GLOCALISATION WITHIN THE MEDIA LANDSCAPE: A Study of Selected Reality Television Franchises in South Africa and Transnational Broadcaster MultiChoice

BY

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DECLARATION

I, <u>Rhoda Titilopemi Inioluwa ABIOLU (214580202)</u> declare that this research is my original work and has not been previously submitted in part or whole for any degree or examination at any other university. Citations, references and writings from other sources used in the course of this work have been acknowledged.

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ABSTRACT

Several debates have arisen on the concept of globalisation within diverse cultural backgrounds and its consequences on various aspects of culture and social life. These propelled the need for this study. Out of the desire to examine the integrations of these perspectives, glocalisation as a subset of globalisation became the main focus of the study. Glocalisation – a hybrid of global and local 'consequences' – serves to bring to view how important elements of a global entity and a local entity can converge to form something inherently unique to each local context as a result of varying practices and norms of different cultures. The implication of this is that those in charge of 'global entities' attempt to find ways they can modify 'global practices' into diverse 'local contexts' while at the same time seek to maintain semblance with the global entity. Therefore, this study conceptualised these entities, practices and consequences within South Africa as a local context, in order to trace how the global entities (transnational corporations as Endemol Shine Africa, Fremantle Media, 19 Entertainment and transnational broadcaster MultiChoice) have adjusted global practices (global reality television franchises as *Big Brother, Idols* and *Survivor*) and their consequences (homogenisation/similarities and heterogenisation/uniqueness) within local contexts (the South African media landscape) and how these are guided by certain rules (media regulations on local programmes within South Africa). This was achieved through a desk research of media reports, social media channels, the Internet and literature from scholars on transnational media exchanges. The focus of this study was to identify those factors that made such glocal adaptations different from global formats. These were guided by the theoretical approaches of cultural proximity, the circuit of culture and the political economy of communication in the media. The study ascertained that indeed there are considerations of various local contexts through the identification of glocalised features of the shows. It highlighted the manner MultiChoice has balanced global and local needs and the regulations that guide South African media contents. However, these glocal franchises are still vehicles of the global ideologies of global formats rather than promotion of more cultural and local features.

Keywords: globalisation, glocalisation, transnational corporations, reality television franchises, homogenisation and heterogenisation.

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ACRONYMS AND ABBREVIATIONS

Agence France-Presse (AFP)

American Broadcasting Company (ABC)

Black Economic Empowerment (BEE)

British Broadcasting Corporation (BBC)

Broadcasting Complaints Commission of South Africa (BCCSA)

Cable News Network (CNN)

Chief Executive Officer (CEO)

Columbia Broadcasting System (CBS)

Compact Discs (CDs)

Digital Satellite television (DStv)

Do-It-Yourself (DIY)

Format Recognition And Protection Association (FRAPA)

Fremantle Media North America (FMNA)

High Definition (HD)

Historically Disadvantaged Individuals (HDIs)

Independent Broadcasting Authority (IBA)

Independent Communications Authority of South Africa (ICASA)

Information and Communications Technology (ICT)

Interactive Advertising Bureau South Africa (IAB SA)

Internet Service Providers (ISPs)

Media Development and Diversity Agency (MDDA)

Media Institute of Southern Africa (MISA)

Message to television (MSG2TV)

Multichannel Network (MCN)

Multinational Corporations (MNCs)

Music Corporation of America (MCA)

National Broadcasting Company (NBC)

National Film and Video Foundation South Africa (NFVF)

On Digital Media (ODM)

Personal Video Recorder (PVR)

Press Council of South Africa (PCSA)

Press Freedom Commission (PFC)

Radio Corporation of America (RCA)

Radio Television Luxembourg (RTL)

South African Broadcasting Corporation (SABC)

South African Telecommunications Regulation Authority (SATRA)

Television (TV)

Television South Africa (TVSA)

Transnational Corporations (TNCs)

United Kingdom (UK)

United Nations Centre on Transnational Corporations (UNCTC)

World Wide Web (www)

<center>**CHAPTER ONE**</center>

Introduction

      This study sets out to examine the use of symbolic materials in forms of glocalised media franchises in the South African context and how these have been adapted to this terrain through transnational corporations (TNCs) like <u>Endemol</u>, <u>Fremantle Media</u>, <u>19 Entertainment</u> and <u>MultiChoice</u>. <u>MultiChoice</u> serves as a transnational broadcaster within the South African media landscape. Glocalised media franchises in this context refer to those media content produced from global original formats and modified to local settings.

The background to the study will provide a synopsis of this endeavour through the description of the study's major concepts such as the South African media landscape, globalisation, glocalisation, transnational corporations and reality television franchises. The theoretical approach of this study is premised on the political economy of communication in the media and cultural proximity. These concepts, for the purpose of this study, have been positioned alongside the 'circuit of culture' as expounded by scholars as Paul du Gay, Stuart Hall, Linda Janes, Andres Madsen, Hugh Mackay and Keith Negus (1997). Two levels on this circuit that are representation and regulation will be adopted because they are the focal points of this study. The level of representation deals with the glocalisation of global franchises while the level of regulation is that of policies that encourage local media broadcast and consumption within the South African media landscape. The methodological approach to this study is that of desk data gathering that will be done through reports, Internet sources, relevant documents, footprints, online streaming and literature from scholars on media franchise exchanges in local contexts. These will be analysed through a descriptive technique on the interpretations derived from the gathered data and discussed based on the guiding research questions and the set objectives of the study. The conclusion from the findings of the data in terms of guiding policies on local programming in South Africa, glocal features of the franchises, and the balance between local and global audiences will be drawn alongside suggestions on further areas that need to be researched.

Background to the study

The South African Media Landscape

In view of the fact that the present day media is influenced largely by the occurrences of the past, it is imperative to consider an aspect of the nature and structure of the past media environment – especially television broadcasting – within South Africa. The democratic era that began in 1994 meant the South African media landscape became repositioned and restructured culturally, politically and ideologically; that has now led to a freer and more participatory media (Milton and Fourie, 2015: 181). The South African media sector is one driven by professional and highly trained workforce that thrives on technological advancements and a grounded regulatory system (Fourie, 2008: 52). The South African media landscape was credited to have probably been the most advanced media sector within Sub-Saharan Africa with its media history that stretched back to the end of the 18th century (Wigston, 2007: 4; Fourie, 2008: 52) though television was only introduced at the end of the year 1975 as a result of mounting tensions between the Afrikaner and English speaking communities about television contents that might have further 'fuelled' conflicts among them (Donnerstein and Linz, 1999: 385; Muller, 2008: 48).

