. What this meant was, viewers were able to recall all the main messages, reaching a cap of 95% for many thematic areas. Research also showed viewers were hungry for more information, information beyond FFL. Factoring in the research findings the creative team along with UNICEF decided to change the message design approach.



Scope of messaging evolved beyond FFL to rights based approach

- **No Messaging ratio:** Messaging to entertainment ratio was dropped completely. The single line brief given by UNICEF to the creative team was '*drama lies within the messaging.*' This meant, every scene had to marry entertainment to education and give out messages seamlessly woven into the primary messaging track. This was done after two years of reinforcing FFL messages through a variety of story tracks.
- **Going beyond FFL:** Scope of messaging was expanded beyond FFL. Being a UNICEF show, it stayed within the umbrella of Young Child Survival and Development. The messaging expanded to include a more rights based approach, children with disability and youth participation in elections etc.

Scheduling

Apart from steering planning and execution of the show, production assumptions structured the scheduling process. Scheduling began even before the final screenplays were approved, at the treatment note approval stage. The supervising producer had an overview of the number of scenes, set locations, exterior-interior ratio, protagonists being used, new characters cast and so on to begin planning and scheduling for shoots.

“ *Kyunki... Jeena Issi Ka Naam Hai* was much more organized and planned than any of the daily entertainment mainstream programs I have worked on. A lot of thinking went into writing this show with a team of excellent visionaries and writers being supervised by a competent creative director. Scripts were given to production well in advance to plan things smoothly, which is very unusual for a daily soap opera. ”
Pankaj Kikani, Supervising Producer

In *Kyunki... Jeena*, exterior locations actually meant shooting in a real village located on the outskirts of Delhi and Haryana. Given the large number of villagers that appeared as extras during the course of three years of shooting in a village in Haryana, it came to be known as the '*Kyunki Village*'. The villagers related

to the show because for many it was stories from their own village unfolding onscreen. The 'Kyunki Village' had the right elements of a village life, with beautifully coloured homes, hand painted patterns on the walls, communal space in a village where people gathered, a real *Anganwadi* centre and school. The 'Kyunki Village' got many enhancements such as newly painted homes and walls as well posters and slogans promoting healthy behaviour. The villagers appreciated this and enjoyed participating as extras on the shoot.

Scheduling Challenges

Shooting in exterior locations

As described in Chapter 3, *Kyunki... Jeena* had a specific interior to exterior shoot ratio of 70:30 in the production assumptions. Exterior locations provided visual relief and made the show more realistic and relatable. While it was critical to adhere to the 30% exterior ratio, given the harsh Delhi and Haryana weather conditions, exterior shoot scheduling proved to be a challenge. Delhi and its adjacent state Haryana, both experience a few months of spring, torrid summers, heavy monsoons and cold winters. Given the weather conditions, planning for lost exterior shoots at appropriate times in the year was critical.

Exceptions to the rule were made at times. During monsoons and foggy winters, weather constraints would bring down the interior to exterior shoot ratio to 90:10. Despite weather limitations, *Kyunki... Jeena's* production team always made up for the lost exterior ratio when weather conditions were suitable.

“ Adhering to the exterior shoot ratio as per the production assumptions was a production nightmare at times. For one track we shot in the extreme heat of Haryana where a few actors fainted. But no creative compromises were made. And, the end product despite this challenge was excellent! ”

Pankaj Kikani, Supervising Producer

Shooting in Delhi

Scheduling challenges weren't just limited to the weather conditions. Many of the *Kyunki... Jeena*

protagonists were simultaneously working on other entertainment shows in Mumbai. Since *Kyunki... Jeena* was shot and produced in Delhi, core talent and protagonists had to be flown in from Mumbai. Hence managing their dates and flying them to Delhi proved to be strenuous for production.



Exterior shoot ratio involved shooting in real village and urban locations

Casting

Given the thematic nature of the show, *Kyunki... Jeena* had a vibrant cast of over 200 actors. Almost all thematic tracks required introduction of new characters – primary, secondary and tertiary actors. As explained earlier, the underserved and poor families were *Kyunki... Jeena's* primary audience. Realistically depicting their trials and tribulations required introduction of new characters that battle against all odds to emerge victorious. At times, the creative director would request production to source popular stars for certain thematic tracks to add value to the show. These tracks would then be heavily promoted for maximum viewership.

Art Direction

70% of *Kyunki... Jeena's* shoot was executed in a production studio. Art direction therefore, was integral to the realistic appeal of the show. Set design in *Kyunki... Jeena* had to keep up with multiple plot lines without compromising on quality. Since *Kyunki... Jeena* had to compete

with the grandeur and opulence of some of the existing soap operas on air, it had to maintain a visual balance between realistic looking rustic sets and opulent ones. Most rural sets in the show were aesthetically decorated with earthy tones and folk art on walls. The grandeur was brought to the show with the feudal lord's mansion called the *Badaghar* – a glossy set with a grand foyer and majestic appeal. Many of the protagonists were from this household.

Working closely with the creative director and supervising producer, the art director carefully designed sets keeping in mind character profile of protagonists and visual treatment of a particular story line. Like other daily soaps, *Kyunki... Jeena* too had its share of fixed sets that were recurrent and integral to the show. These were primarily the *Badaghar*, health centre, *Aanganwadi* centre, *panchayat ghar* and the school. These sets had fixed designs with minor prop additions every now and then. All other sets were designed and set up as and when the need arose.



Opulent sets of the feudal lord Gajendra also known as the *Badaghar*

Given the thematic nature of the show, keeping up with new character entrants and their respective spaces became challenging for production, especially when it came to the sets of below poverty line (BPL) families. BPL families were one of *Kyunki... Jeena's* primary audience and therefore numerous such families came and went on the show. Depicting their homes was crucial for viewer connect.

Realistic yet aspirational sets

Set design aesthetics for BPL and other rural homes was realistic yet aspirational. This approach proved to be effective as many viewers aspired to emulate various facets in their day-to-day life. In reality *Anganwadi* Center (government sponsored child-care and mother-care center) in rural areas are simple quarters with bare essentials. However, on the show the *anganwadi* was portrayed as a lively bustling place with toys for children, clean surroundings, posters on nutrition and immunization, nutritious food being served to children in clean bowls etc. This inspired an *anganwadi* worker who wrote a letter of appreciation detailing her efforts to make the *anganwadi* centre like the one in *Kyunki... Jeena*. She even spent her own money buying toys for children in the *anganwadi* and decorating it with informational posters.



Earthy and realistic sets made the show more relatable to our primary audience

Tertiary messaging through props

Production was mindful of tertiary messaging during set design and prop placement to reinforce healthy behaviours. Subtle forms of messaging in the form of props was strategically positioned in a scene. For instance:

- Most indoor night scenes had mosquito nets on the bed to communicate messaging on malaria prevention.
- To promote hand washing, a washbasin or a designated hand washing area with soap and towel were placed in most homes. This was reinforced with action briefs seamlessly

woven into the scene, wherein protagonists would wash their hands while conversing.

- A ladle to pour water from an earthen pot reinforced safe water drinking habits.
- Fruits placed in the foreground or a pregnant woman chopping green leafy vegetables while conversing with the ASHA worker to emphasize healthy and nutritious diets for mothers.

Numerous such props and relevant actions briefs were adopted to reinforce positive messaging.



Mosquito nets were often used as props in tertiary messaging to reinforce malaria prevention

Special sets for big events

As per the production assumptions, big events were scheduled once a month or every 16 episodes. Big events were usually a culmination of the on-going thematic track that resulted in a big song and dance celebration, a play or special event. Locations were identified and the sets were designed keeping in mind the outdoor location. At times, due to weather constraints, big events were accommodated indoors. Under the guidance of the creative director, special sets and props were designed to fulfil the requirements. Trees, bullock carts, landscape backgrounds, special lighting etc., had to be arranged to recreate the outdoors inside the studio.

In the polio track, a shadow puppet performance was scheduled during the evening in the

village community area. Due to bad weather conditions and other production constraints, the big event was shifted indoors. While it was a production challenge, the night village scene was successfully captured indoors using special sets and lighting techniques.



Polio track ended with a big event featuring a shadow dance performance by the children

Costumes

Like set-design, costumes too needed to be attractive yet realistic. Costumes were essential to viewer's relatability to the characters they saw on screen. A fine balance was needed, because if the costumes were too drab, the aesthetic value of the show would decrease. And if they were too glamorous then there would be a disconnect. Hence costumes had to reflect the socio-economic status of the characters. *Kyunki... Jeena* struck a good balance, with rural families modestly dressed and protagonists from *Badaghar* wealthily attired.

Costume design was closely supervised with a stringent approval process. Based on detailed character sketches and a brief from the creative director, a visual presentation of appropriate costumes for each character was presented and circulated for approval. At times look tests were conducted to determine if a particular look (costume and make-up) was appropriate for the character.

A story track on social inclusion featured a family belonging to a lower caste. To get the appropriate wardrobe, research was done to authentically represent the community - what they wear, how they carry themselves, work equipment, demeanour, overall look etc. Similarly, Shabnam a Muslim protagonist was getting married. Extensive research was done on Muslim weddings, attires of the bride and groom, outfits for their respective families and priests and wedding decorations for an authentic look. A real 'maulvi' or Muslim priest was brought on the sets to conduct the wedding.



Shabnam's wedding was extensively researched to portray an authentic Muslim wedding, complete with attires and rituals

Through letters and viewer group discussions, viewers expressed keen interest in seeing urban locales. Occasionally storylines would be set in urban spaces as they offered a visual treat not just in terms of landscape but also in terms of fashion.

Pre-production meeting

Prior to the production of each shooting schedule, a pre-production meeting or PPM was organized wherein, MDU, Supervising Producer, Creative Director, Art Director, Costume Designer, key production personnel and other key actors discussed crucial aspects of the shooting schedule. Each screenplay was discussed in terms of set design, props and

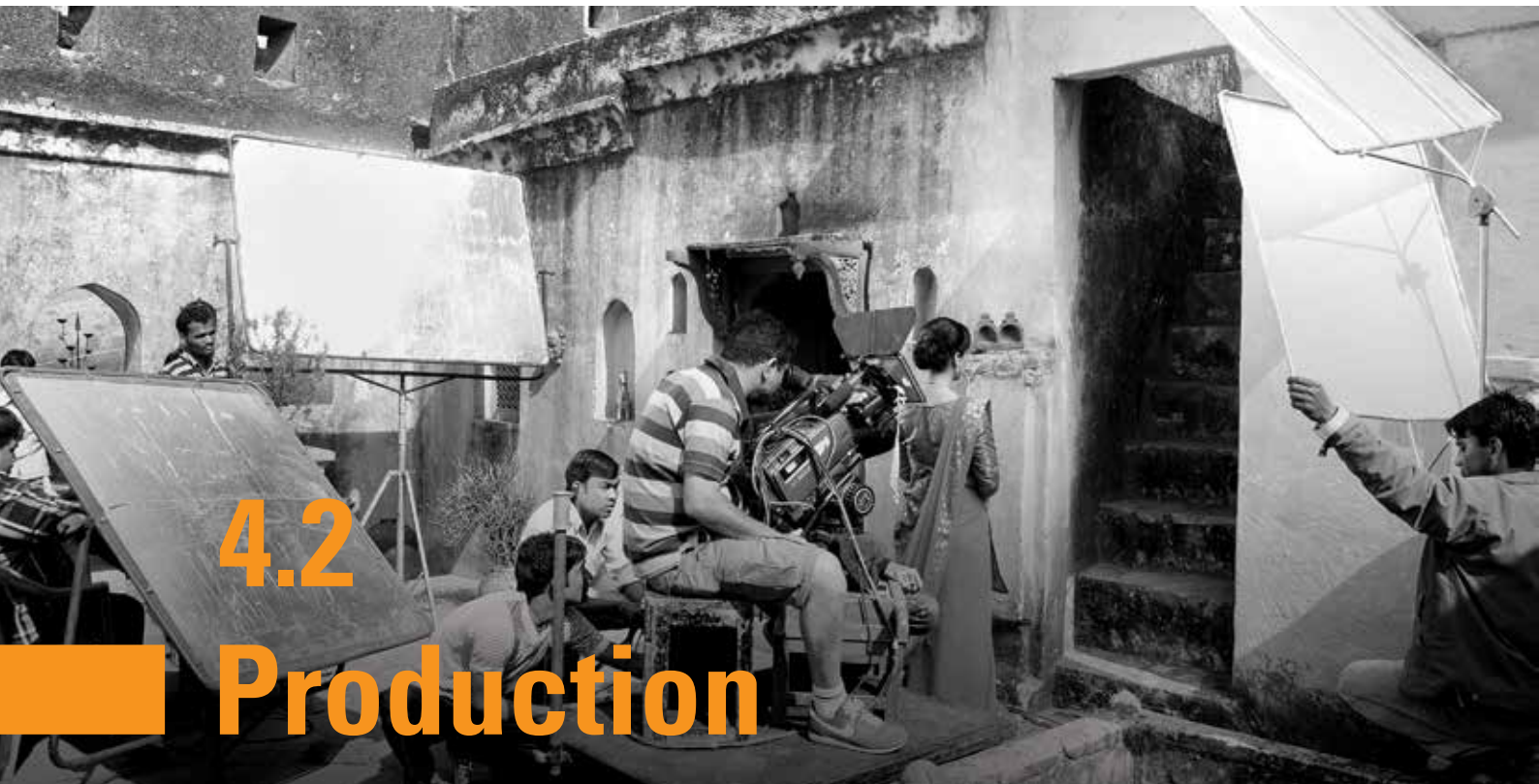
special requirements (stunt coordinators, large crowds for big events etc) as well as overall creative treatment. MDUs role was critical at this juncture. They briefed the production team and actors about the treatment of messaging scenes and appropriate figure behaviours. Specific requirements such as technical experts, equipment, placement of posters and other tertiary messaging were also discussed.

