List of tables

*Table 1. Conventions of the charity appeal*

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| **Mode** | **Conventions** |
| Verbal | The spokesperson appeals to the viewer with the intent to persuade the viewer to donate. The appeal includes descriptions of the conditions in the receiving country such as situations of poverty, hunger, draught, famine, disease; the spokesperson explains about how the organization makes a difference by helping, which may include descriptions of improved living conditions (clothing, water, housing, hospitals), health conditions (feeding children, curing children, helping mothers) and infrastructure (impassable roads). The appeal may include description of the fate of an individual person as a representative of the whole, for example, a child who is ill, parentless, suffering from poverty, access to health care and/ or education. The appeal may include the price of a donation stated in terms that emphasize how small an amount it is for the receiver, but how large a difference it can make in the lives of receivers of aid.  The appeal employs inclusive and operative discourse, use of the second person pronoun *you* to address the viewer. |
| Visual | The spokesperson is shown in the setting in which donations are needed; the spokesperson is shown in interaction with members of the population. Depictions of housing, schools, medical centers in the setting. Depictions of human suffering, both emotional and physical. Visual depictions of improved living and/or health conditions. Depictions of happiness, gratitude as a consequence of receiving aid.  Inclusive visual mechanisms: direct eye contact.  Using before/after situations to illustrate the transformation that the donator can facilitate (shift from a hungry child to a well-functioning child) thereby positioning the donator as savior. |
| Audial | Voices of spokesperson and members of the population. Crying, laughter. Music that creates pathos, underscores direness, gratitude (instrumental, strings, piano). The suffering child often seems to be depicted as helpless in the sense that he/she is not even given a voice. The voice-over often narrates the story for the child retaining him/her as a helpless victim. |

*Table 2. Conventions of “the making of”*

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| **Mode** | **Conventions** |
| Verbal | Conveys personal biographical information of actors, directors and others involved in productio of the film; may convey inspiration for the film, challenges of making the film, what the film and/or its subject matter means to creators and actors personally and professionally. |
| Visual | Actor seated in director’s chair; scenes in which actors are shown preparing for scenes (e.g. make-up, rehearsal, talking with director); scenes showing actors acting, sometimes under direction; film crew shown engaged in setting up, filming, editing and the like; directors shown directing actors and starting and stopping filming with “Action” and “Cut! The visual style is realism characteristic of documentaries. |
| Audial | Actors’, directors’ and others’ voices in dialogue or voice-over; sounds from the scenes themselves; music that emphasizes dramatic elements of the filming process. |

*Table 3. Genre and scene shifts in “Let’s save Africa — Gone Wrong!”*

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| **Scene** | **Genre** | **Scene: plot and characters** |
| 1 | Charity appeal | African child about 9 years old of medium build, dressed in white tank t-shirt and worn cargo shorts and young African woman in a long, patterned dress with a plastic water jug on her head, walking together along a dry, dusty road. Quiet piano notes and the subtitle “Somewhere in Africa...” (0:00 - 0:14). |
| 2 | Making of | The woman trips and falls, the child doubles over with laughter and a director shouts “Cut!” The child replies, “You can’t tell me that wasn’t funny.” (0:15- 0:26). |
| 3 | Making of | Scene opens with the arrival of a white car on a dusty road accompanied by male African voice singing. Michael gets out of the car dressed in Western cap, jeans and jacket, and stretches (0:27 - 0:36). |
| 4 | Making of | Intro and title sequence of the “Making of” film. Music shifts to upbeat instrumental music of TV series. Title appears: “MICHAEL The Fundraising Actor” in white letters on a black screen. Shots from film prep and filming, ends with Michael sitting in a director’s chair under a parasol (0:37- 0:48). |
| 5 | Making of | Begins with long shots of rural setting, shifts to interview with Michael: “Each time these overseas filmmakers come to Africa, I’m the first person they call. I’ve got mad skills.” Then Michael does the “sad African” face. Shifts to billboard with Michael’s face and Michael’s voice: “That’s a sad African” (0:49 -). |
| 6 | Charity appeal | A female charity worker enters Michael’s home, a shack with walls of corrugated tin. She breaks down as Michael explains that his father left the family to look for work when Michael was two (1:04 – 1:26). |
| 7 | Making of | Michael comforts the charity worker by taking her hand and asking, “Is this your first charity appeal?” Director shouts “Cut!” and instructs Michael to stick to the script (1:27- 1:29). |
| 8 | Charity appeal | They try again. The charity worker asks Michael where his father is, breaks down (1:33 – 1:43). |
| 9 | Making of | Michael turns his head and looks incredulously toward the camera (1:43 – 1:44). |
| 10 | Making of | Scene shifts to Michael in director’s chair. Music is replace with silence and the sound of a cricket. Michael faces camera with same incredulous expression (1:44 – 1:45) |
| 11 | Charity appeal | Outside tin hut, the charity worker approaches Michael. Soft instrumental music with piano and strings. Voiceover: “The gifts we bring don’t mean anything to us. But their faces light up like nothing I’ve ever seen before.” She offers Michael a Danish pastry, places it in his hands as he gratefully says “Thank you” (1:46-2:08) |
| 12 | Making of | Michael spits out the pastry and says “It tastes like shit!” (2:09 – 2:10). |
| 13 | Making of | Michael in director’s chair says “Celebrities always give me these crappy presents.” (2:10 – 2:13). |
| 14 | Charity appeal | Charity worker in the foreground faces camera, sitting at the back of a makeshift classroom with African children. Charity theme music continues. She explains earnestly, “They have so little. Yet they smile.” Moves in to close-up of charity worker’s smiling bright face and shiny eyes (2:14 – 2:18). |
| 15 | Charity appeal | Children running, smiling, waving at the camera, pulls out to longer shot where we see children running beside the white car. The sound of children’s laughter (2:19 – 2:27). |
| 16 | Making of | Michael lags behind, can’t keep up with the others. He is slightly chubby, doubles over out of breath, hands on his knees. Sound of panting. Then voiceover with Michael saying that “It’s a tough business. Sometimes I think of quitting...” (2:28 – 2:39). |
| 17 | Making of | Michael in director’s chair, continues sentence, shrugging, “But then again, it’s for a good cause.” Looks resigned. Fades to charity appeal (2:40). |
| 18 | Charity appeal | In a field, the charity worker is surrounded by children and begins appeal, “For only $9 you can make a difference in these poor little angels’ lives. So please reach into your hearts and dig into your pockets, and together, we can save Africa!” Crescendoing instrumental music as the camera pulls back to a long shot (2:41- 2:53). |
| 19 | Making of | Clip to Michael in director’s chair facing camera with incredulous expression. Silence but for the sound of a cricket (2:53). |
| 20 | Closing titles | As Michael dances a Western-style rap dance.  STEREOTYPES HARM DIGNITY. CHALLENGE THE PERCEPTIONS. REACH INTO YOUR HEARTS. DIG INTO YOUR POCKETS. DONATE YOUR STEREOTYPES AT RUSTYRADIATOR.COM.  Then organization’ name: SAIH Norwegian Students’ and Academics International Assistance Fund (2:55). |