However, the characterisation of the South African media landscape from the viewpoint of its historical trajectory and colonialist era was that of racial exclusion – strong white presence and structured black absence (Milton and Fourie, 2015: 181). The censorship that was placed on the media by the government during the apartheid regime before the democratic elections in 1994 hampered the effectiveness and growth of the media industry. This censorship ensured that media outfits operated in line with government policies. But after this era, bills and laws were passed to ensure freedom of expression and the press. The Independent Broadcasting Authority (IBA) was established in 1993 to regulate the activities of media corporations and also issue licenses in order to encourage plurality within the country's media landscape (Wigston, 2007; Teer-Tomaselli, 2008: 5). Pluralism is a "diversity of contents that would limit ownership" (Berger, 2000: 9). With the introduction of the IBA, monopoly was monitored and limited within the media landscape. The IBA and the South African Telecommunications Regulation Authority (SATRA) merged in 2000 and became the Independent Communications Authority of South Africa [ICASA] (Z-Coms, 2009). William Heuva, Keyan Tomaselli and Ruth Teer-Tomaselli

(2004) were of the opinion that the neutrality of 'independent' boards and regulatory commissions needed to be checked so that these bodies can carry out their duties without fear or favour.

The television broadcasting sector is divided into community, public and private/commercial television stations. Community television broadcasters include Tshwane TV, Soweto TV, Bara TV, Cape Town TV, BayTV and 1 KZN TV (Aldridge, 2014). In the other divisions, there are other foremost television broadcasters within the South African media landscape: the South African Broadcasting Corporation (SABC) [a public broadcaster owned by the government], e.tv [a commercial broadcaster and subsidiary of PRIMEDIA], MultiChoice [a private/pay-television broadcaster owned by Naspers] and TopTV [a private/pay-television service provider run by On Digital Media] (Milton and Fourie, 2015; Media Club South Africa, 2016a). All these television broadcasters have their licenses from ICASA. For twelve years, MultiChoice had been the main provider of satellite and pay-television broadcasting services (through the digital satellite television [DStv]) but this monopoly was broken in 2007 when ICASA issued licenses to four other service providers – Telkom Media, On Digital Media [ODM], e.sat and Walk on Water Television (Media Club South Africa, 2016b). The issuance of these licenses was to create a level of plurality within the South African media landscape. These competitors have not rivaled the features of MultiChoice; MultiChoice has thus maintained its uncontested monopoly in the media market (Click n Compare website, undated). Though pay television TopTV – backed by Chinese operations Startimes – aimed to challenge MultiChoice's coverage; MultiChoice is still the dominant player in pay television (PwC, 2013: 84). As of September, 2015, MultiChoice had reported a subscriber base of 5.6 million in South Africa (Mybroadband website, 2016).

Since 1936, the state-controlled service provider, the SABC had dominated broadcasting while commercial enterprises dominated the press (Wigston, 2007: 5). Not until 1995, SABC had monopolised the airwaves even after M-Net (owned by Naspers) was established in 1986 as its main television broadcasting competitor (Milton and Fourie, 2015: 185). Nasionale Pers (now Naspers) was at the forefront of the advocacy for the monopoly of the SABC to be broken and consequently submitted its proposal for its M-Net subscription television service as part of the consortium that was formed by the English and Afrikaans groups with the guarantee that M-Net would not be in contention with SABC by broadcasting news but would limit itself to

entertainment programmes (Wigston, 2007: 18). M-Net was the first subscription service in South Africa and it began broadcasting on October 1, 1986 as a result of the concerns of newspaper groups based on the commercialisation of the <u>SABC</u> (Wigston, 2007: 17-18). The introduction of subscription service that ushered in M-Net was a big change to television broadcasting within South Africa that had been dominated by the <u>SABC</u>.

As a result of the impact of the racial exclusion witnessed by the Historically Disadvantaged Individuals (HDIs) like the Blacks and Indians during the apartheid era, efforts have been made to meet their viewing and general 'media needs.' For instance, in order to encourage the Black Economic Empowerment (BEE) policy as instituted by the South African government on the inclusion of disadvantaged groups after the apartheid regime, M-Net gave 20% of its stake out for sale to black investors to encourage more black stakeholders which created a point of racial representation and pluralism within the media market; as a result,

> a greater number of owners, increased competition, an expanded media industry and the entry of black business, labour and other segment plus the advent of new technology like cell phones and the Internet all meant that centralised control by a single broadcast entity […] was no longer possible (Berger, 2000: 8).

The empowerment trend was soon adopted by other media outfits to create a new category of diversified black broadcast-owners in order to foster an all-inclusive media landscape in South Africa. The diversification that occurred within the South African media landscape enabled the emergence of a multichannel society that modified audience profile and viewing habits and made headway, especially in market values (Teer-Tomaselli, 2008: 86). This to an extent created a healthier market structure than what was experienced at the inception of the South African media industry in the sense that media organisations began to give adequate considerations to the modified viewing needs of the members of the audience while the dominant characteristics as exuded by key players within the media landscape were checked through competition and policies.

It is key, for the advancement of a vibrant media, to 'speak in a language that is understood' by its audience (Balancing Act, 2014). The implication of this is that media owners will strive to address the needs of that 'niche' within the media landscape through identifiable and relatable

constituents within their socio-cultural contexts. The 'niche' in this case refers to the local audience.

While the South African media industry opened doors to foreign investors, South African-based media firms also took advantage of the opportunity to invest in other countries. Naspers engaged in cross border investments and as at the start of July 2014, its market capitalisation was R555 billion compared with other firms like Times Media Group with R2.5 billion and Caxton-CTP with R6 billion (Rumney, 2014: 12). Naspers holds a strong position within the South African media landscape. It is a South African-based transnational corporation (TNC) with subsidiaries around the world. Naspers as a media group has revenue from its various media platforms like DStv through its channels such as M-Net and SuperSport, Internet service provision through Tencent in China, print media through Media24 among others. Foreign investments have been significant sources of revenue generation and "only Naspers has so far aggressively expanded on the continent and beyond" (Rumney, 2014: 12) through its various interests as a transnational corporation.

Transnational Corporations (TNCs)

Transnational Corporations (TNCs) as Endemol, Fremantle Media, 19 Entertainment and Naspers' MultiChoice are important aspects of this study. These are media organisations that function within and outside a country's media industry, and have the capacity to influence the country's economy and media market. They have a high level of political influence and are at the forefront of the global economy (Oshionebo, 2009: 5).

In its definition, the Encyclopedia Britannica (2016) defined transnational corporations (TNCs) which it also referred to as Multinational Corporations (MNCs) as registered corporations with headquarters in a country with partially or fully owned subsidiary operations in more than one country while these subsidiaries give their reports to the central operating base. Patricia Campbell, Aran MacKinnon and Christy Stevens (2010: 13) added that TNCs can be regarded as MNCs produce or deliver services in two or more countries. On the other hand, David Ashton, Phil Brown and Hugh Lauder (2009: 321) argued that an MNC is different from a TNC because an MNC is more limited by the locations where its operations are situated in the sense that though these operations make their decisions in a global context, decisions in areas as marketing,

productions, human resource management, research and development may be hampered by the regulations of the host countries; whereas, a TNC can operate outside the boundaries of national systems. The implication of this is that an MNC will more likely situate products and services within the confines of the guiding local laws (an instance of localisation[1]) while a TNC may not be obligated to regulations within local boundaries but may choose to follow global regulations (an instance of globalisation[1]) or incorporate local regulations (an instance of glocalisation[1]). It is with this backdrop that the term TNC will be more central to this study in order to be consistent and to also elaborate on global and local features identified within the selected reality television franchises. Examples of TNCs include <u>Endemol</u>, <u>Fremantle Media</u>, <u>19 Entertainment</u>, <u>Naspers</u>, <u>Coca-Cola</u> and <u>McDonalds</u> among many others.