Pre-production meetings further streamlined the production schedule, its planning and execution. It therefore helped the production crew:

- To be on the same page as the Creative Director and MDU.
- To have clarity on messaging scenes and its specific requirements.
- To make necessary preparations – special sets, technicians to guide messaging scenes, choreographers, stunt directors etc.



Pre-production meetings helped production understand messaging requirements and creative treatment



4.2 Production

Production of any television series is a time, labour and capital-intensive process. *Kyunki... Jeena Issi Ka Naam Hai* was no different from other TV productions. With some of the best industry talent forming the core production team and over 200 cast and crewmembers, the show was a powerhouse. The *Kyunki... Jeena* production team comprised of a supervising producer, creative director, production manager, episode directors, director of photography, assistant directors, line producers, schedulers, costume designer, choreographer, sound recorders and mixers, camera and light assistants, as well as other support staff including spot boys to mention a few.

While there are numerous stages in the production process, only those processes have detailed in this chapter that are crucial from the E-E perspective.

Shooting

With the schedule locked in, casting, costume, set design approval and the production team well versed with scripts, the shooting begins. Under the guidance of the creative director, the episode director and director of photography ensure the scenes are shot as per the approved shooting script. Episode directors ensured appropriate treatment of messaging scenes and figure behavior was being translated from script to visual drama.

The creative director wasn't always physically present for the day-to-day production, but during big events and community scenes he would take the lead. He would direct these special scenes as they involved large number of actors, extras as well as song and dance numbers.

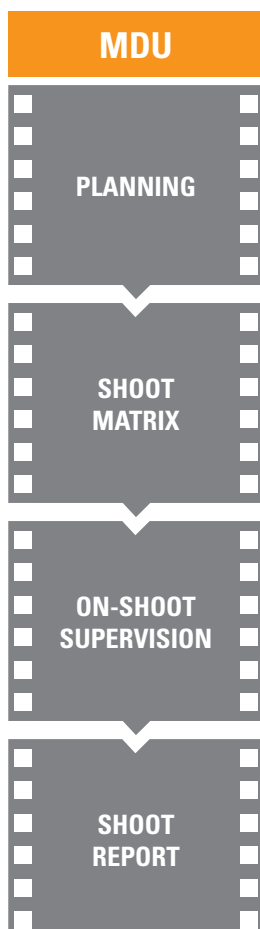
Role of Message Design Unit on the Production Floor

Given the show's mandate of maternal and child health, *Kyunki... Jeena* was committed to technical and factual accuracy in its rendition. To fulfil this commitment, Message Design Unit played a significant role on the production floor, particularly in scenes that had technical messaging. They worked closely with the creative and episode director to ensure messaging was being appropriately addressed.

Shoot Matrix

Monitoring shoots during production was one of the key responsibilities of the Message Design Officers. MDU would generate a detailed shoot matrix that guided them in fulfilling their responsibility. The shoot matrix broke down each episode into scenes, detailing messaging related requirements such as special props

Role of MDU during shoots



and equipment, technical experts, notes on appropriate figure behaviour, tertiary messaging in the form of posters, wall paintings and other print materials to be used during shoots.



MDU officer Prithish Das highlights messaging requirements in the screenplay to episode director Rakesh Jaggi

Messaging Guardians

The Message Design Officers present on floor upheld the messaging sanctity of the show. They monitored every scene, which meant being present on the floor as well as constantly checking the shoot monitor for the on-screen look. If the officer on set felt that a particular scene, action brief or figure behaviour was inappropriate or inadequately presented, the particular sequence or scene would be re-shot. This was a challenge during a tight production schedule, but over time the production crew realized that *Kyunki... Jeena* was not like regular soap operas and understood its E-E requirements.

Tertiary messaging in the form of posters, wall paintings, props and other print communication materials were detailed in the shoot matrix. This ensured, sets were prepared keeping tertiary messaging requirements in mind.

One of the safe-motherhood tracks on the show featured a dramatic scene wherein an ANM helps a woman deliver her baby on a bullock cart. An obstetrician was present on the sets to ensure the action briefs and visual presentation was technically accurate and realistic. With the help of a technical expert, all essential medical equipment and other requirements for the scene were detailed in the shoot matrix.



4.3

Post-Production

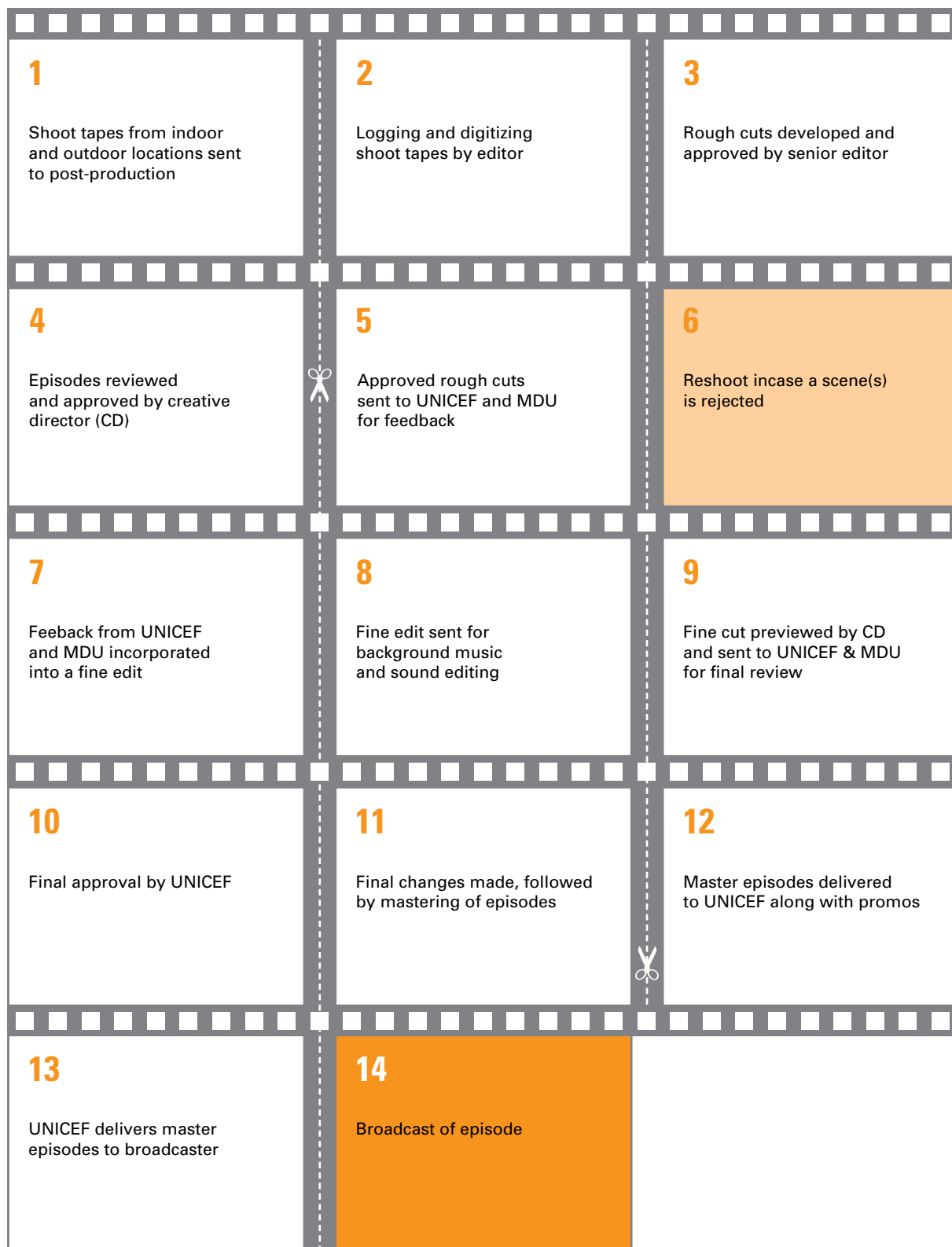
Post-production is the process of meticulously capturing and piecing together footage through video and sound editing, composing, recording and editing music, adding visual special effects and treatment, as well as adding graphics and title design.

Being a prime time show, maintaining high quality was crucial to attracting viewers. It all boiled down to exceptional audio-visual packaging. Working closely with the creative director, the post-production supervisor and film editor creatively piece each episode in a soap opera format, with ample drama added through camera angles, background music and visual effects. These elements were critical in giving *Kyunki... Jeena* a mainstream soap opera look.



Creative Director guides post-production team on making each episode entertaining

Process followed by post-production to ensure timely delivery of episodes



The E-E approach led to adoption of several unique post-production techniques to amplify the drama within the messaging:

- **Camera pans:** A camera pan is a horizontal movement in which the camera moves left and right in a swiveling movement on a central axis. At times it can be combined with zooming in or out on a single subject. In *Kyunki... Jeena*, these camera movements would be edited back to back to heighten visual drama around a certain situation or to capture a protagonist's reaction. It was also used to communicate high climactic moments in the show so that the viewer would pay special attention.



Camera pans are popularly used in soap operas to show high climactic points

- **Background music and sound effects to emphasize messaging:** Background music played an important role in highlighting messages. Dramatic and ominous sounding background music would be used at times to highlight negative messaging. Combined with sound effects such as flourishes and swooshes, it draws the viewer's attention to a particular sequence. Apart from adding drama to a scene or sequence, these techniques alerted the viewer about a wrong practice or behaviour being carried out. Similarly, positive behaviors and practices were accompanied

by happy and upbeat background music. Certain protagonists even had signature tunes. Over time viewers identified these signature tunes with the protagonists, clearly distinguishing positive characters from negative or transitional ones.

- **Visual effects and treatment:** Often sound effects (flourishes and swooshes) would be accompanied by visual effects or special visual treatment to amplify the drama. This technique also helped in drawing the viewer's attention to a particular sequence in the scene.

Standard post-production practices like camera movement, background music, sound effects as well as visual treatment, when combined together with specific messaging objectives led to a distinctly unique soap opera on air.

