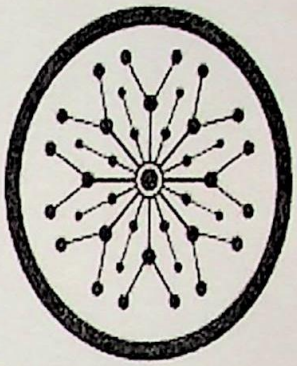
Life Beyond the Glass



SUPERIOR UNIVERSITY

IN PARTIAL FULFILMENT OF THE DEGREE REQUIREMENT OF THE DEGREE OF MASTERS OF PHILOSOPHY IN MASS COMMUNICATION

Submitted by

Noor Fatima

Supervised by

Mr. Shabbir Sadiq

Session 2023-2025

Registration# SU92-MPMPW-F23-015

DEPARTMENT OF MASS COMMUNICATION FACULTY OF SOCIAL SCIENCE THE SUPERIOR UNIVERSITY LAHORE, PAKISTAN

Declaration

I Noor Fatima hereby declare/state that my M.Phil. project report of documentary titled "Life Behind the Glass" is my work and has not been submitted previous by me in the course of taking any degree from this University, The Superior University, Lahore and or anywhere else in the country/world.

At any time if my statement is found to be incorrect even after my graduation, the university has the right to withdraw my M.Phil. degree.

Student Name: Noor Fatima

Date: 1st Dec2025

Plagiarism Undertake

I solemnly declare that research work presented in the Report book of Documentary title "Life Beyond the Glass" is only my research work with no significant contribution of any other person. Small contribution/help wherever taken has been duly acknowledged and that complete thesis has been written by me. Understandably, the zero-tolerance policy of the HEC and University, The Superior University, Lahore, towards Plagiarism. Therefore, I as author of the above titled thesis declare that no portion of my thesis has been plagiarized and any material used as a reference is properly referred/cited. I undertake that if I am found guilty of any formal plagiarism related to the above titled thesis even after awarding M.Phil. degree, the University reserves the rights to withdraw/revoke my M.Phil. degree while the HEC and the University have the right to place my name on the HEC/University website on which names of students are placed who submitted a plagiarized thesis.

Signature of Student: _____

Name of Student: Noor Fatima

Dated: _____

Certificate of Research Completion

This is to certify that Report book of Documentary entitled "Life Beyond the Glass" submitted by Ms. Noor Fatima, SU92-MPMPW-S23-015 has been accepted towards the partial fulfillment of requirement for M.Phil. in Mass Communication. The quality of the work contained in this thesis is such to meet the award of degree.

Supervisor Name: Shabbir Sadiq

Designation: Lecture

Signature: _____

Approval Certificate

This is to certify that that the research work presented in this Report book of Documentary, titled "Life Beyond the Glass", has been done by Noor Fatima under the supervision of Mr. Shabbir Sadiq"

No portion of this thesis has been submitted anywhere else for other degree. This thesis is submitted to the Faculty of Social Sciences, The Superior University, Lahore in Partial fulfilment of the requirements for the degree of Master of Philosophy in the field of Mass Communication in Faculty of Social Sciences at The Superior University, Lahore.

Student Name: Noor Fatima Signature: Noor Fatima

Examination Committee: Dr. Sajid Hussain Zahid

Session Chair : Dr. Sajid Hussain Zahid Signature : _____

1. External Examiner: Signature: _____

2. Internal Examiner: Signature: _____

3. Supervisor Name: Mr. Shabbir Sadiq Signature: _____

4. Name of Dean/HOD: Dr. Sajid Hussain Signature: _____

5. Controller Examination: Signature: _____

ACKNOWLEDGMENTS

I want to sincerely thank my amazing and encouraging family, without whom this project book (documentary) would not have been feasible. First and foremost, I am incredibly appreciative of my mother's unwavering love, support, and faith in my potential. Throughout this process, her unwavering support has been a source of inspiration and strength. Her tiny and large sacrifices have enabled me to continue my study and reach this milestone, and for that I am thankful.

I want to show my gratitude to my siblings who were my rock and encouraged me at every hand. Your joy for my accomplishment and your faith in my abilities have been priceless. Your support and presence have inspired me to overcome obstacles and pursue excellence I also want to thank my extended family for their support and tolerability. I am so appreciative of their feedback of support and encouragement.