Grazia Ietto-Gillies (2012: 11), in her study on transnational corporations and international production, noted the characteristics of a TNC as those of dominant ownership and local and foreign affiliations that make up the organisation. Such characteristics that include the ownership structure of the organisation and its affiliations in various countries give the TNC a level of control and power in terms of size and shares because it can spread market risks over other subsidiaries and also make profits over these subsidiaries. Such a corporation with its powerful role and sheer size can provide the capital a developing country lacks because of its market size and shares (Madeley, 1999: 5). As a result of this, it can influence the market structure of the country. These defining characteristics such as TNC subsidiaries, media outputs and the production processes of these outputs will be studied while the political economy of such outputs also analysed.

Reality Television Franchises

Television media franchises are series of 'like programmes' that are produced and packaged for a target audience in mind (Kalagian, 2012: 156). These could come in the form of reality television shows, dramas, soap operas and so on. Reality television shows are the examples that would be used in this study to illustrate how global and local contents have been

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[1] See discussions on 'Glocalisation: An infusion of globalisation and localisation' in Chapter Two on page 21.

infused to become glocal – a mix of global and local concepts (Robertson, 1995: 28). Glocalisation will be explained in details as the study advances.

Reality television show is an entertaining nonfiction television genre that shows scenes as they happen though the final shows could be heavily edited (Kopp, 2013). This genre was selected for this study in order to contextualise the concept of glocalisation within South Africa because it is a genre that has become popular within various local contexts. It has been regarded as the 'fastest' and 'most popular' form of television programming in recent times (Ebersole and Woods, 2007: 24) in comparison with other genres. Reality television shows have different formats that appeal to various segments of the audience. Some of these genres include game shows like *Fear Factor, Big Brother,* and *Survivor* franchises, cooking shows like *Chopped* and *MasterChef* franchises and musical shows like *Idols* and *The Voice* franchises among many other formats and genres of reality television shows. The focus of this study will be on *Big Brother, Survivor* and *Idols* franchises to narrow down few examples of reality television shows because they represent a mix of reality television formats.

Big Brother is an international franchise with various localised formats. After its initial success in the Netherlands in 1999, the *Big Brother* franchise was sold to eighteen countries among which was South Africa; but is now present in over 40 countries (Devereux, 2013). The *Big Brother* franchise in Africa has the continental version called *Big Brother Africa* and other localised versions of countries such as Nigeria (*Big Brother Nigeria*) and South Africa (*Big Brother Mzansi*). *Big Brother* capitalised on technological innovations that "allowed viewers to key into the programme at any hour of the day or night – whether it be via website, chat lines, video and audio-streaming, or simply by downloading the *Big Brother* ringtones onto one's mobile-phone and in so doing become a communicant in an all-enveloping media event" (Kilborn, 2003: 81). These strategies have made it a potent illustration of media globalisation (Devereux, 2013). Endemol (through Endemol Shine Africa, its South African subsidiary), the franchise holder of the *Big Brother* franchise entered into an agreement with MultiChoice's M-Net the franchisee, a pay-television channel on DStv in South Africa and beyond to produce and broadcast the first series of *Big Brother Mzansi* in 2001 (Pitout, 2004). Endemol and M-Net feature other shows like *MasterChef South Africa*, *Fear Factor, Big Brother Africa* and *Survivor* franchises among others (Endemol, 2015).

The *Survivor* franchise is the second example of this study. It is a reality television game show that has been adapted into various local formats in different countries around the world. *Survivor* has captivated the attention of millions of people who watch it around the world because it provides an ethnographic exhibit filled with tales of adventure and drama (Smith and Wood, 2003: 1). It became an offshoot of *Expedition Robinson*; a reality series that aired in Sweden in 1997 but was adapted into the South African format in 2006 (Dolby, 2007: 474; SurvivorWiki, 2016a). Those who participate in this show include people who can endure challenges and competitions to ensure their survival in the game. These contestants are made up of equal number of men and women who are placed on an island to put into practice their survival skills. The contestants are divided into teams that are called 'tribes.' Each team has its own unique means to be identified. The team members all have to work together in order to protect themselves against starvation by making fire for food, against cold by making fire to stay warm and by building shelter for a place to sleep and against rain. The various tribes have to compete against each other so as to win challenges, get supplies that may be needed in such tribes and for immunity from eliminations. The contestants also vote off members of their tribes until the final stage of the show where the remaining team members form the last tribe of the show and the winner emerges from this tribe. *Survivor* creates vicarious thrills and emotions for its target audience because it is a reflection of cultures, interpersonal practices and values made visible among the diverse participants that compete on the show (Smith and Wood, 2003: 2). Members of the audience are involved via the social media though they do not vote for the winner of the show. However, a participatory strategy employed by the show's producers in the last edition especially in South Africa (*Survivor South Africa CHAMPIONS*) was that members of the audience voted for their favourite team captain who was rewarded as a result of the votes cast. Endemol Shine Africa is also the franchise holder of the show and is distributed by M-Net.

The *Idols* franchise is the third example of this study. It was launched in the United Kingdom in 2001 but has now grown with over 30 versions and similar formats worldwide (Meizel, 2007). Some examples are *American Idol, Canadian Idol* and *Nigerian Idol*. It is a show where young and talented singers compete for recording contracts and stardom. These contestants are often critiqued by a panel of judges and after the selection of the top performers by the judges, the audience vote and choose the winner (Meizel, 2007). As the producer's audience-participation strategy, members of the audience vote on a weekly basis till the finale where their votes decide

who the winner is. *Idols South Africa* is the South African version of the *Idols* international franchise. It is usually broadcast by M-Net. *Idols South Africa* is produced by <u>MultiChoice</u>, <u>Fremantle Media</u> and <u>19 Entertainment</u> and distributed by <u>Fremantle Media</u> and <u>MultiChoice's</u> M-Net. <u>Fremantle Media</u> includes brands such as the *Got Talent* franchise (*America's Got Talent, Britain's Got Talent, South Africa's Got Talent* and so on), *Idols*, the *X Factor* franchise and a host of others. <u>19 Entertainment</u> is a subsidiary of <u>CORE Media</u>, an international media group based in the United States of America. <u>19 Entertainment</u> also produces the *So You Think You Can Dance* franchise and partners with <u>Fremantle Media</u> on the production of *Idols* especially the *American Idol.* These TNCs share long term agreements with some of the show's winners and finalists such as Kelly Clarkson and Carrie Underwood. These examples are few out of the many franchises broadcast by M-Net.