Time was of the essence when it came to meeting broadcast deadlines. As the scenes were shot they were sent to the edit suites to be digitized and edited. Post-production had to adhere to the following edit timelines:

- Four episode masters weekly
- Sixteen episodes monthly
- 4 promos monthly or 1 promo weekly (promotional clips of three episodes)

Rough edit: A basic edit of an episode without any background music or visual effects is called a rough edit. This primarily served to give UNICEF and MDU a basic idea about how an episode was looking and eliminate any gross negatives, if any. At times messaging scene(s) would require a reshoot, it was at this stage that production was alerted about it. UNICEF reviewed the rough edits for pace, E-E balance and messaging. MDU paid special attention to the messaging, ensuring that negative and positive behaviours were being visually unpacked appropriately. Combined feedback from MDU and UNICEF would result in an improved edit or a fine edit.

Fine edit: A near final cut of the episode is a fine edit. Once the visual elements have been honed on the timeline, the near final cut is sent to the music composer to add drama and

intrigue through background music and sound effects. This near final version is sent to UNICEF and MDU for a final round of feedback.

For Seasons 1 and 2, UNICEF and MDU reviewed rough and fine edits of each episode. Season 3 and 4, UNICEF reviewed only fine edits. A step in the approval process was eliminated

as the production agency by now, had a sound understanding of E-E and UNICEF requirements. Once the fine cuts were approved, final audio-visual mastering of the episodes was done, before dispatching it for broadcast. UNICEF delivered 8-12 broadcast masters to the national service broadcaster Doordarshan, to maintain a bank of episodes.



Background music, visual and sound effects were used extensively on the show to heighten drama and emotion

05

MEASURING CHANGE

Research and evaluation are paramount to E-E initiatives. It not only measures change and impact but also helps produce an informed and engaged product that resonates with the viewers.

To evaluate the effectiveness of *Kyunki... Jeena Issi Ka Naam Hai*, a robust research, monitoring and evaluation framework was designed, which was crucial to the success of the show. Consistent research and evaluation ensured *Kyunki... Jeena* team had their eyes and ears on the ground. It provided rich insights into viewer engagement, message recall, character likes and dislikes, perceptions, provided evidence of social and behavior change and allowed room for course corrections, if need be. Without this data, it would have been impossible for the show to develop and improve over the years.

Measuring Change

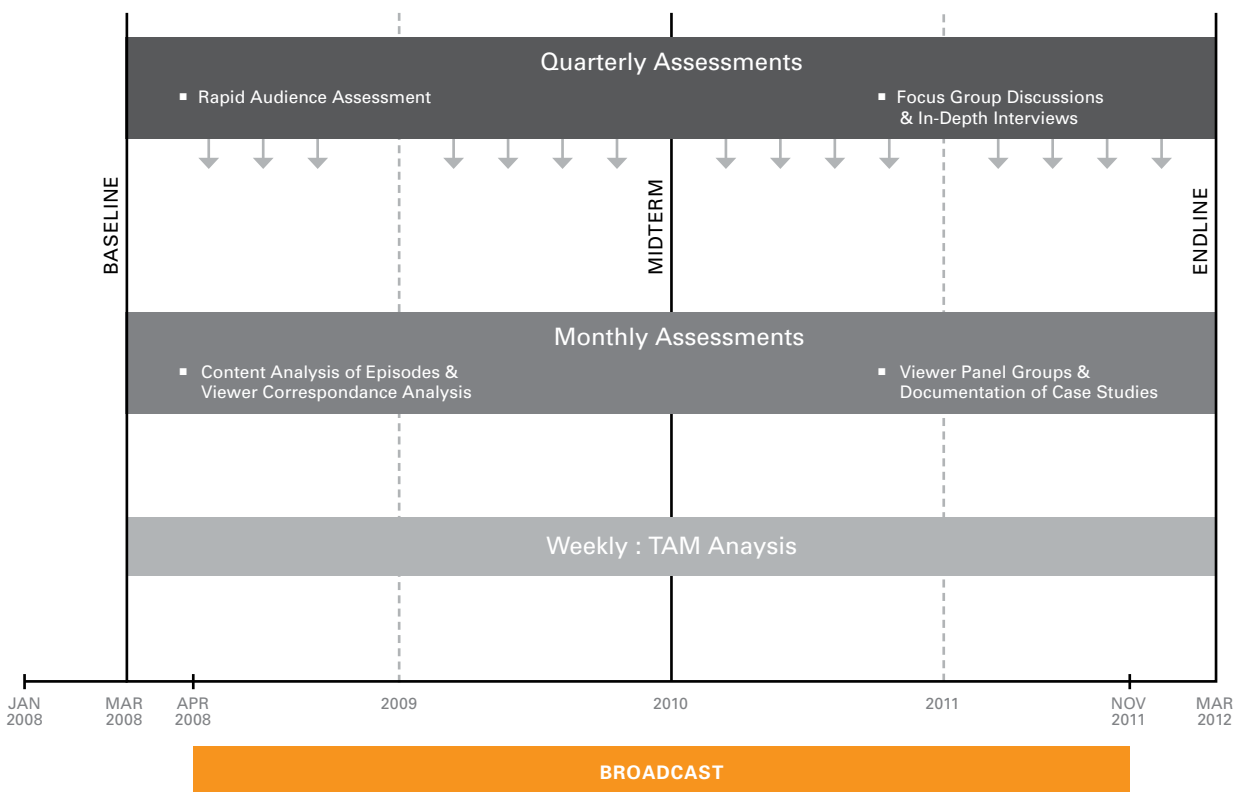
The purpose of evaluation is to measure change. *Kyunki... Jeena* had specific behavioural outcomes as mentioned earlier. To assess the impact of the series, a research framework that included concurrent monitoring, baseline, midterm and endline evaluation studies was



CMS researcher conducting a discussion with a women's viewer group in Buxar, Bihar



Qualitative and quantitative monitoring and evaluation framework



proposed to measure social and behavioural change. An independent research agency CMS Communication (a unit of Centre for Media Studies) along with technical guidance from Johns Hopkins University designed the concurrent monitoring and evaluation framework. A mix of methodologies was adopted to capture quantitative as well as qualitative data.

A baseline was conducted prior to the launch of the television drama serial in 2008 with 10,000 respondents in six UNICEF priority states i.e. Bihar, Chhattisgarh, Jharkhand, Madhya Pradesh, Rajasthan and Uttar Pradesh. In 2010, midterm evaluation was conducted (as per baseline sampling-frame) after the telecast of 260 episodes in order to measure change in knowledge, awareness, efficacy, social norms, behaviours and action among the intended audiences in comparison to the baseline data. The endline study was taken up after the completion of the 501 episodes in December 2011. Similar to midterm, the endline also aimed at measuring the level of impact on the primary audience and change in their knowledge, awareness, efficacy, social norms, behaviour and action in comparison to the baseline and midterm data. Concurrent monitoring of the progress of the serial was conducted on a

regular basis and played a significant role in informing the creators about the effectiveness of the television series.

Concurrent Monitoring

A comprehensive concurrent monitoring framework was designed for an in-depth assessment of the show on a regular basis. The concurrent monitoring framework included:

Audience Assessment

- Rapid audience assessment
- In-depth interviews
- Focus group discussions
- Viewer groups

Content Analysis

- Content analysis of episodes
- Content analysis of focus group discussions with viewer groups
- Content analysis of viewer correspondence (letters)
- Replying to viewer correspondence (fan mail)

Field workers simultaneously carried out the concurrent monitoring activities by travelling to randomly selected, four out of six UNICEF Hindi speaking priority states, every three months for the activities listed under audience assessment. Activities under the content analysis were also carried out simultaneously through the course of the show.

The objectives of concurrent monitoring was to provide information on:

1. How episodes resonated with the audience
2. Interpersonal communication on key topics post exposure
3. Information that can possibly be used to revise/create future episodes
4. Thoughts and emotions evoked by the drama
5. Information on parasocial interaction
6. Changes in knowledge, attitudes, behavioural intentions, behaviours and challenging norms
7. Feedback on messages, characters, plotlines, and production,
8. Feed-forward for topics of future episodes.



CMS researcher conducting a focussed group discussion with men in Buxar, Bihar

Concurrent Monitoring Framework

#	MONITORING TASK	SCOPE	INTENDED AUDIENCE	WHEN
1. AUDIENCE ASSESSMENT				
1.1	Rapid audience assessment (RAA)	To conduct household interviews in 4 of the 6 UNICEF priority states at 4 points in time.	Primary audience: Women between the ages 15-34 who are regular viewers of the FFL E-E TV drama.	Approximately every 30th episode throughout the course of broadcast
1.2	Focus group discussions (FGD)	To conduct 4 FGDs (2 with women, 1 with husbands, and 1 with mothers-in-law) in 4 of the 6 UNICEF priority states at 4 points in time	Primary audience: Women between ages 15-34 husbands and mothers-in-law of women who are regular viewers of the E-E TV drama	Approximately every 30th episode throughout the course of broadcast
1.3	In-depth Interviews (IDI)	To conduct 5 IDIs in 4 of the 6 UNICEF priority states at 4 points in time	Secondary audience - Community influencers and frontline workers: ANMs, ASHAs, AWWs, teachers, and pradhan/s who are regular viewers of the E-E TV drama	Approximately every 30th episode throughout the course of broadcast
1.4	Tracking activities with registered viewers (interviews, logs/diaries)	To brief registered viewers in keeping logs/diaries, collect logs/diaries for analysis and conduct detailed interviews (i.e., "Day-in-the-life" interviews) with a small sample of registered viewers. The sample will consist of two females and one male per state	Registered viewers	From 21st episode to throughout the course of broadcast
2. CONTENT ANALYSIS				
2.1	Independent content analysis of episodes (message tracking)	To conduct content analyses of messages, storylines, and character appearances throughout the course of broadcast	501 episodes	Throughout the course broadcast
2.2	Content analysis of viewer correspondence	The research agency will conduct a stratified random sample of 100 letters per month. These letters will be coded, entered into a database and analyzed.	501 episodes	Throughout the course broadcast
2.3	Content analysis of FGDs with viewer groups	UNICEF will form a total of 24 viewer groups. Research agency will be provided a total of 6 tapes per week (one from each priority state)	Viewer group participants	Throughout the course broadcast
2.4	Replying to fan mails	Replying to at least 100 mails per month through formatted picture postcards and <i>Kyunki</i> letter heads		

Audience Assessment

Each thematic track in *Kyunki... Jeena* had specific take-away messages for the viewers, woven seamlessly into the drama. Gauging the viewers understanding of these messages and their likes and dislikes was crucial to the success of the show. Several audience assessment methodologies were adopted to provide specific qualitative aspects of the show.

Rapid Audience Assessments

Rapid audience assessment (RAA) was used to assess the messages retained by the viewer. It was also used to evaluate what characters and forms of entertainment were most effective in engaging the viewer. Field workers interviewed and collected data from the primary audience – women between the age of 15-34 watching the teleserial. 100 women from each state or a total of 400 were interviewed for every RAA round. A total of 14 rounds were conducted.



CMS researcher conducting a focussed group discussion with women in Jabalpur, Madhya Pradesh

Each rapid audience assessment round also comprised of a qualitative component in the form of in-depth interviews and focused group discussions with the viewers.

In-depth Interviews

Respondents for the in-depth interviews (IDI) were the secondary audience i.e., community

influencers and frontline workers – ANM, AWW, ASHA, teachers and the *Pradhan* or the elected head of the village. *Kyunki... Jeena*'s main protagonists were frontline workers and conducting IDIs with secondary audience helped gauge effectiveness of the health messaging in the show. Twenty in-depth interviews with secondary audience were carried out in every round.

Some of the key findings of IDIs include:

- Across occupation groups and states, the secondary audience was watching the serial with interest.
- Respondent groups could identify and associate themselves with the social set-up and characters shown.
- Respondents were motivated to act like the protagonists in the serial especially towards taking up professional responsibilities more seriously for the welfare of the community.
 - Community nutrition workers (AWWs) in Rajasthan and Uttar Pradesh reported new learning on how to conduct surveys of children, enroll them in the Integrated Child Development Centre and promote a nutritious diet.
 - Auxiliary Nurse Midwives (ANM) from Jharkhand and Madhya Pradesh were inspired by the serial's nurse to perform their duties with renewed dedication.
 - Accredited Social Health Activists (ASHA) in Jharkhand felt that the serial had reinforced their existing knowledge on antenatal check-ups and taught them more about social work and working with under-served populations.
 - Inspired by the village schoolteacher in the show, teachers in Uttar Pradesh adopted activity based and practical teaching methods in their classrooms.
 - In-depth interviews over the period of broadcast reported changes in interpersonal communication skills of the frontline workers and inspired confidence to broach taboo issues such as HIV AIDS.