I am thankful to Sir Shabbir Sadiq, my project advisor, for all of help, knowledge, and insightful advice that he given me during the study process. Their guidance has been crucial in molding my work and honing my concepts. I am appreciative of their tolerance, support, and helpful criticism, all of which have greatly improved the caliber of this thesis. For their contributions to my academic journey, I would like to thank the instructors and staff at [The Superior University Lahore]. My intellectual development has been greatly influenced by their commitment to creating an atmosphere of learning and development.

Finally, I want to sincerely thank all of my friends and supporters who have helped me with my thesis and project. Throughout this endeavor's highs and lows, your moral support, inspiration, and encouragement have been vital.

I can't put into words how grateful I am to my family. Your unwavering belief in me, your love, and your sacrifices have been the driving force behind my accomplishments. This thesis book is a testament to our collective efforts, and I dedicate it to each one of you.

Thank you all for being my guiding light and for standing by me through every step of this journey. Your love, support, and belief in me have made this achievement possible.

Table of Contents

1. Industrial Quotation
2. Introduction
3. Proposed Topics of the Programs
4. Topic Justification
5. Objectives
6. Target Audience
7. Program Concept
8. Program Format/Design
9. Duration
10. Channel Justification
11. Language
12. Synopsis
13. Table Format Treatment
14. Estimated Cost
15. Technical Equipment

16. Production Schedule
17. Shooting Schedule
18. Reece Report
19. Talent
20. Script and Shooting Script of Documentary
21. Director's Shooting List
22. EDL (Edit Decision List)
23. Continuity Sheet/Preview Visual Logging
24. Research Material
25. Production Problem
26. Resolution
27. Ending Credits

Course Instructor:

Documentary duration: 8-10 Minutes

Script duration : 5-7 Minutes

Interviews sound bites: 5-7 minutes

Montage/ Music/ Breathing pauses: 3-5 Minutes

Presenter: Noor Fatima

1. Industrial Quotation

"The creative treatment of actuality."
— *John Grierson*, 1933

2. Introduction

Life Beyond the Glass is mainly focused on the life f beggars. It highlights their lifestyle how they manage to live in slums, some difficulties they face in their daily lives. The idea to choose this topic for documentary is to highlight the problem of beggars and find ways to help them.

The mission of Mass communication department at Superior university is to produce qualified media professional of 21st century. The faculty at the department is highly qualified and professionals in their respective fields. The practical facilities at the campus given to students are up to the mark. We as students get hands on practice on equipment at state-of-the-art studio and post production unit. Moreover, the university has its own web tv, metropolitan and national channels where get can get internships and jobs as well.

3. Proposed Topics of the Programs

Some of the suggested topics are mentioned below,

Homeless People

Forced to Beg

Life Beyond the Glass

Beggars of Lahore

4. Topic Justification

Life Beyond the Glass is selected as the topic of the documentary. The title reflects the sensitivity of the topic and brings the sense of curiosity to the viewer to watch the complete documentary film. The main reason of selecting this topic is to hook all the audience who are interested in watching the content that has become the main issue in our society.

5. Objective

The main objective of this documentary is to aware audience of the issue beggars face in their life. Main reason of this documentary is to aware people that how we can help them instead of giving them money.

6. Target Audience

Children

Youth

Senior Citizens

(In short everyone)

7. Program Concept

Development of the script was an awful experience, the more I researched I found that people living in slums are suffering for real.

8. Program Format/Design

This documentary is based on,

- Voice over
- Interviews
- B-Rolls
- High Speed beauty shots
- Background music
- Animated titles
- Motion Graphics

9. Duration

This documentary has length of 8 to 10 minutes and it covers all the key features required to justify the core message.

10. Channel Justification

This is the final year project of MPhil and it will be presented in the final year class presentation.

11. Language

The selected language for this documentary is Urdu. As, Urdu is a native language of Pakistan so it's so easy to connect with masses via this documentary.