Problem statement

Many scholars among whom are Marshall McLuhan (1964), Chris Barker (1999), Francis Nyamnjoh (2004), Roland Robertson and Kathleen White (2007), Roland Robertson (1995, 2012) and Sijun Choi and Woo Park (2014) among many others have lent their voices to the 'globalisation' and 'glocalisation' debate. Though there have been few scholarly works on the glocalisation process through the adaptation of global media franchises especially reality television shows into local contexts [for instance Patkin (2003), Roth (2003), Pitout (2004), Jordan (2006), Meizel (2007), de Bruin and Zwaan, (2012) and Ndlela (2016)], this study seeks to further contextualise glocalisation especially within the South African media landscape.

After the introduction of glocalisation into media studies, Robertson (1995: 28) traced its roots to a Japanese marketing strategy called *dochakuka*, an infusion of globalisation and localisation hence the term 'glocal.' Glocalisation is therefore global media texts that are made to fit into local contexts to meet the needs of the local audience. Oliver Ejderyan and Norman Backhus (2007: 1) stated that glocalisation guides locally, the reinterpretation of the dynamics of globalisation that lead to the interpenetration of both global and local scales of production, distribution and consumption that depend on, and pilot the activities of one another. This dependence leads to context-dependent outcomes because of the influence one stage can have on the other. The state of being context-dependent also implies that various contexts influence and determine the outcome of such glocalised activities.

The process of convergence, that is technological advancements and revolutions experienced in Information and Communications Technology (ICT) and Internet, have aided the production, distribution and consumption of media texts and the broadcast of global, local and glocal contents by the global media (Sigismondi, 2011). This is brought to play in the South African context because the availability of satellites and decoders with various content 'bouquets' (programme selections) make these affordable and accessible. Convergence revolves around the interaction between old forms of media and new forms of media which in a sense creates the notion of "an old concept taking on new meanings" (Jenkins, 2006: 6). Convergence encourages glocalisation within South Africa because service providers like MultiChoice can broadcast programmes through multichannel available via the satellite receivers and its many Internet-facilitated distribution media. These innovations, especially the new media and mobile devices, make up an integral aspect of cross-platform media that have created a worldwide diffusion of ideas, values and norms (Groebel, Noam and Feldman, 2012: ix). Those who take advantage of these advances stream media content through their devices, comment on issues and follow activities on social media, and get informed about global and local events immediately through various websites and applications. The flow of content is not restricted because gate-keeping policies are not always adhered to as a result of the free and permeable state of these marvels of technology that have created convergence.

Marshall McLuhan (1964: 93) illustrated the effect of globalisation and concluded that it had led to the incorporation of all facets of human interaction and communication into a 'global village'; a single world system that encouraged a form of sameness at each level of interaction because of the effects of globalisation. The creation of this global consciousness and awareness implies a state of homogenisation or similarities because everyone interacts within these confines. These enable worldwide users to interact and form networks around the world that affirms McLuhan's (1964) view of the world as a 'global village.' The outlook of the world as a global village where levels of interaction are not limited but on the increase suggests an element of sameness over a period of time because as long as these people share their views and opinions together, listen to the same genres of music and watch similar videos and shows, they may start to have a shared level of sameness. This implies that the world is "a cultural market area in which the same kind of technical product development, the same kind of knowledge, fashion, music and literature, the same kind of metropolitan mass culture is manufactured, bought and sold" (Sarmela, 1977: 1).

The element of sameness or homogenisation is what leads to cultural and also media imperialism. The implication of cultural imperialism is that local cultures of recipients all over the world begin to adapt to this sameness as a result of cultural interaction and globalisation. Matti Sarmela (1977) supported this view and added that cultural imperialism is a product of economic, technological and cultural hegemony of developed countries that are able to influence the economic, social progress and cultural values of many cultural environments around the world because of globalisation.

Other scholars hold contrary views. Richard Barnet and John Cavangh (1997: unnumbered) opined that though people might listen to the same genres of music or watch the same movies; this will not lead to a new global consciousness or a shared level of sameness or homogenisation. John Tomlinson (1991: 9) added that an original or pure form of culture does not exist, however, "a variety of different articulation which may have certain features in common but may also be in tension with each other, or even mutually contradictory" may be in existence. Certain scholars averred that critics who noted that globalisation had led to homogenisation did not point to the heterogeneity of globalisation (Gordon, 2009: 311 and Tomlinson, 1997). Nickesia Gordon (2009) was of the opinion that instead of globalised content influencing and overpowering local cultures, these create hybridity. This form of hybridity describes a level of different linguistic, discursive and cultural mix that creates a connection of different parts that make up the concept of heterogenisation (Bronfen and Marius, 1997 in Raab and Butler, 2008). Robertson (2012: 191), in order to counter the argument that the concept of globalisation was inherently homogenising or similar, also concluded that globalisation did not only have the characteristics of 'sameness' or 'homogenisation' but also diversity. To buttress his conclusion, he added that the heterogenising aspect of globalisation led to the concept of glocalisation – the main focus of this study.

Arjun Appadurai (1996: 32) rightly stated that arguments on homogenisation and heterogenisation ignored the fact that "as forces from various metropolises are brought into new societies, they tend to become indigenised in one or another way: this is true of music and housing styles […]." From this statement, it can be observed that in the interactions of two cultures, a local and a foreign culture, there is room for indigenisation, homogenisation or heterogenisation. The local culture absorbs certain elements from the foreign culture and either

conforms to it through the creation of a new hybridised version (cultural pluralism), or ignores it and becomes totally subdued by it (cultural imperialism). Cultural imperialism views globalisation as a concept that leads to sameness or homogenisation while cultural pluralism views globalisation as a process that leads to cultural diversification or heterogenisation. These debates abound because of the effects of globalisation on culture.

Media imperialism shares a similar scenario with cultural imperialism. Media imperialism is "mired in global imbalances which create the conditions for information dependency by lesser developed countries on the West" (Gordon, 2008: 62). The impression created by media imperialism is that of media domination by powerful media outfits that most times emanate from not only the West, but also the East, North and South with dispersed contents around the world. Terhi Rantanen (2005: 116), who stated her views on the debates about media and globalisation, concluded that the effects of globalisation could either lead to homogenisation, heterogenisation or both depending on the circumstances that aid the concepts both culturally and through the media. She added that the debate surrounding cultural imperialism as a result of globalisation alone needed to be substantiated. The "influence perceived as coming from outside […] seen as homogenisation is not caused only by globalisation; it is also caused by nationalism" (Rantanen, 2005: 79-80). This is because both the local and foreign media could influence local cultures and local media in terms of media imperialism. Other factors such as migration, tourism and trade could also influence cultures that are various landscape dimensions as described by Appadurai (1996). Therefore, this study will trace what the case is within the South African media landscape in terms of homogenisation or sameness, heterogenisation or uniqueness, or both.