A CMS researcher conducts an in-depth interview in Jabalpur, Madhya Pradesh

Focused Group Discussions

A total of 16 focus group discussions or FGDs were carried out in every round with participants from primary audience, i.e. women between the age of 15-34, husbands and mothers-in-law of women who are regular viewers of *Kyunki... Jeena*.



Viewer group discussion being facilitated by a CMS researcher in Buxar, Bihar

Four FGDs were conducted per state as follows:

- 1) Women between the age group 15-34 – 2 FGDs
- 2) Husbands –1 FGD
- 3) Mothers-in-law of Primary audience –1 FGD

The FGD captured key information from the primary audience pertaining to the show:

- Exposure and regularity of watching the show
- Recall of storyline and events
- Characters likes, dislikes in terms of acting vis-à-vis characterization and similarity
- Recall of messages and their relevance to their lives
- Learning and action
- Interpersonal communication and discussion
- Future episodes and suggestions

Viewer groups

A show of this nature and magnitude needed real-time feedback from its viewers. Viewer panels discussed the show and provided answers to immediate and burning questions regarding audience perception and reaction to specific storylines and themes in the soap opera. The viewer panels were fixed groups of women that met on a monthly basis in the six UNICEF priority states. They comprised of 15 women viewers (aged 15-34) who were asked to share their perceptions, likes-dislikes, key learning's and feedback.



Viewer group members being awarded with certificates of participation

The lives of the women in the viewer groups were impacted by the show. The monthly meetings initiated discussions among women and reinforced new learning, healthy behaviours and questioned existing practices and norms in their communities. Many of the shortlisted *Kyunki... Jeena* case studies of positive social and behavioral change were of members of the viewer groups.

Three and half years of intense audience assessment led to some key learning's:

- **Message recall highest in high drama, intrigue and emotional scenes:** Viewers had high message recall in scenes with intense drama and emotion. For instance, in the hygiene and sanitation track, a young boy named *Banke* dies sparking mystery and intrigue. It is later revealed that he died of tetanus. Due to high drama, intrigue and emotional nature of the track, tetanus and the story of *Banke* was recalled years after the track aired.

Similarly, messages seamlessly woven into storyline were also very effective. For instance, the story of *Shabnam's* wedding and the necessity of a toilet in her fiancé's house were seamlessly woven into the plot. *Shabnam* threatened to call off the wedding, if the toilet was not constructed in time. Viewers were looking forward to *Shabnam's* wedding, hence watched the toilet construction track with a lot of intrigue. The women especially related to *Shabnam* and her insistence on having a toilet at home. Another track on youth awareness on HIV AIDS used sports as an analogy. With plenty of high climactic moments in a *kabaddi* finale match, the track effectively dealt with HIV prevention, testing and treatment. Viewers even recalled specific dialogues and phrases verbatim!



Using sticky phrases with numbers in songs worked well in message recall

- **Number crunching works!** Apart from catchy, rhyming sticky phrases, viewers had a penchant for numbers strategically used in a message. And when the two were combined, message recall was even better. In the nutrition track a father had to feed his infant five times a day. Message recall of feeding an infant five times was high with the viewers. Immunization cycle of children was made easy to remember with a song *Ek Do Teen Char* (one, two, three, four).



Kyunki... Jeena popularized and encouraged pregnant women to eat a nutritious tricoloured diet

Other tracks that worked well which had numbers as their core message were:

- *Tiranga* or tricolored diet – Nutrition track focusing on tricolored diet for pregnant women.
- Three delays – Safe Motherhood track tackling common three delays in taking pregnant women for institutional delivery.
- Five cleans – Safe motherhood track that focused on five cleans to be carried out by the mid-wife before delivering a baby.
- Measles immunization at 9 months
- 100 iron folic tablets for pregnant women was consistently reinforced throughout the show in appropriate tracks.
- **Viewers love facts and figures:** Viewers lapped up information given in the form of facts and figures. Especially when it came to criminal acts (penal codes) and punitive action. Perhaps information on crime and

punishment was not easily accessible. Hence these tracks indicated high new learning among the viewers.

- Child marriage – punishable offence with rigorous imprisonment up to 2 years, or fine up to Rs.1 Lakh.
 - Pre-natal determination test is illegal, can lead to imprisonment and fine, or both.
 - Domestic violence – woman should lodge an FIR, husband, mother-in-law both can be imprisoned.
- **Call for action:** The USP of *Kyunki... Jeena* was that it provided simple actionable solutions to complex problems. The show went a step ahead of creating awareness; it inspired viewers to adopt correct practices and behaviours and motivated them to take socially responsible actions in their own lives, thereby paving a way for noticeable social and behavioural change.

Content Analysis

Independent Content Analysis

The content of episodes was assessed for clarity of messaging and balance of entertainment and education. CMS researchers viewed each episode and assessed it against set parameters. The report was filed for a set of 16 episodes at a time.



Over 3000 beautiful hand decorated letters were received, showing deep viewer engagement

The content analysis served three main purposes:

- It facilitated the comparative analysis of the viewer's comprehension with the intended results of messaging in the show.
- It was helpful for scriptwriters, producers and research to feed into the message design of future episodes as it offered an independent opinion on the uptake of messaging. It gave feedback to the writing team whether what was communicated was as intended.
- Finally, it updated the researchers on the ongoing messages in the story, which in turn helped them in the process of conducting the viewer panels and rapid audience assessments.



Letter analysis revealed the viewer found the show reliable, useful and solutions offered easily actionable

As the show evolved, to make the content analysis more palatable, the analysis was done per episode in a handy two-page document briefly covering the set parameters. The researchers also reviewed the E-E content and assigned a ratio to each episode. A time came when the researchers couldn't distinguish entertainment from education to assign a ratio. This was a rewarding moment for the creative and production team.

Viewer correspondence analysis

Given the popularity of the show, the *Kyunki... Jeena* team routinely received letters. In these letters viewers freely shared their opinions on the content of the show, their favourite

characters, new learnings, perceptions on the issues tackled and much more. Every month CMS randomly selected 100 letters and analyzed their content. This content analysis gave the production team insights on program reach, audience profile, constraints to regular viewing, popularity of the show, and the way audiences interpreted content and messages. It was also a source of new creative ideas on how to improve the show.

Reading letters was rewarding for the production team as they got a first hand account of their hard work. On popular demand by viewers, a brief letter reading segment at the end of each episode was introduced in Season 3. This garnered a voluminous response from the viewers in the form of elaborate and decorated fan mail.

Key findings from the viewer correspondence analysis:

- Viewers were deeply engaged with the show. Attachment towards the serial and characters was evident from their comments about character personality likes and dislikes, their way of talking, attire and suggestions for changes in characters and plotlines.
- They appreciated *Kyunki... Jeena* for its entertaining and educative nature and acknowledged new information gained on health issues. Several viewers wrote in calling *Kyunki... Jeena* their 'family doctor.' This comment served as a reminder to the creative and MDU teams to uphold technical accuracy and engaging pedagogies.
- They found it reliable, useful and solutions offered on the show easily actionable.
- Viewers sent in suggestions about inclusion of issues helpful to them and their immediate society. Dowry, alcoholism, drug addiction, corruption etc., were some of the common issues requested by viewers to be addressed on the show.
- Requests for repeat telecast of the serial during daytime and increase in duration of an episode continued till the end of the serial.

Content Analysis of FGD with Viewer Groups

As mentioned earlier, viewer groups in six UNICEF priority states were created in order to facilitate group discussion with primary audience, soon after the telecast of episodes. These discussions were recorded on a tape and the content was analyzed for recall and identification of storyline, messages, sequences, events, climactic points and character recall in each episode. The likes and dislikes of the viewer groups pertaining to the characters, storyline, suggestions for future episodes, new learning and action taken were also documented. This provided on ground, real-time feedback to the production team, which was immensely helpful in designing upcoming story tracks.

Feed Forward

An elaborate research framework guided the production of the show. Findings from audience assessment (rapid audience assessment, in-depth interviews, focused group discussions, viewer groups) and content analysis were analyzed and presented routinely to UNICEF, creative and message design teams. This process was called 'feed forward.' The qualitative findings clearly indicated pedagogies and messages that worked and those that didn't. Feed forward provided the creative and message design teams a reality check, especially when creative approaches proved ineffective. It was called feed forward and not feedback because it was impossible to make changes in episodes already telecast. Therefore, this valuable data helped strengthen message design for upcoming tracks and informed future content and message development of the show, hence feed forward.

While some may question the necessity of having such a rigorous and intense research framework such as *Kyunki... Jeena's*, from UNICEF's perspective it was imperative. Most entertainment channels rely mostly on TAM data to assess popularity and success of their show. Often they do not adopt research methodologies to assess effectiveness.

At the time *Kyunki... Jeena* was launched, prime time programming had negligible E-E shows on air with a focus on health. It became critical to have an intense research, monitoring

and evaluation framework along with TAM data to demonstrate that E-E approaches can be as commercially viable as other mainstream soap operas and be socially relevant.



Rapid audience assessment and viewer correspondence analysis being presented by CMS to UNICEF, MDU and creative teams



Routine feed forward sessions helped the *Kyunki... Jeena* team make mid-course corrections



06

E-E WORKS!

K *yunki... Jeena Issi Ka Naam Hai* was one of the longest running E-E soap opera in India. Research shows that the serial was popular and successful in changing knowledge and attitudes about issues that help children survive and thrive. The true success of the serial has been its ability to challenge existing social norms and inspire people to be the change.

Intensive research and monitoring activities discussed in the previous chapter were undertaken to measure social and behavioural change as well as assess the impact of the series. Apart from being popular, *Kyunki... Jeena* had definite impact on its viewers.

Commercially Viable

According to TAM¹, *Kyunki... Jeena* reached an estimated 145 million TV viewers across

India. Among daily programs, the serial was consistently top-rated across channels in its time band from 2008 to 2011. It struck a unique balance between social messaging and prime time entertainment. Good TAM ratings meant high advertisement revenues, which made the show commercially viable. It also demonstrated that an E-E show could successfully compete with mainstream soap operas in terms of popularity.

Definite Impact

A baseline (BL) was conducted prior to the launch of the television drama serial and concurrent monitoring of the progress of the serial was conducted on a regular basis. The midterm (MT) was conducted after the telecast of 260 episodes in order to measure changes in knowledge, awareness, efficacy, norms, behaviours and action among the intended

1. Source TAM 2011



Consistently No. 1 rated show during primetime

#	Program Name	Channel	Days	No. of episodes	Average TRP 2008-2011*
1	KYUNKI... JEENA ISSI KA NAAM HAIN	DD 1	Monday-Wednesday	501	2.51
2	LAAGI TUJHSE LAGAN	Colors	Monday-Friday	272	2.08
3	YAHAN MEIN GHAR GHAR KHELI	Zee TV	Monday-Friday	512	2.04
4	JAI SHRI KRISHNA	Colors	Monday-Friday	301	2.03
5	BEHENEIN	Star Plus	Monday-Friday	266	1.89
6	KIS DESH MEIN HAI MERA DIL	Star Plus	Monday-Friday	317	1.87
7	MAAYKA	Zee TV	Monday-Friday	362	1.68
8	TAARAK MEHTA KA OOLTAH CHASHMA	SAB	Monday-Friday	793	1.41

Average TV Ratings (TVRs) of Long Running Daily Programs (Serials, Comedies & Mythological Dramas).

All India, All 4 + Population, 2030-2059 hrs, All Channels, All seven days, All TV homes (Cable & Satellite and terrestrial homes), 2008 - 2011

* Average TRP generated in the TAM universe from 2008 to 5th Nov. 2011

audiences in comparison to the baseline data. The endline (EL) study was taken up after the completion of 501 episodes. Similar to midterm, the endline also aimed at measuring the level

of impact on the target audience and change in their knowledge, awareness, efficacy, norms, behaviour and action in comparison to the baseline and midterm data.