12. Synopsis

This documentary looks at untold story of beggars, highlighting the struggles and emotional imbalance of the people living in slums. Through interviews of beggars a sense of helplessness and pain will be delivered which can raise the awareness of pain they face on roads and streets every day. How the necessities of life such as clean water, gas, and electricity are not available. Moreover, interviews from a police officer and the founder of waduha welfare in which they'll tell people how police is trained to treat beggars on roads and how can we contribute to make their lives better. *"Life Beyond the Glass"* is not just a visual presentation of people who beg but also the mirror of a society, telling the viewers to recall that as society that they are human beings too and they deserve respect.

13. Table Format Treatment

The primary objective of **"Life Beyond The Glass"** is to raise awareness about the respect and care of beggars.

Interviews will be placed in slums near Expo Centre, DSP Home in Wapda Town and at Waduha welfare in Gulberg, Lahore.

14. Estimated cost

Program title: Life Beyond The Glass

Genre : Documentary

Duration: 8-10 Minutes

Language: Urdu

Shooting location: Johar town, wapda town and gulberg

Reece date: 13/10/2025

Shooting date: 26/10/2025

Producer: Noor Fatima

Facilitator/instructor:

Pre-production : Noor Fatima

Production procedures : Haris Nadeem

Post production : Ayesha Mushtaq

Main Budget Heads	Estimated Cost
Script	5,000rs
Voiceover	10,000rs
Production (Pro Cameraman, Lights, Camera , Mic, Travel, Food)	80,000
Pre-production	20,000
[illegible]	[illegible]

15. Technical Equipment

Director: Noor Fatima

Topic: Life Beyond the Glass

Location: Johar Town, Wapda Town and Gulberg

Cameraman: Haris Nadeem

Audio : Sania Mumtaz

Ass. Crew: Ayesha Mushtaq

List of equipment:

Camera: Sony a7iii

Lenz: 50mm 1.8 and 35mm 1.2

Light: Amarone 200

Mic : Boya wireless

Tripod

Drone: Mavic Air 2

16. Production Schedule

- **Scripting and collection of data:** 10/10/2025
- **Reece of the location:** 13/10/2025
- **Shooting at location:** 26/10/2025
- **Final script, collection of music, treatment final Editing:** 15/11/2025
- **Submission of project:** 7/12/2025

17. Shooting schedule

The shooting style is simple with handheld slow-motion B-rolls screening with voice over and interviews with static one third profile frame, interview frames will be composed of master shots and side angles in order to register the ambience of the location.

18. Reece report

Reece date: 13/10/2025

Topic: Life Beyond the Glass

Producer: Noor Fatima

Location: Expo Center Lahore, Emporium Mall,Wapda town and Gulberg, Lahore

Facilitator/instructor:

- There was no noise because we were shooting inside the home of DSP and Founders Office and 90% of beggars are not in slums but there was a lot of noise on roads and outside mall.
- I contacted multiple people who are in police and beggars but mostly refused to give interviews.
- I faced many difficulties while shooting this documentary.

- The management of Waduha Welfare Organization cooperated with the production team
- Three-point lighting was required for interviews
- Production team was at location on time

19. Talent

Name	Designation
Rukhsana Bibi	Beggar
Abdur Rauf Chishti	DSP
Zuha Rashid	Founder of Waduha Welfare

20. Script and shooting script of documentary

Life Beyond the Glass

Documentary

VO:

بار ہر آوازیں۔ خاموش اور ہاتھ، خالی آنکھیں، ہونی تھکی ...ہیں دیکھے پر کھڑکی کی کار چہرے یہ نے میں بچپن سے میں جیسے بیٹھتے نہیں کیوں میں اسکول بچے کے ان ہیں؟ گزارتے کیسے زندگی اپنی یہ—ہے اٹھتا سوال میں ذہن میرے تھی؟ بیٹھتی کبھی

یہ سوال برسوں سے میرے ساتھ ہیں۔ اور آج، میں جواب تلاش کرنے نکلی ہوں۔

یہ ہے لائف بیونڈ دا گلاس —لاہور کے بھکاریوں کی دنیا کا سفر، ان کی اپنی آوازوں کے ذریعے، اور اُن کی نظر سے جو قانون اور فلاح کے ذمہ دار ہیں۔

بھکاری:

۱- آپ کب سے لاہور میں ہیں؟ اور اپکو کن مشکلات کا سامنا کرنا پڑتا ہے؟

۲- ایل-ڈی-اے والے آپکو پریشان کرتے ہیں؟

۳- آپ کے حکومت سے کیا مطالبات ہیں؟

VO:

چند سکے مطلب ہو سکتے ہیں کھانا، دوا یا رات گزارنے کے لیے ایک کونا۔ مگر اس کی قیمت ہے ذلت، انکار، اور خطرہ

پولیس آفیسر:

۱- آپ کی ٹیم کو سڑکوں پر بھیک مانگنے والے بچوں کے ساتھ کام شروع کرنے کی کیا محرکات تھیں؟

۲- اپ کو ایسے کیسز کا سامنا ہوا ہے جہاں بچے منظم بھکاری گروہوں یا نیٹ ورکس کا حصہ تھے؟

۳- آپ کی رائے میں، پاکستان میں بچوں کی بھیک جیسے مسئلے کو حل کرنے کے لیے پالیسی سطح پر کافی اقدامات کیے جا رہے/سکتے ہیں؟

۴- ایسے بچوں کی کس طرح مدد کر سکتے ہیں—صرف پیسے دینے کے علاوہ؟

VO:

ان کی آوازیں وہ حقیقت بتاتی ہیں جس پر ہم اکثر رکتے ہی نہیں—کہ کوئی بھی یہ زندگی اپنی مرضی سے نہیں جیتا۔ غربت، تنہائی یا جبر انہیں اس مقام تک لاتا ہے۔

فاؤنڈر آف waduha فاؤنڈیشن:

۱- آپ ہمیں اپنی تنظیم کے بارے میں بتا سکتے ہیں اور یہ کہ آپ سڑکوں پر بھیک مانگنے والے بچوں اور بے گھر بچوں کو کس قسم کی مدد فراہم کرتے ہیں؟

۲- آپ کی این جی او بھیک مانگنے والے بچوں کے لیے کس قسم کے بحالی پروگرام یا تعلیمی خدمات فراہم کرتی ہے؟

۳- بچوں کو بھیک مانگنے سے اسکول یا ہنر سیکھنے کے مرحلے میں لانے کے لیے کوئی منظم طریقہ کار موجود ہے؟

۴- بچوں کی مدد کیسے کر سکتی ہے، انہیں پیسے دینے کے علاوہ؟

VO:

بھیک ختم کرنے کا مطلب لوگوں کو سڑکوں سے دھکیلنا نہیں۔ بلکہ انہیں واپس معاشرے میں لانا ہے مواقع، عزت اور احترام کے ساتھ۔

تب ہی وہ نظر نہ آنے والا شیشہ ٹوٹ سکے گا، جو 'ہم' اور 'وہ' کے درمیان کھڑا ہے۔

21. Director's shooting list:

The documentary features a number of visually striking images that illustrate the everyday hardships that beggars endure. Through close-ups of their expressions, these shots frequently convey sadness and weariness, capturing the emotional depth of their lives. The audience was able to experience the genuineness of the participants' circumstances because the footage was shot in several real-world settings where they live and work.

To represent the range of individual experiences, interviews were done in a variety of settings. Three-point lighting was employed for every interview arrangement to guarantee professionalism and clarity. This method of lighting preserved a respectful and organic visual tone while giving the subjects' expressions and feelings profundity. The humanity underlying their experiences and the reality of their struggles are both communicated through the use of well-lit interviews and environmental images.

22. EDL, Edit Decision List:

Editing decision was taken as per the interviews and Narration were finalized



23. Continuity Sheet/Preview Visual Logging:

Mostly the documentary is based on interviews, Two of the interviews were conducted indoor but one interview is outdoor.

Few close-up shots was also taken.

24. Research Material:

Envato paid subscription

https://app.envato.com/video-templates/125e3a1c-ccc3-45d2-be7c-4461fba6c6db

Lower third link

https://app.envato.com/music/7cd1f549-aa8a-452e-afa5-d4aa44fc0617

Link of music

25. Production Problem:

Filming this documentary was a very good experience, but we faced many difficulties. For example, none of the beggars were willing to give an interview, no police officer was ready for an interview either, and contacting the NGO people was also very difficult. But thankfully, we didn't face any technical issues.