Theoretical framework in brief

The use of theory in academic writing should facilitate the inquiry process (Wolcott, 2009). This will give a structure to the study and help the researcher make a rational argument. The guiding theories for this study are the political economy of communication in the media (McChesney, 1998; Fourie, 2007 and Mosco, 2009), cultural proximity (Straubhaar, 2003, 2007; Ksiazek and Webster, 2008, and Trepte, 2008) and the circuit of culture (du Gay, *et al*. 1997, 2013). Political economy deals with the structural inequalities faced during the production, distribution and consumption of products and services and the effect of these on consumers.

Political economy allows us understand the social and power relations that make up channels of production, distribution and consumption of resources especially those that are communication-based (Mosco, 1996: 17). Such structural factors that influence the political economy of communication in media include ownership, control and funding sources because of the power these have to shape and fit media content into their own interests (Herman and Chomsky, 2010: xi). These factors can influence public opinion as a result of power, control and size and can thus become reflections of those media owners and structures in place. It therefore points our attention to key issues like patterns of ownership and control over the institution's activities, unequal distribution of materials as well as symbolic resources, and the nature of the relationship that exists between the communication institutions and state regulations (Golding and Murdock, 2000: 73).

Other aspects worthy of attention are those of media growth [integration], extension of corporate reach [acquisition], commodification [added value for media products] and changing roles of government or state intervention [regulations] (Golding and Murdock, 2000: 74). These aspects will be elucidated further in this study. Though Peter Golding and Graham Murdock's (2000) arguments were based on the observation of a more critical approach of political economy and the interplay between economic, political, social and cultural aspects of life, it is still relevant to this study in order to critically examine the result(s) of this interplay in South Africa's media environment. This theoretical approach will help to examine the political economy of the selected glocal franchises of this study (adapted from their global counterparts) and those with their rights of ownership as Endemol Shine Africa, Fremantle Media and 19 Entertainment. This will help to identify ways that these franchises have been adapted into local contexts and how MultiChoice the transnational broadcaster transmits these formats with glocal appeal.

The second theory to be used in this study is that of cultural proximity. Cultural proximity explains media preferences within social contexts with the view that the media consumers will naturally gravitate towards media and media content from their own culture (Ksiazek and Webster, 2008). It is viewed as "nationally or locally produced material that is closer to and more reinforcing of traditional identities, based in regional, ethnic, dialect/language, religious and other elements" (Straubhaar, Campbell and Cahoon, 2003 in Trepte, 2008: 4-5). The cultural proximity theoretical construct emerged as a response to views of cultural imperialism and some

economic theories that envisioned a one-way flow of culture from those seen as richer countries to those that are poorer based on superior production quality (Ksiazek and Webster, 2008). Cultural proximity acts as a shield against media and cultural imperialism because if more locally produced programmes are demanded, there would be less demand and importation of foreign media content, that would limit media and cultural imperialism. Choi and Park (2014) noted that the cultural proximity theory resonates with cultural pluralism and that these two phenomena play important roles in the transition of national identities to uniform global identities. Cultural proximity, though this study will not be consumption-based, is consequently appropriate for this study because it will examine if there are media policies within the South African media landscape that promote cultural proximity.

These two theories in a way show the interrelatedness of culture at different levels from the production process to distribution and consumption of media content. This interrelationship is what Paul du Gay *et al* (1997, 2013) referred to as the 'circuit of culture' (see diagram on page 45). The circuit of culture has five stages that show the process of exchange of cultural texts. The first stage is that of representation. Representation has to do with the presentation of media content like images, languages, entertainment and other practices through the media. The second level is that of identity that is, the cultural norms, values and practices of the audience and those cultural meanings they attach to and derive from media content. The third level is that of production that has to do with the packaging and transmission of media content through the media. The fourth level is that of consumption. Consumption deals with audience reception and interpretations of media content. The last level is that of regulation. This level deals with policies that guide the chain of production (what is produced and channels of distribution of media institutions). It also entails codes and conducts that guide media economy within the market structure. This will be examined in the light of media policies within the South African media landscape. All these are elements of the process of communication. The foci of this study are on representation as regards issues on political economy and regulation as regards issues on the South African media policies and promotion of local media.

Objectives

The objectives of this study will be discussed below.

1. It is the objective of this study to research the phenomena of global television franchises, and the political economy of those who own the right of production to these, in order to understand such media exchanges within transnational and local contexts.

2. Though some of these adapted franchises have similarities with the global franchises, this study will identify the features of these reality television shows that make them truly South African to find out if these contribute to homogeneity (similarities), heterogeneity (uniqueness) or both as noted by Rantanen (2005) within the South African media landscape.

3. Also, the objective of this study is to underscore the ways MultiChoice as a transnational media broadcaster, has suited such global franchises to local taste by striking a balance to meet the needs of its audience in the local context.

4. Another objective of this study is to highlight those media policies within the South African media landscape that encourage pluralism and the adoption and distribution of local contents in order to promote cultural proximity within the media market.

Research questions

Global media, especially entertainment media, transcend national and cultural boundaries and have opened up media landscapes to the flow of foreign content that in turn adjust local cultural norms and thereby affect socio-cultural order (Artz, 2015). Consequently, this study will address the following research and sub-research questions:

1. In what ways have transnational media owners of global television format franchises been able to reproduce such media exchanges within local contexts like the South African media landscape?
    - What are those features that make glocalised South African franchises different and uniquely South African?

- What are the implications of ratings and viewership in the contexts of these glocalised franchises?

2. How has <u>MultiChoice</u> as a transnational broadcaster aided the glocalisation process in tailoring media franchises to local appeal within the South African media landscape?
    - How has <u>MultiChoice</u> balanced the needs of both its local and global audiences?
    - Are these creating a state of homogenisation, heterogenisation or both?
    - What are those instances that promote these consequences of globalisation?

3. How have media policies within the South African media landscape encouraged pluralism and the need to promote more local media and media content?
    - Do the media policies within the South African media landscape encourage the promotion of more local media content?
    - How do the media policies within the South African media landscape encourage the promotion of more local media content?
    - Do these policies also encourage pluralism and content diversity?
    - In what ways do these policies also encourage pluralism and content diversity?

Research methodology and approach to study

This study will optimise the qualitative research approach through a desk research. Desk research involves the use of data and materials that are already available. These could include facts, figures, reports, literature, documents, bulletins or any type of statistical and – in this case – visual data available. It requires the researcher to collect, sift and interpret already published data from sources like library archives and online databases for those pieces of information about market size and the structure of an organisation or entity (Birn, 2002). The desk research will examine the political economy of global franchises and their franchise holders like <u>Endemol Shine Africa</u>; <u>19 Entertainment</u> and <u>Fremantle Media</u>. The desk research will trace the adaptation of these franchises into local contexts through these TNCs, and the broadcast of these through <u>MultiChoice</u>, their transnational media broadcaster. The political economy of <u>MultiChoice</u> will also be examined. This will be achieved through the analysis of data from footprints, literature, documents, Internet sources and relevant reports while media regulations will be examined based on policies and media reports within the South African media landscape.