Research Design

A pre-post assessment test design was used to measure the effectiveness of the TV drama serial as a whole.

Research Design

#	Baseline	Mid-term	End line Final assessment
Exposed	O1	O2	O4
Control (Not-exposed)	--	O3	O5

O1: Baseline survey conducted before the broadcast of the serial

O2: Mid-term survey among those who exposed to the serial

O3: Control group of respondents who are not exposed or could not recall the TV drama

O4: End line survey among those who are exposed to the serial

O5: Control group of respondents who are not exposed or could not recall the TV drama

■ Intervention

It is assumed that the O4 respondents by virtue of their exposure to the TV drama serial *Kyunki... Jeena Issi Ka Naam Hai* and after controlling for socio-demographic and socio-economic factors would score higher on all indicators in comparison to the O1 and O5 respondents and may even score higher compared on most indicators to O2 and O3 depending on the intensity of viewership.



Researchers conducting field assessment

Sampling

The data for BL, MT and EL assessment was collected from the six UNICEF priority states i.e.

Bihar, Chhattisgarh, Jharkhand, Madhya Pradesh, Rajasthan and Uttar Pradesh. A sample of 9,000 was collected which included women (15-34 years), husbands, and mothers-in-law. At least 2 districts from each Socio Cultural Regions (SCR) of the states were selected randomly. Random selection of Primary Sampling Unit (PSUs) in each district was based on the proportion of women in the age group 15-34. Purposive selection of respondents was based on households with a television, regular viewer status (TV Viewing at least 3 times a week) and primary (women aged 15-34, husbands, mothers-in-law) respondent representation.

Key Indicators

All the thirteen topical areas covered in the FFL and few additional areas were covered in the baseline, and subsequently in midterm and end line.

The broad areas covered in this survey are:

- Timing birth
- Safe motherhood
- Breastfeeding
- Nutrition and growth
- Immunization
- Health and hygiene
- HIV AIDS
- Gender and social norms
- Interaction with the health system
- Access to communication
- Roles and responsibilities of the frontline functionaries

Besides FFL messages, the show also addressed issues such as child trafficking, good governance, Right to Education (RTE), Public Distribution System (PDS), caste based discrimination etc. Viewers also raised these issues through letters to be addressed on the show.

Character recall and resemblance

More than 98% viewers could easily recall the five main protagonists and the negative

characters of the show. At EL the average number of characters recalled by respondents was 8.1 as against 6.1 at MT.

Savita the nurse turned out to be the favourite character, followed by Shabnam the *Aangwadi* worker. Savita was characterized as being selfless person who left the city to work in the village and someone who generated awareness and worked for the welfare of the village. Gajender, the feudal lord, emerged as the most disliked character for his wrong doings.



Savita (in blue) was the favourite character among viewers, whereas Gajendra (centre) was most disliked

Information gained

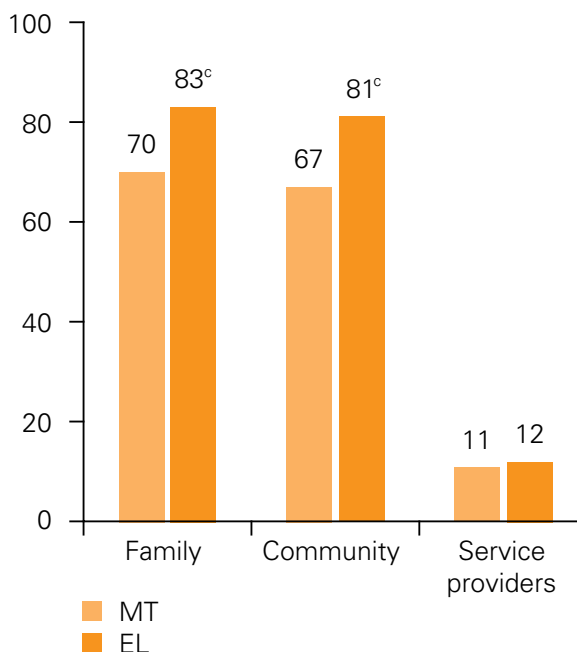
Around 85.3% respondents as against 78.8% in MT reported to have gained information after watching the show. Respondents from Madhya Pradesh reported highest levels of information gain. HIV AIDS and immunization were the topics under which majority of respondents reported information gain.

Interpersonal Communication (IPC)

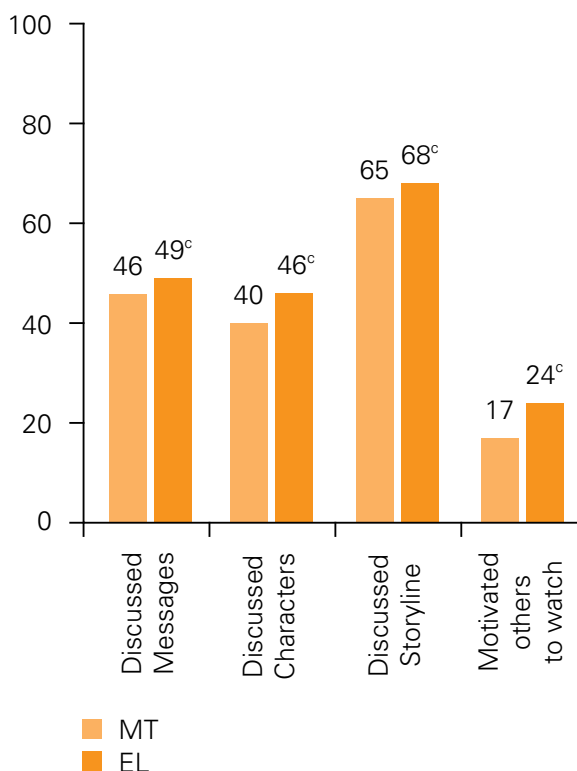
IPC among viewers was high with family and community members. Nearly 50% discussed messages, 46% characters, 68% storyline and 25% even motivated others to watch.

The MT and endline comparison shows a significant increase in interpersonal communication on account of the messages disclosed and.

IPC Discussion with...



IPC Issues



Significance Test
c Significance at .05 Level between Midterm & End line

Action taken and Intention to act

51% of the viewers at EL reported taking action after watching the show, while 61% showed intention to act in the future.

Actions Taken

- Became more conscious about cleanliness
- Washing vegetables and fruits before cooking and eating
- Took tetanus injection
- Use *neem* leaves smoke to drive away mosquitoes
- Gave polio drops even after the child had fever
- Now use mosquito nets
- Now wash hands with soap, earlier with ash
- Go for timely immunization
- Gave advise about institutional delivery
- Talking to friends about HIV and its prevention
- Give ORS to child in case of diarrhea
- Iron tablets and green leafy vegetables during pregnancy
- Gave nutritious food to children after 6 months of exclusive breastfeeding
- Discussed family planning with spouse
- Gave advise about *Tiranga* or tri-coloured diet to pregnant women

Intention to Act

- Will stop girls marriage before 18 years
- Will not discriminate between boys and girl
- Motivate those who do not send their daughters to school
- Want to work for the development of the village
- Inform pregnant women about nutritive diet, ample rest and breastfeeding
- Encourage institutional delivery
- Adopt family planning method
- Get tetanus injection in case of an injury
- Avoid washing clothes near hand pumps
- Advise others to watch the serial

Findings from key indicators - FFL themes

Timing Birth

The serial promoted a gap of at least two years between births, contraceptive methods for family planning, ideal age of marriage, childbirth, cessation of childbirth, facilities and personnel who provide such services. The EL survey indicates increase in knowledge on ideal age of pregnancy, cessation of child bearing and interval between two consecutive pregnancies. Significant positive trends are noticed from BL to EL on attitudes towards issues of childbirth and high self efficacy around timing birth. There is significant importance assigned to the issue of timing birth. The messages recalled by the viewers of the show on timing birth at EL were not as encouraging as compared to MT.



To reinforce messages on timing birth, the thematic track was dealt with numerous times on the show

- **Ideal age for a woman to get pregnant:**
The ideal age for a woman to become pregnant for the first time reported at the aggregate level showed an increase from BL to EL, however there were no significant differences between MT and EL. Interestingly, at EL 16.6% respondents reported that the ideal age for a woman to become pregnant is 21 years which was significantly higher than the BL figure.

- **Right time for adopting family planning:** The perception about the right timing for introducing family planning showed a positive trend from BL to MT and to EL.
- **Importance of use of contraceptive methods:** Significant increase in the perception regarding the use of contraceptive methods to time birth as 'very important' is noticed as compared to BL and MT.
- **Recall of messages:** Almost 89.5% could recall at least one message on timing births. More than 80% of the respondents recalled that marriage of girls below 18 years of age is illegal. Around 75% of respondents could recall early marriage leading to high risk to life and pregnancy before 18 and after 35 is risky.

Safe Motherhood

Pregnancy care which includes proper nutritive diet, enough rest, regular antenatal checkups, intake of Iron Folic Acid or IFA tablets, institutional delivery, the concept of three delays that may lead to maternal or child death were the central messages in the safe motherhood track. While emphasizing on the above, the serial gave away messages on ideal age of pregnancy, childbirth cessation and number of antenatal care required.

- **Awareness about personnel providing antenatal care or ANC services:** There was a steady and significant increase from BL to MT to EL in the proportion of respondents reporting government and private doctors and nurses in terms of personnel providing ANC services and delivery.
- **Attitudes towards Safe motherhood:** At an aggregate level, 73% of EL respondents have positive attitudes towards pregnancy and childbirth as compared to 41% at BL.
- **Recall of messages** on safe motherhood was very high at EL with 97.8% of exposed respondents being able to remember the messages given in the serial.



A distressed pregnant woman sends for the ANM to do an emergency check-up

Breastfeeding

The serial positively impacted knowledge about colostrum feeding and exclusive breastfeeding. It was encouraging to note that an overwhelming majority of mothers interviewed at EL practiced breastfeeding and there was significant increase at EL, compared with MT and BL, in the proportion of women practicing colostrum feeding and initiating breastfeeding within one hour of delivery.

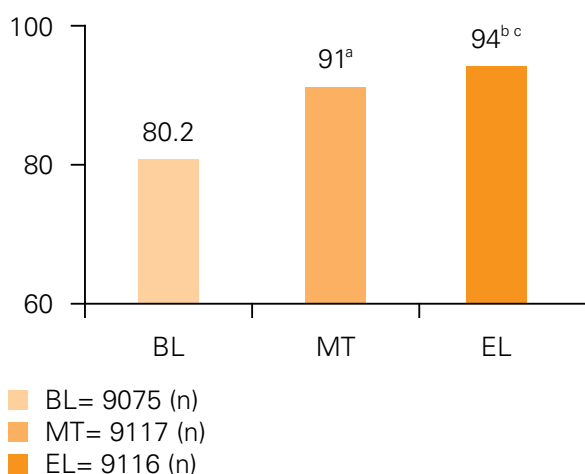


Colostrum and exclusive breastfeeding thematic tracks challenged social norms and traditions on the show

- **Colostrum Feeding:** There is a perpetual increase from BL (80%) to MT (90%) and further to EL (95%) in the knowledge level of colostrum feeding among respondents.

- **Practice of breastfeeding:** An overwhelming majority (100%) of mothers surveyed at EL reported either currently breastfeeding their youngest child or having breastfed them, indicating significant increase from BL and MT.
- **Recall of messages:** As high as 95% of EL respondents who were exposed to *Kyunki... Jeena* could recall messages on breastfeeding.