26. Resolution:

Before going to a shoot, you should mentally prepare yourself that you might have to face anything unexpected like rain, or people refusing to give interviews at the exact time they had agreed. Collecting B-roll footage also becomes very difficult, especially when you have to deal with traffic police again and again. You have to keep your final input organized so that you get exactly the result you want.

27. Ending credits

- **Acknowledgment**

Department of Mass Communication Management Lahore

- **Special thanks**
  Director/HOD Mass Communication Management
- **Name of Project supervisor**: Sir Shabbir Sadiq
- **Voiceover artist**: Sania Mumtaz (Anchor)
- **Research and script**: Noor Fatima
- **Editing**: Syed Ahmad
- **Transportation**: Indrive/ Yango
- **Cameraman**: Haris Nadeem
- **Executive producer**: Noor Fatima
- **Location director**: Noor Fatima
- **Producer/director**: Noor Fatima
- **Produced for**

As a part of Master of Philosophy Degree Mass Communication Management, The Superior University Lahore

Noor Fatima

ORIGINALITY REPORT

17%	14%	8%	17%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	Submitted to Higher Education Commission Pakistan Student Paper	8%
2	Submitted to The Superior College, Lahore Student Paper	5%
3	Submitted to University of Central England in Birmingham Student Paper	2%
4	Submitted to Liverpool John Moores University Student Paper	1%
5	Submitted to Organisation et Développement Student Paper	<1%
6	prr.hec.gov.pk Internet Source	<1%
7	www.bbc.com Internet Source	<1%

Exclude quotes	Off	Exclude matches	Off
Exclude bibliography	Off		

Noor Fatima N

Noor Fatima

Quick Submit

Quick Submit

The University of Lahore

Document Details

Submission ID
trn:oid:::1:3435479840

Submission Date
Dec 6, 2025, 11:33 AM GMT+5

Download Date
Dec 6, 2025, 11:36 AM GMT+5

File Name
Noor_Fatima_Production_Book.docx

File Size
175.5 KB

23 Pages

2,767 Words

14,227 Characters

*% detected as AI

AI detection includes the possibility of false positives. Although some text in this submission is likely AI generated, scores below the 20% threshold are not surfaced because they have a higher likelihood of false positives.

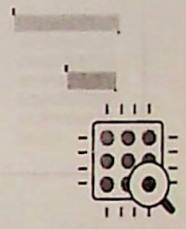
Caution: Review required.

It is essential to understand the limitations of AI detection before making decisions about a student's work. We encourage you to learn more about Turnitin's AI detection capabilities before using the tool.

Disclaimer
Our AI writing assessment is designed to help educators identify text that might be prepared by a generative AI tool. Our AI writing assessment may not always be accurate (i.e., our AI models may produce either false positive results or false negative results), so it should not be used as the sole basis for adverse actions against a student. It takes further scrutiny and human judgment in conjunction with an organization's application of its specific academic policies to determine whether any academic misconduct has occurred.

Frequently Asked Questions

How should I interpret Turnitin's AI writing percentage and false positives?
The percentage shown in the AI writing report is the amount of qualifying text within the submission that Turnitin's AI writing detection model determines was either likely AI-generated text from a large-language model or likely AI-generated text that was likely revised using an AI paraphrase tool or word spinner.



False positives (incorrectly flagging human-written text as AI-generated) are a possibility in AI models.

AI detection scores under 20%, which we do not surface in new reports, have a higher likelihood of false positives. To reduce the likelihood of misinterpretation, no score or highlights are attributed and are indicated with an asterisk in the report (*%).

The AI writing percentage should not be the sole basis to determine whether misconduct has occurred. The reviewer/instructor should use the percentage as a means to start a formative conversation with their student and/or use it to examine the submitted assignment in accordance with their school's policies.

What does 'qualifying text' mean?
Our model only processes qualifying text in the form of long-form writing. Long-form writing means individual sentences contained in paragraphs that make up a longer piece of written work, such as an essay, a dissertation, or an article, etc. Qualifying text that has been determined to be likely AI-generated will be highlighted in cyan in the submission, and likely AI-generated and then likely AI-paraphrased will be highlighted purple.

Non-qualifying text, such as bullet points, annotated bibliographies, etc., will not be processed and can create disparity between the submission highlights and the percentage shown.