The desk research will adopt a descriptive method and will be accomplished through purposive sampling. The essence of these is to focus on specific phenomena as the political economy of those who own the right to produce and broadcast selected media franchises, glocalisation – its consequences (homogenisation, heterogenisation or both), the way glocalisation has been depicted in the shows that have been selected as case studies, and media regulations. The purposive selection of these South African glocalised media franchises is in order to identify their 'glocalised' characteristics to meet the earlier stated objectives of this study. This is so because "in purposive sampling, each sample element is selected for a purpose, usually because of the unique position of the sample elements" (Engel and Schutt, 2010: 96). The descriptive technique will be used to explain the political economy of the producers and broadcaster of the shows, the consequences of glocalisation and the policies that guide local programming. The desk research will also involve online streaming and text analysis of some of the episodes of the shows in order to identify those elements of glocalisation contained within the shows. Those that cannot be streamed will be recorded and watched by the researcher. The YouTube channels of these shows have made access to stream these shows possible through various forms of uploads within this public domain. Hence gate-keepers' permission is not necessary for this study because all texts are available on the Internet which is a public domain. However, available links to the channels will be provided.

Structure of the study

This study is categorised into six chapters. The first chapter is an introductory chapter to the work. It includes the background to the study that summarises the main constructs to be researched such as the media landscape within South Africa, transnational corporations and television franchises that are the case studies to be researched. The first chapter also contains the problem statement about the arguments around globalisation/glocalisation and the need to further contextualise these within the South African context, the set objectives of the study, the research questions, a brief description of the theoretical framework adopted in the study, the research methodology and the structure of the study.

The second chapter reviews relevant literature. The chapter discusses arguments on 'place' and 'space' in media, the concepts of globalisation, localisation and glocalisation; landscape dimensions, media franchises and the genre of reality television.

The third chapter is the theoretical framework where the guiding theories of this study such as cultural proximity, political economy of communication in the media and the circuit of culture are discussed.

The fourth chapter is the methodology chapter. It discusses the methods adopted for data collection in the study. Research approaches, research methods and designs, research paradigms, research techniques and the limitation of the study are discussed.

The fifth chapter presents findings and discussions from the gathered data of the research. Data gathered on the political economy of media franchises and transnational corporations and regulations within the South African media landscape are expatiated.

The sixth chapter concludes this research endeavour.

To continue this study, relevant literature will be reviewed in the following section.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

Major media owners particularly those within the television industry have tremendous power because they present to us 'media representations' of our daily lives and the world we live in. Consequently, there are images and circulation of stories through which we are able to learn the preferred values, norms and behaviours of the society we live in and also away from home. The uniqueness of the television industry especially to this study is inherent in its strategic position to provide various programmes to its teeming audience. Television has the widest global distribution of all media platforms because of its ubiquitous nature, and is present in over 1.2 billion households worldwide (Artz, 2015). "Such pervasive communication provide(s) the symbolic material for how we actively construct our own lives and the world in which we live" (Artz, 2015: 7). These constructions are tailored around the proliferation of media content aided by globalisation. This section will thus review relevant literature that surrounds those factors that all contribute to both the globalisation and the glocalisation processes. This is because globalisation is a broader concept out of which glocalisation has been singled out. These are important concepts of this study alongside other concepts as 'place' and 'space' in media studies, landscape dimensions, transnational corporations, media franchises and reality television shows.

'Place' and 'Space' in media studies

As human beings, we have different encounters with others within a given social space or place that could result in new social behaviours. Social behaviour can be outcomes of many processes that facilitate interactions between social beings. David Miller (1992: 167-168) viewed social behaviour as a result of other forms of interactions and not only those of the media or 'Western' contents. 'Place' and 'space' in this context do not refer to enclosures of any sort but contexts that constitute elements of social interaction. The media that make up components of social spaces have facilitated borderless relations between people located at various places. A place is no longer seen as an internally homogenous or similar bounded area but as a space of interaction where local identities are constructed (Massey, 1991a in Morley and Robbins, 2013). Hence space is not only limited to a spatial location neither is place only limited to certain constructed positions (Massey, 1994: 1).

A place is a space invested with human experiences (as memories, desires and intentions) and acts as an important marker of both individual and collective identities (Barker, 1999). Places and spaces transform our local experiences and move us to points that are not confined by boundaries. The media transport the mind to the scene of the event through imagery and pictorial representation because of exposure to traditional media (television, radio) and new media (Internet-enabled devices) that convey such events to people around the world. Place becomes a "'place' that is no place at all […] a 'location' that is not defined by walls, streets or neighbourhoods but by evanescent 'experience' […hence] more and more people are living in a national [or international] information system rather than a local town or city" (Meyrowitz, 1985: 146). This imagery led to the conclusion that

> in every country, the media pose the problem of the shifting boundaries between the national and the foreign, otherness and sameness, repetition and difference. Italia television shows sharply how different countries mingle and blend on the national screen, in a flow of fictions […] it highlights how […] Californianness can become part of the imaginary of a Southern Italian housewife, how the proximity of a poor Roman 'bargata' to a petty bourgeois household in Rio, to a mansion in Denver, Colorado is made acceptable and plausible by its appearing on the same flat screen in the same household in close succession (Curtis, 1988 in Morley and Robbins, 2013: 368).

Another instance is how people of different cultural orientation on the African continent can relate with media texts emanating from Nollywood. For instance, a Ghanaian may be able to relate with Nigerian movies and so also will a Nigerian be able to relate with Ghanaian movies because of the close proximity shared through Nollywood. However, a more remarkable instance is how different people who are not Nigerians enjoy and relate with Nollywood contexts presented through 'Nigerian movies' that are shown on Africa Magic[2] and how well they enjoy these movies and the messages passed across. These are examples that show how different people have shared experiences facilitated by the concepts of 'space' and 'place' because they are able to relate to what they have been exposed to as a result of social interactions aided by the

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[2] A channel controlled by M-Net and MultiChoice not limited to South Africa only but also made available to the continental audience.

media. The conceptualisations of the virtual space and place that have led to such virtual communities of interactions[3] through the media particularly the television have become ways that various cultures come in contact with each other.