Know that newborn should be fed colostrum



Significance Test
 a Significance at .05 Level between Baseline & Midterm
 b Significance at .05 Level between Baseline & End line
 c Significance at .05 Level between Midterm & End line



A song on the importance of growth monitoring using a the growth chart was a big hit with the viewers

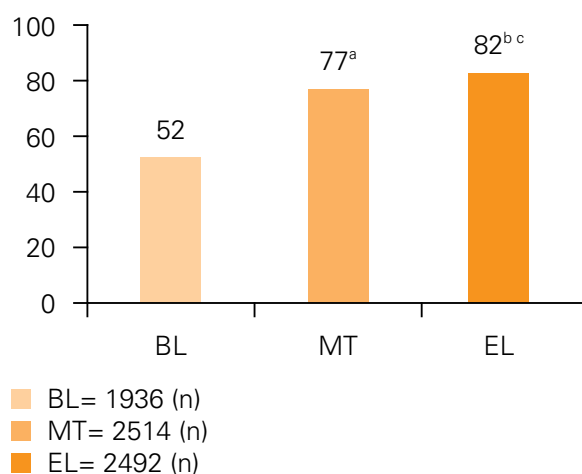
Nutrition & Growth

The serial promoted importance of getting a child registered at the *Anganwadi* centre, importance of weighing a baby once a month in

the AWC and the availability of supplementary nutrition at the AWC. The findings from the EL survey noted significant increase in the knowledge levels related to these compared to BL and MT. The presence of growth chart has significantly increased at EL when compared with MT.

- **Registration in the AWC:** As far as the registration of child in an AWC is concerned, a significant improvement is noticeable at EL in comparison with MT and BL.

Proportion of respondents reporting registering their child in an AWC



Significance Test
 a Significance at .05 Level between Baseline & Midterm
 b Significance at .05 Level between Baseline & End line
 c Significance at .05 Level between Midterm & End line

- **Baby should be weighed every month:** The knowledge with regard to measuring the weight of a child once in every month in the first two years of life had significantly higher proportion of respondents reporting correct knowledge at EL when compared to BL.

Diarrhea

Knowledge about symptoms of diarrhea showed significant increase from BL to EL. Majority of the respondents felt that same or more amount of fluid should be given during diarrhea. The knowledge on giving more breast milk during diarrhea showed a significant increase at EL from the BL and MT. While this was true, the treatment seeking behavior, importance attached to giving extra fluid and community

practice during diarrhea did not show any significant positive differences. The attitudes were also mostly neutral.



Chandan dismisses Sunheri's desperate pleas to give Khushi ORS. Severe dehydration knocks her unconscious

- Symptoms of Diarrhea:** Majority of respondents (90%) at EL reported severe watery stools/loose motions every couple of hours as the most conspicuous symptom of diarrhea followed by frequent vomiting (61%). These were significantly higher than the BL values. Moreover, the exposed respondents at EL are more likely to report excessive thirst, dehydration, blood in the feces, weakness or lethargy and refusal to eat as the symptoms of diarrhea as compared to their MT counterparts.
- Knowledge about giving breast milk during diarrhea:** At EL a significantly higher proportion of respondents when compared to BL and MT have reported that quantity of mother's milk should be increased during an instance of diarrhea. There is a significant decrease in the proportion of respondents reporting that same and less amount of breast milk should be given to the child having diarrhea. The exposed respondents at MT & EL are significantly more likely to report that the amount of breast milk should be increased.

Sanitation and Hygiene

Maintaining proper sanitation by washing hands with soap to prevent fatal diseases has been

repeatedly enacted and reinforced in the serial. In spite of this, at EL 'Kyunki... Jeena' viewers still reported washing hands with mud or soil. However, significant increase in knowledge is noticed at EL for diarrhea being caused by unsafe water both from BL and MT. Though the end line notices shift towards correct practices, it also showcases more of a neutral attitude towards hygiene.



Using a catchy song, schoolteacher Hiralal teaches his students five steps of hand washing

- Knowledge about diseases caused due to unsafe water:** There is a significant increase in the level of awareness of respondents about infectious diseases caused due to unsafe water and sanitation from BL to EL.
- Hygiene practice:** Majority of respondents reported in EL that they wash their hands after defecation (90%) and before eating (76%). There is significant increase in EL from both BL and MT in the responses of those saying that they wash hands after cleaning the child after defecation or throwing the feces and after taking care of animals.
- Recall of messages:** 98.2% viewers were able to recall messages on hygiene and sanitation. The messages on the main occasions of hand washing with soap have been highly recalled and around two third of the respondents recalled benefits of using or construction of toilets and keeping the surrounding water sources clean by the respondents in EL. However, in the EL messages have been significantly lower in

recall than MT because of low exposure of messages related to this theme in the serial between MT and EL.

HIV AIDS

The serial had three major tracks dealing with myths and misconceptions of spread of HIV and its prevention, prevention of parent to child transmission (PPTCT) and setting up of red ribbon clubs that promoted correct knowledge on HIV spread and prevention. At an overall level there is an increase noticed at EL in terms of knowledge on transmission and prevention. This is a very positive trend.

- **Awareness:** Awareness of HIV AIDS among respondents shows a significant increase from MT (66.1%) to EL (82.3%).
- **Knowledge about prevention:** An overwhelming majority (98%) of respondents at EL were of the opinion that HIV AIDS can be prevented. This was found to be higher in comparison to what was reported at BL (92.2%) and at MT (96.4%).
- **Attitudes:** The positive attitude towards HIV AIDS has significantly shrunk at EL when compared with MT and BL, whereas a significant increase has been reported at EL in comparison with BL and MT in the negative attitude towards HIV AIDS. At EL there is an overall increase noted in neutral attitude from BL and a significant increase from MT. This is probably because of low

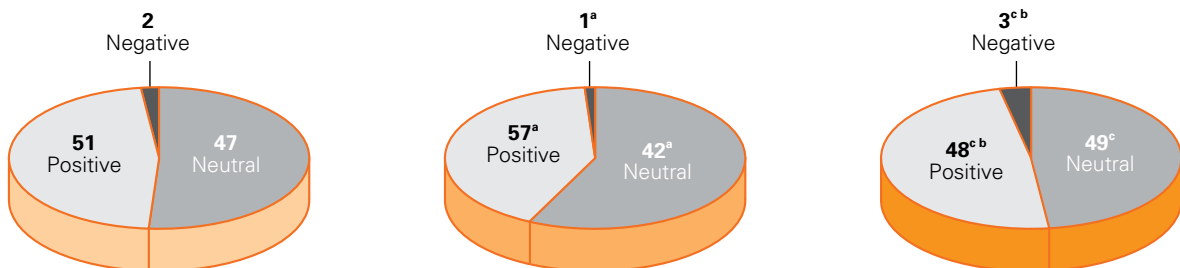
exposure of messages related to this theme in the serial between MT and EL.

- **Social Norms:** More respondents at EL, compared with MT, indicate that all or most community members are aware of HIV while a fewer proportion indicates that half or some community members are aware of HIV.
- **Recall of messages:** Among the respondents who were exposed to the serial, significantly higher proportion of EL respondents could recall messages related to the administration of a drug during delivery to prevent mother to child transfer of the virus, ABCs of prevention and HIV information on anti retroviral treatment or ART and ICTC or integrated counseling and testing centers. A significant increase has also been noted in the spontaneous recall of those messages.



Over 100 episodes of HIV AIDS messaging were broadcast, including children living with AIDS

Attitudes towards HIV



Significance Test

a Significance at .05 Level between Baseline & Midterm

b Significance at .05 Level between Baseline & End line

c Significance at .05 Level between Midterm & End line

BL = 4342 MT = 6029 EL = 7505
 Positive Negative Neutral

Girls' Education

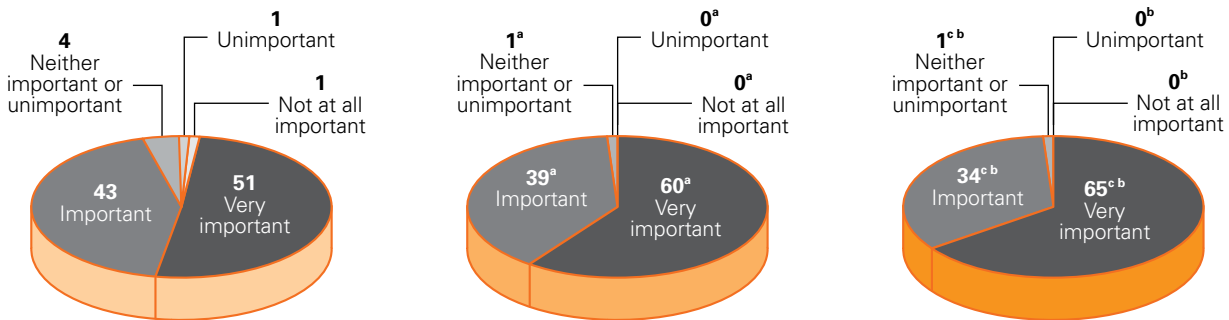
The EL survey noticed an increase in positive attitudes and increase in perception about social norms related to girls' education. Positive increase from BL to EL is also noticed with regard to importance attached to the issue of girls' education. The practice of sending 5-14 year girls to school, shows positive impact of the serial.

- Importance:** Girls' education is by and large, considered to be very important. Significantly higher proportion (65%) of respondents at EL than MT and BL felt that it is very important for girls to complete at least their

primary school education. Further, there was a significant decrease in the proportion of respondents not feeling so.

- Social Norms:** The perception around norms pertaining to primary school education among girls in the community as reported by respondents at EL showed a significant increase from BL and MT. 35% respondents at EL reported that all girls aged 5-14 in their community have completed primary education, 54% said most girls had completed primary education. Similar reporting was indicated across all the respondent groups.

Perceived importance of girls completing at least primary education



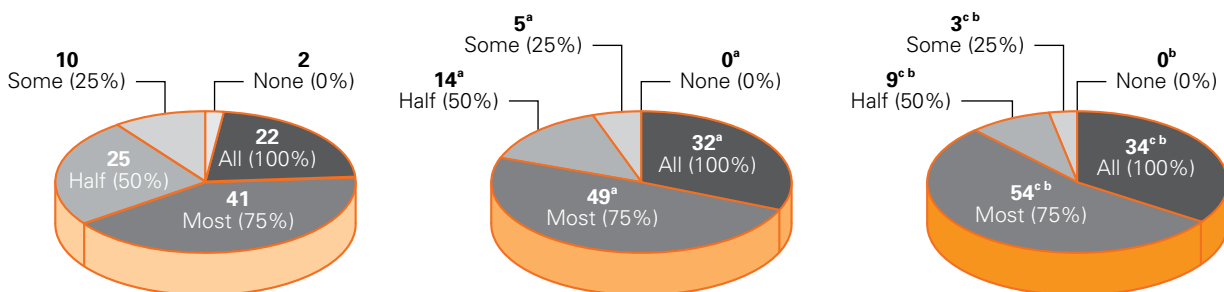
Significance Test

- a Significance at .05 Level between Baseline & Midterm
- b Significance at .05 Level between Baseline & End line
- c Significance at .05 Level between Midterm & End line

N = BL = 9075 MT = 9117 EL = 9116

- Very important
- Important
- Neither important or unimportant
- Unimportant
- Not at all important

Perceived prevalence: Girls 5-14 years of age completing primary education



Significance Test

- a Significance at .05 Level between Baseline & Midterm
- b Significance at .05 Level between Baseline & End line
- c Significance at .05 Level between Midterm & End line

N = BL = 9075 MT = 9117 EL = 9116

- All (100%)
- Most (75%)
- Half (50%)
- Some (25%)
- None (0%)



07

CONCLUSION

K *yunki... Jeena Isis Ka Naam Hai* was one of the most innovative mass media communication initiatives that quantifiably worked to create change among hundreds and thousands of people in Hindi speaking areas of India. *Kyunki... Jeena* is a successful model of using television to deliver life saving messages to a large section of society.

In many parts of the country where there is a media blackout, where little information is accessible and even less social services exist, *Kyunki... Jeena* gave people hopes and aspirations for themselves and their children. It told their stories and gave actionable solutions that were attainable.

While there are many reasons for *Kyunki... Jeena's* success, the one that was at the heart of it all was the process through which it developed content. The rigorous research on every thematic track, to the creative crafting of storylines that gave people information and entertainment,

kept *Kyunki... Jeena* audience coming back night after night. Similarly, commitment of the production staff and MDU to ensure factually correct content also gave impetus for the success of the show.



Kyunki... Jeena brought about positive attitudes and an increase in perception about social norms related to girls' education



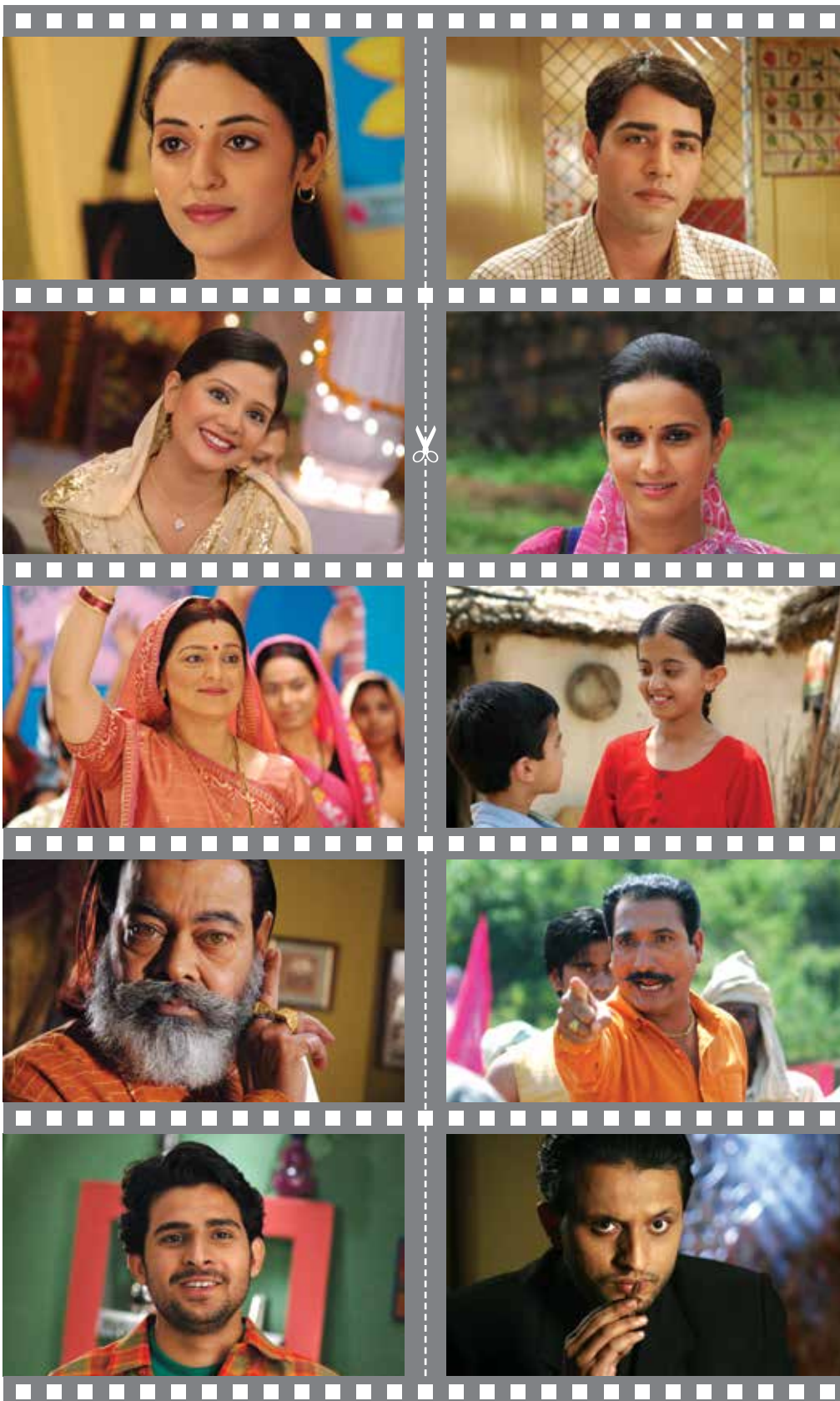
Youth create awareness about participation in governance and voting through a street play

This production book has captured the nuances of developing a successful E-E series for mass media. By replicating this model, organizations and institutions have a great potential to use communication approaches such as E-E to influence social and behavioural change.

Communication for development is increasingly recognized to be integral in achieving development goals. The success of *Kyunki... Jeena* has proven that communication tools and approaches are effective in bringing about positive change in people's lives.

Kyunki... Jeena is now being re-broadcast in several states local *Doordarshan Kendras*. Ten thematic one hour movies edited from the show are being used by frontline workers for small group discussions. These are also being adapted for mobile phone viewing. *Kyunki... Jeena's* stories and characters continue to live in the hearts of people of India, encouraging them to be champions of change.

CHARACTER SKETCHES



Savita



Older and wiser than she looks, integrity, efficiency, and competence are the names of her game and few play it. A very sincere soul, bright and sensitive, articulate and confident, this twenty-one-year-old can win a heart and a mind with deft words and exemplary deeds—all backed by a sunshine smile. Young and attractive, she's a student of final year of Bachelor of Business Studies at Delhi University; her transformation follows a grave personal tragedy. Her becoming an Auxiliary Nurse Midwife sees her arrive back in rural Rajpura, in remarkable contrast to her early ambitions and upbringing. It's difficult and sometimes even miserable but as a public servant she is committed, in letter and spirit.

Past to present life: Lovingly called Savvy by her parents Professor Mahendra and Sumati, a dastardly attack in Rajpura village leads to the gruesome death of her parents and the disappearance of Savvy thereafter. Professor Umashankar and his wife Sunaina, old friends of Mahendra, raise her.

Savvy's ambition is to make it big in the world of business. However, the tragic death of her fiancé Vedant in Rajpura acts as a catalyst that

initiates the transformation of Savvy to Savita. The tragic events implore her to change the health scenario in villages. As an ANM, Savita becomes a champion of women and children. And to help her in her cause, she befriends Shabnam, Kamla, Phoolwati and Hiralal. Savita, Shabnam and Kamla form a deep bond of friendship, always supporting each other in their professional work as well as their personal upheavals. Savita feels drawn to Hiralal who is madly in love with her, but circumstances keep the two apart. Savita's past comes to haunt her, when her path crosses the powerful feudal lord of the Badaghar, Gajendra and his cronies Mangat and Prabhu. Savita discovers a dark secret, which traces its roots to the Badaghar.



A measles outbreak causes concern among the health workers - Savita, Shabnam and Kamla



Savita and Hiralal secretly love each other but are afraid to admit it

Hiralal



Hiralal is erudite, romantic, witty, and pure-hearted. A Gandhian at heart, he is a dedicated schoolteacher who adores children. Twenty-seven-year-old Hiralal is blessed with both sense and sensibility and cursed with sensitivity. Caught between the social evils of society and a love triangle between Savita and Kamla, can he find and maintain balance - in love and in life?

Past to present life: A primary school teacher with knowledge in several academic disciplines, Hiralal gave up Masters at the London School of Economics to get back to his roots. The light of knowledge, he felt, would take his village and by extension his nation out of the morass of neglect and squalor. However, the path to education wasn't as easy as it seemed. Seeing Hiralal giving a new lead to the village, bringing awareness to their doors, the richest and most powerful man, Gajendra and his cronies made trouble for the schoolmaster at every step.

As a schoolteacher, Hiralal firmly believes 'children are the future of our nation, invest in them...invest in its future.' Hiralal is also a people's person. While he would help the villagers individually [they would come to seeking his advice], the common man adores him. He's man of the pen and not of the sword and yet if push should come to shove, he would be the very prince in shining armour. He never sits back or runs away from a scenario and yet he'd never throw the first punch nor seek a confrontation. In spirit and in deeds, he's a true Gandhian.



Hiralal makes mathematics fun for Raju through activity-based learning



Hiralal teaches students about perils of open defecation through a song about an adventurous fly.

Shabnam



Fighting fit, inside and out, a Venus with teeth. From tomboy to divorcée, she's seen it all and doesn't like what she's seen. This sharp-tongued twenty-year old Anganwadi worker with a heart of gold is the darling of mothers and children in Rajpura.

Past to present life: Born to a tailor family in Rajpura village, Shabnam from early childhood has been a tomboy of sorts, doing everything that male children were expected to do. A beautiful girl in every way, she was not quite like other girls in the village. She had a mind of her own, strong likes and dislikes and the ability to speak her mind, not relenting at calling a spade a spade.

However, marriage to Asif scars Shabnam for life. Conservative Asif's violent and abusive ways leave Shabnam barren. Feisty, shot-tempered, Shabnam toughens herself to become a brave and capable martial arts fighter, never to be abused again.

Her inability to have children draws her to being the Anganwadi worker. She dedicates her time nurturing the children and mothers of Rajpura. A devoted friend to Kamla and Savita, together they are the three musketeers of empowerment and change, with Shabnam leading the charge of women's rights and emancipation.

Admiring Shabnam's independence and confidence is Imran, the local tea-stall vendor, who loves her dearly and asks for her hand in marriage. Together they share great chemistry but will Shabnam's past haunt their marriage?



Shabnam explains the importance of mother and child card to women at Anganwadi Centre



A martial arts expert, Shabnam taught village girls about the importance of self-defence

Kamla



Daughter of India, a Cinderella, a phoenix. Virtuous, tender, down to earth, of the earth. Simple, resilient, with a clear sense of right and wrong. She knows injustice when she sees it but can she do anything about it? Tragedy engenders turmoil, then toil—and she finds her life’s mission: the National Rural Health Mission.

Past to present life: Simple village lass Kamla, is widowed on the first day of her marriage. Broken and shattered, donning a widows white saree she battles societal taunts of being inauspicious. One hand she bears the burden of being a widow and on the other, lecherous advances from Prabhu, Badaghar’s slimy accountant.

With moral support and constant encouragement from Shabnam, Kamla finds her life mission as an ASHA worker. With a renewed sense of purpose and zeal, Kamla goes home-to-home spreading awareness about maternal and child health.

Kamla’s optimistic outlook gives her the courage to shed her white garb and look for love. Secretly she likes Hiralal, but is heartbroken on learning that he has feelings for Savita. Love however comes knocking from the most unlikely of places. Badaghar heir apparent Abhimanyu falls madly in love with Kamla. Her spirit of service inspires him to end his criminal ways. Perceived by Gajendra as a bitter betrayal, he vows to restore the balance, even if it’s at the cost of killing his own son.



Kamla explains about new-born care to Kala and her mother-in-law



Kamla guides an adolescent girls group during a nutrition campaign in the village

Phoolwati



A diamond in the rough. Quiet, strong, long suffering, she has been the good wife since before time. The tables turn when a timid housewife, forced to become Sarpanch by her scheming husband Mangat decides to stand ground. From an abused housewife to an empowered Sarpanch, Phoolwati is the epitome of women power.

Past to present life: Despite being in an abusive marriage, thirty-year-old Phoolwati is a dedicated wife. Mangat's vagrant behaviour, shot temper, occasional drunkenness and general apathy made her go through many a torturous moments. It is her belief in the power of prayers that has given the strength to sail through turbulent times.

Phoolwati is a person who is 'in' the Badaghar but not 'of' the Badaghar. Wrenched out of her comfort-zone, Phoolwati is forced to don the hat of a Sarpanch by her scheming husband for personal gains. However, becoming a Sarpanch

comes as a blessing in disguise, empowering her in the every way.

With Mangat and Gajendra hoping she would be a puppet in their hands, over time and due to interactions with the other key protagonists Phoolwati begins to realise her duties and the power of being a Pradhan. She begins to think like a leader and question Mangat's dictations. She defies their scheming way and emerges as a fearless leader, fighting for human rights, woman's rights and the development and progress of her village.



Phoolwati goes door-to-door urging women to vote and re-elect her as the village head



From an abused housewife to an empowered Sarpanch, Phoolwati is champion of human and women's rights

Meena



A passion for learning, born a leader with natural sense of justice and a budding ability to understand and deal with problems, starting with the challenges at home. Physically active, intellectually curious, and unusually imaginative, there's no stopping this bright spirited girl.