These examples corroborate the stance that places and spaces are facilitators of social interactions and not just environments where people are located or where people reside. People are able to sit in the comfort of where they are around the world and be in tune with what is happening elsewhere without actually being there; this is made possible by convergence. Convergence is the integration of different technological platforms, cultures and industries to facilitate the distribution of diverse cultural products (Yong, 2010: xv). The convergence culture occurs through social interactions with other people within the convergence cultural space that is, those who engage with such and are propelled by the digital media. Cultural convergence, initially viewed as a 'Western to non-Western' issue is now also a 'local-local', 'global-local' as well as 'local-global' mix that proves that cultural convergence is a major driving force of trans-cultural flow evident in cultural norms, genres, music, movies, television programmes, games and so on (Yong, 2010: xv). Cultural convergence could result in cultural hybridity – the link between the local and the global – that increases cultural options (Benyon and Dunkerley, 2000; Yong, 2010) or heterogenisation through the creation of a unique form of convergence in this globalised world. This will be considered as this study progresses through the examination of the effects of globalisation and glocalisation.

Glocalisation: An infusion of globalisation and localisation

The global media act as storytellers who can either present a story as it is or influence the story to their own interests. The global media can thus reflect the interest of the storyteller (Machin and Van Leeuwen, 2007). Media content diffusion across international borders aided by globalisation have created "a unified world economy, a single ecological system, and a complex network of communications that cover the whole globe […] which link distant localities in such a way that local happenings are shaped by events occurring miles away and vice versa" (Twining, 2000: 4). These global contents can come in contact with local contents to either become 'localised' or 'glocalised.' These concepts are as a result of the effects of globalisation

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[3] That is invisible communities that do not physically exist but are perceived to exist within a computing framework.

intentionally or unintentionally on the lives of people around the globe (Fairweather and Rogerson, 2003). Lee Artz (2015: 1) also established that the global media transcended national and cultural boundaries. Movement of the global media was as a result of globalisation that had expedited this flow and the consumption of foreign content. This in turn adjusted local cultural norms and thereby affected socio-cultural order.

Globalisation in media studies has generated different views and opinions from various scholars as stated earlier among who are McLuhan (1964), Barker (1999), Nyamnjoh (2004), Robertson and White (2007), Robertson (1995, 2012) and Choi and Park (2014). The concept of globalisation indicates a process that transforms the world into a single arena and changes the spatial organisation of transactions and social relations we have among ourselves as human beings (Dasgupta, 2004). It is the "compression of the world and the intensification of consciousness of the world as a whole" (Robertson, 1992: 8). Globalisation concerns cultural meanings and the global consciousness attached to media content that involves people in networks extended beyond their physical locations (Barker, 1999). It reflects an awareness of the interdependence of societies and economies within a world system and with the growth of the new media, global networks of information are formed (Thomas, 2006).

The politics of sameness is a central feature of the globalisation culture and debates surrounding this phenomenon. Some scholars have argued against this characteristic of globalisation (Hannerz, 1992; Appadurai, 1996, Waisbord and Jalfin, 2009). Such scholars were of the opinion that instead of a level of sameness, it has led to fusion or hybridisation (Hannerz, 1992: 35 and Appadurai, 1996: 32). Silvio Waisbord and Sonia Jalfin (2009: 57) added that

> it is mistaken to predict that globalisation inevitably results in the spread of unified media cultures worldwide and the loss of cultural uniqueness. Instead, global flows of media content and economics create more opportunities for interactions among local, national and supranational media and cultural processes.

These constructions point to the manner global and local cultural resources are infused to create unique cultural imaginings and identities and not as impediment of one by the other.

Samir Dasgupta (2004: 15) identified historical trajectories associated with globalisation as universal adoption of the state system and also emergence of global independent systems of economy, politics, culture, technology and communication that have made globalisation a focal point of attention. These are landscape dimensions to be expatiated later in this study. As the independence of countries around the world grew, it necessitated foreign trade and exchanges among countries in areas such as agriculture, technology, media, science, information communication and other areas that made transactions possible. These have led to free flow of products and services across borders because "borders today are highly porous and the preserve of global flows of goods and services are continuously eroding them evermore everyday" (Luke, 1995 in Benyon and Dunkerley, 2000: 21).

Localisation is also an important aspect of media globalisation. It is the process that adapts global media content and formats to local factors alongside local cultures so as to show a 'domestication' or 'customisation' of international contents; a commercial strategy that has been observed to maximise profits in domestic media markets (Waisbord and Jalfin, 2009: 57). Global media formats are suited to local contexts with very little or no features of the global formats. This shows their 'domesticated' characteristic that makes this concept of localisation different from glocalisation. Localisation of a popular culture has in a way led to cultural hybridity also known as heterogenisation. Popular culture often regarded as 'pop culture' is a cultural process that involves the generation and circulation of texts and meanings attached to those within a social system. Popular culture or mass culture makes up the everyday lives of ordinary people and it emanated from the struggles between "culture, traditions and the ways of life of the popular classes" that transformed from something old into something new (Hall, 1997; 2016: 227). It was described by John Fiske (2010: 19) as culture with commodities that were produced and disseminated by a profit-motivated industry on one hand, and culture developed for and by people who are able to produce intertextual meanings from these texts they have been exposed to on the other hand. Pop culture creates new forms of mass entertainment [print, radio, television and others] (Pitout, 2007). Eoin Devereux (2013) who observed 'Canto pop' in Hong Kong noted that the emergence of pop music previously sung in English or Mandarin but now in Cantonese dialect encouraged cultural hybridisation because local artists who had sung in English or Mandarin now recorded and performed their songs in Cantonese only. Another example he cited was the re-appropriation of United States rap music by Ghanaian contemporary

music artists who found it easy to mix this genre with their popular local genre called 'high life.' 'High life' in itself is also a hybrid of elements from African, American, European and also diasporic African music styles. The examples of Devereux (2013) are reminders of the fact that culture is not static but 'made and re-made'. Locality and indigeneity historically have been affected by various encounters between a region of civilisation and another region (Robertson, 2012). The results of these histories may also be due to colonial encounters that have led to such hybridised forms of cultural products. This challenges the representation of Western and colonial views and ideals that may generate a different perspective among colonised people within local contexts (Massey, 1994: 147). Hence, localisation as a concept has produced easier understanding and ways local cultures come in contact with and equally interact with foreign cultural elements refashioned out of contents that have origins from elsewhere.

Glocalisation is also another important aspect of globalisation. It has its origins from the Japanese word *dochakuka,* a form of marketing strategy meaning 'global localisation' (Robertson, 1995: 28; Tong and Cheung, 2011). Glocalisation encompasses the creation and incorporation of locality that shapes the world in its entirety (Robertson, 1995). It is the permeation of the global and the local that result in distinctive outcomes within diverse geographic spaces (Ritzer and Ryan, 2003). This implies that interpenetration of such 'products' of global media into local contexts will result in different programmes identifiable to such local environments depending on where those programmes have been glocalised because of each environment's unique cultural landscape. Even though these local adaptations may promote heterogeneity, these adaptations can constitute forms of homogeneity because most of these adaptations are often implemented in very similar patterns across the world (Robertson and White, 2007). Glocalised content unlike localised content still have identifiable elements from its global brand though both concepts incorporate programme versions into local terrains for the consumption of the local audience. An instance of a glocalised programme format is *Big Brother Mzansi* (South Africa's version of *Big Brother*) among many others. These glocalised formats will be different from one another even though they may have similar elements (Plas, 2001 in Mathijs and Jones, 2004: 3). So will *Idols South Africa* and *Survivor South Africa* be different from other glocal adaptations. Some of these similarities and differences will be discussed in the data findings chapter ahead in this study.