Past to present life: For Meena, from the time she has could make any sense of the world around her she has seen her father, Madho struggle hard to eek out a living. A loving sister to her younger brother Raju, her little mind had come to terms with the realities of her existence and, strangely enough, accepted the old doctrinaire view of girls being meant for chores and boys for building a bright future. She was rather cheerful about the whole dispensation and went about her life with a ready smile and sprightliness. She would, however, never miss a chance to peep into Raju's books, memorise what her mind could pick, eavesdrop in his class, hold his

satchel for him, walk him to the school and often even do his minor homework, when he needed some sleep. Meena was overall a very efficient child capable of far more than what her circumstances had her perform. Her sense of solicitude for her father and her brother was rather mature for her age. Madho on Hiralal's insistence agrees to send Meena to school. There she excels, outperforming others and emerging as champion for girls' education.



Admired by her peers for her wit and problem solving ability, Meena is a positive role model for other girls



Meena is a pillar of strength to her doting father Madho

Gajendra



Feared and revered not only in Rajpura but for miles around. A seemingly magnanimous philanthropist, he uses his power and money ostensibly for the people, and yet there hides a nefarious side to it all, as gets revealed only gradually. Yet what comes through on his relationship with Savita is even more scary and bizarre. Soft spoken and subtle, and yet menacing and methodical when he requires, here is man of deeper motives, schemes, and machinations—a multi-layered, charismatically manipulative persona.

Past to present life: Gajendra has, essentially, a multilayered personality. While at one end he comes out as a God father, clandestinely running his nefarious empire with an iron hand and cold blood, his another side shows him all suave and gentle with the society, the community and the establishment. He's magnanimous to the society who he claims to be serving, a family man that has a heart for every member, a tough business head for his associates and a man capable of

calculated heartless actions [if the need so demands] to wreak vengeance on his opponents and detractors.

While the man looks physically very imposing, well-groomed and on top of the situation, he has an intimidating shade to his looks too, especially when he looks someone in the eye and gently scratches the sides of his head or ear.



Like a game of chess Gajendra is methodical and always scheming



Never one to get his hands dirty, Gajendra has an army to run his nefarious empire

Mangat



Phoolwati's husband, brazenly arrogant, believes in brawn power, he is our villain par excellence. Extremely dangerous, he would never hold a grudge that he would not avenge. He is not the kind who would hide behind sophistry of words, but would make a brutal assault on his adversary. He is the kingpin behind many of the evil underground activities of Gajendra. He has his ambitions, but lacks the guile and balanced wisdom of Gajendra to put them to effect, thus, seeing himself mostly getting into trouble.

Imran



Humble and sociable, a libertarian and easy going, Imran is Rajpura's much loved tea-stall vendor. His small yet homey tea stall is a popular hangout and hotbed for gossip and discussion for Rajpura men.

Married to the feisty Anganwadi worker Shabnam, Imran is a loving and caring husband. Defying all gender stereotypes, Imran cooks and cleans, something that comes naturally to him, while Shabnam manages the house.

Abhimanyu



Heir apparent to the Badaghar, Abhimanyu is dark and menacing in his way but has heart

of gold. Tall, dark and handsome, he is a principled man that runs his father, Gajendra's nefarious empire.

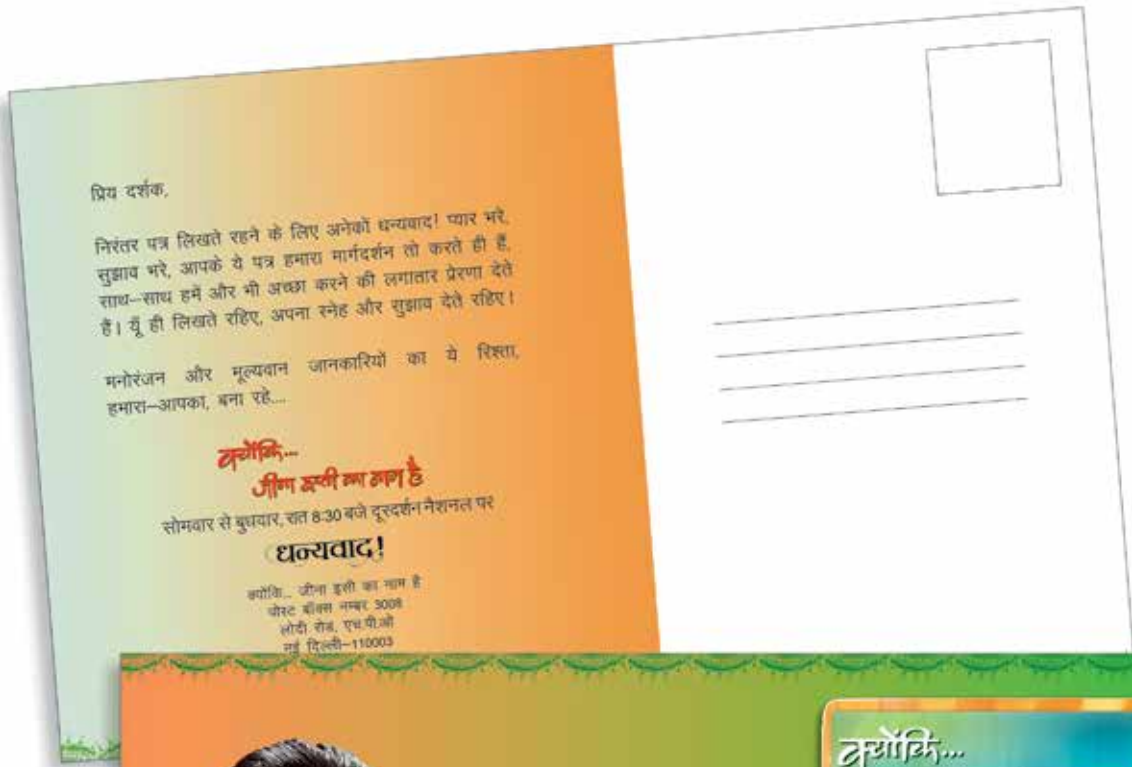
For years he was thought to be Gajendra's sister Bholi's son. But a twist of fate reveals that Abhimanyu is in fact Gajendra's long lost son. Brought up under the close tutelage of Gajendra, Abhimanyu soon becomes masters of all and jack of none. He fears no one, not even Gajendra. As Abhimanyu discovers deep dark secrets about Gajendra he loathes him and wants to impede his every move. From a loving son, he becomes his father's bitter foe.

POSTCARDS

Group postcard



Postcard: Gajendra & Abhimanyu



Postcard: Phoolwati



प्रिय दर्शक,

निरंतर पत्र लिखते रहने के लिए अनेक सुझाव भरे, आपके ये पत्र हमारा मार्ग साध-साध हमें और भी अच्छा करने में हैं। यूँ ही लिखते रहिए, अपना स्नेह और

मनोरंजन और मूल्यवान जानकारी हमारा-आपका, बना रहे...

क्योंकि...

जीण झुपी आ ठाण है

सोमवार से बुधवार, रात 8-30 बजे दूरदर्शन नैशनल पर

धन्यवाद!

क्योंकि... जीण झुपी आ ठाण है
 प्लॉट- बीकानेर रोड-3008
 लोदी रोड, एन.बी.ओ
 नई दिल्ली-110003

Postcard: Kamla

क्योंकि...
जीना इसी का नाम है

प्रिय दर्शक,

निरंतर पत्र लिखते रहने के लिए अनेक सुझाव भरे. आपके ये पत्र हमारा मार्ग साध-साध हमें और भी अच्छा करने में हैं। यूँ ही लिखते रहिए, अपना स्नेह और मनोरंजन और मूल्यवान जानकारी हमारा-आपका, बना रहे...

क्योंकि...
जीना इसी का नाम है

सोमवार से बुधवार, रात 8-30 बजे दूरदर्शन-नेशनल पर

धन्यवाद!

क्योंकि... जीना इसी का नाम है
पोस्ट कार्ड नम्बर 3008
सीडी रोड, एच पी जी
नई दिल्ली-110003

आपकी आँसू टेर सारा प्यार
हमारे शुभ कामनाओं
में डूबा है

unicef

Postcard: Hiralal



Postcard: Shabnam

क्योंकि...
जीना इसी का नाम है

होना अपना प्यार इसे ही बनाए रखियेगा, बस यही मुजरिहा - शबनम

प्रिय दर्शक,
निरंतर पत्र लिखते रहने के लिए अपने सुझाव भरे, आपके ये पत्र हमारा मार्ग साध-साध हमें और भी अच्छा करने के हैं। यूँ ही लिखते रहिए, अपना स्नेह और मनोरंजन और मूल्यवान जानकारी हमारा-आपका, बना रहे...

क्योंकि...
जीना इसी का नाम है

सोमवार से बुधवार, रात 8-30 बजे दूरदर्शन नेशनल पर
धन्यवाद!

क्योंकि... जीना इसी का नाम है
पोस्ट बॉक्स नम्बर 3008
जोड़ी रोड, एच पी सी
नई दिल्ली-110003

Postcard: Savita

क्योंकि...
जीवा इन्की का नाम है

प्रिय दर्शक,
मेरी तरफ से
शुभकामनाएं
आपकी सविता

unicef

प्रिय दर्शक,
निरंतर पत्र लिखते रहने के लिए अनेक
सुझाव भरे, आपके ये पत्र हमारा मार्ग
साथ-साथ हमें और भी अच्छा करने का
है। यूँ ही लिखते रहिए, अपना स्नेह और
मनोरंजन और मूल्यवान जानकारी
हमारा-आपका, बना रहे...

क्योंकि...
जीवा इन्की का नाम है

सोमवार से बुधवार, रात 8-30 बजे दूरदर्शन नेशनल पर

धन्यवाद!

क्योंकि... जीवा इन्की का नाम है
पोस्ट बॉक्स नम्बर 3008
लोदी रोड, एच पीओ
नई दिल्ली-110003

STATIONARY

Letterhead & Envelope

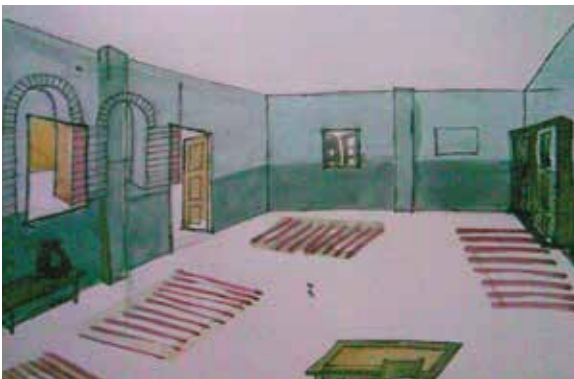
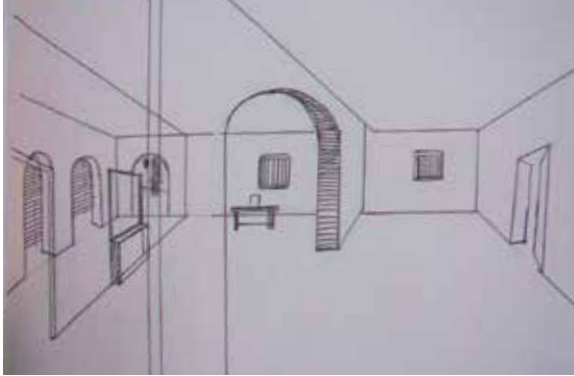


Viewer Group Certificate of Participation

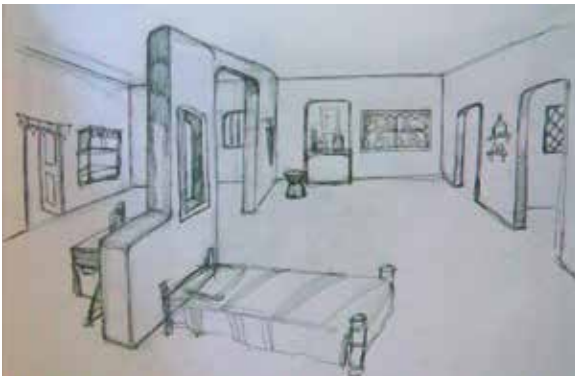


SET DESIGN

Panchayat ghar



BPL homes



Badaghar



Sub centre



School



Anganwadi center



Other sets



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IDEATION

PRODUCTION



POST PRODUCTION



SCRIPTING



MESSAGE DESIGN