The integration of the local and the global creates "new 'global' modes of production across and outside of national boundaries […because] modelling of their behaviour in production and consumption is more glocal than national" (Luke, 1995 in Benyon and Dunkerley, 2000: 21). The main distinguishing element of the glocalisation process is its adaptation of a global content into a local context. The relationship between globalisation and localisation is not inimical; that is why globalisation can be embraced on local terms to become glocalised (Heuva, Tomaselli and Teer-Tomaselli, 2004). In an attempt to diffuse the consumption of products and services all over the world in a globalised manner, it is crucial for such products to adapt these into local circumstances (Robertson and White, 2007). De Mooij and Warren Keegan (1991) who explained the concept of global and local creativity in advertising added that in order to develop local versions of media texts for international brands, such transnational corporations with agencies would need to centralise the process of concept development and at the same time decentralise creative execution. This process will make it possible for the various markets that are in better positions to adapt the concepts to their local environments. All these are facilitated by the media (Sigismondi, 2011).

However, the glocalisation process has been viewed as one that has major influences within the cultural and media landscape of local cultures. These have been regarded as imperialism/homogenisation, diversity/heterogenisation and plurality. On the one side, media imperialism "suggests that because media play a central role in shaping cultural processes and practices and is dominated by Western ownership, the cultural products and media outputs in lesser developed countries are forced to occupy a position of subordination, not only on the international scene but on the local as well" (Gordon, 2008: 61). The portrayal of the media as vehicles of dominance tilts to the media's homogenising or similar characteristics. Media diversity indicates a level of heterogeneity of media ownership, contents and outputs (Karppinen, 2013: 3); while media pluralism connotes cognizance of media or social plurality reflected in the diversity of media content and the existence of diverse media especially the traditional media like television, radio, newspapers and so on (Fourie, 2007: 189). Media diversity is the heterogeneous nature of media content and ownership while media pluralism is the awareness of these within socio-cultural and media frameworks.

On the other hand, studies on cultural imperialism discuss the imposition of an imported national culture on another with the media as part of the propelling forces, through the broadcast of cultural meanings that penetrate borders and dominate subordinate nations. Imperialist expansion that has led to a circle of intensive encounter with other cultures has been one of the motivating factors that have aided the modern Western culture (Morley and Robbins, 2013). The expansion and diffusion of Western values and the appropriateness of the West as being superior in comparison to the 'others', has reflected an ideology of supremacy of the West who in turn imposes its hegemony on cultures regarded as inferior. This constructed political reality of the West at various levels of interaction could result in not having "a standard of values of one's own [culture]; not to be able to create but only to imitate…" (Hourani, 1946: 70-71). The media are often fundamental to this process of constructed political reality because they serve as mediators between what is seen on the outside and what is experienced on the inside (within socio-cultural situations).

Contrary to other fears of cultural absorption, consequences of homogenisation and heterogenisation were linked to Americanisation or Westernisation (Schiller, 1976, Hamelink, 1983, Mattelart, 1983; Gans, 1985 and Iyer, 1988 in Appadurai, 1996). Those instruments of homogenisation for instance advertising techniques, clothing styles and language hegemonies, become absorbed by local, political and cultural economies that result in heterogeneous dialogues because of the state's reception of such global flows; but some states are revolting against such flows (Appadurai, 1996). China is an example of a local culture that has regulated and excluded foreign cultures; for instance the ban on the importation of Western products and restriction of Internet platforms especially Google and other sectors of the economy to only locally made products. The ban on the use of Google in China led to the adoption and proliferation of Baidu and Sohu; indigenous web companies with headquarters in Beijing that have recorded tremendous growth as dominant web engines in China (O'Brien, 2015). Another instance is Zimbabwe's resistance to foreign ownership of the country's broadcasting sector at any level to curtail the effects of media and cultural imperialism (Heuva, Tomaselli and Teer-Tomaselli, 2004).

Cultural imperialism could also occur in the face of smaller cultures as recipients of larger and dominant cultural values and norms especially those within close proximity. Appadurai (1996:

32) noted that the fear of total cultural absorption of Japanisation to Koreans, Indianisation to Sri Lankans, Vietnamisation to Cambodians and Russianisation to the people within the Soviet Armenia and Baltic Republics are not necessarily products of Americanisation or Westernisation that is, the exportation of Western values, priorities, ways of life and commodities as often assumed. These are examples of convergence and hybridised versions of culture at the level where there is a mix of two or more cultures because they contain elements of both local and foreign cultures. Such alternative fears to Americanisation reveal that cultural imperialism could take place on other scales different from contents received from the West or America only.

Chris Barker (1999) had a contrary opinion about the concept of cultural imperialism (serving as threats to other cultures) quite similar to Appadurai's (1996). Barker (1999) was of the opinion that global flows of cultural discourse could not be categorised as a one-way traffic of 'West-to-the-Rest' scenario because in as much as the cultural flows were from the West to the East and from the North to the South, they could not be seen as forms of domination because there would always be continuous cultural flows from one part to the other. It was also noted by Barker (1999) that heterogenisation was also a force as strong as homogenisation therefore the argument that saw globalisation, as the process of homogenisation only was unclear because there were other processes involved that also affected cultures. Ruth Teer-Tomaselli (2008: 86) affirmed that "no longer is it possible to assume that the entire 'nation' [South Africa] is listening to, or watching a similar programming." This conclusion points to a heterogeneous situation within the South African media landscape. This study will thus situate the stance of this affirmation within the case studies on glocalised media franchises in South Africa.

Cultural imperialism, influenced by economic logics, focuses on production as well as distribution of cultural products while cultural pluralism on the other hand focuses on the consumption of cultural products by the users (Choi and Park, 2014). Cultural pluralism supports Robertson's (2012) view of glocalisation as a process of cultural heterogenisation and diversification (Choi and Park, 2014). In order to show the heterogenising aspect of globalisation and not only that of societal or cultural domination, the concept of glocalisation was developed (Robertson, 2012). Unlike cultural imperialism, cultural pluralism is the global distribution of cultural products that are adapted into local autonomy so as to facilitate cultural diversity (Choi and Park, 2014). Glocalisation therefore highlights a state of heterogeneity.

Most forms of culture are not totally homogenous but all have traces of other cultural backgrounds as a result of interrelationships at various levels (Morley and Robbins, 2013). Hence it is possible to see similarities between cultures because of forces that have fostered the diffusion of such from exogenous sources. Examples are similarities in Asian cultures; for instance the potency and fluidity of the Chinese culture that filtered into Korea and also filtered from Korea into Japan. These established common cultural norms and values in various aspects like religious practices as Confucianism, Buddhism and Daoism (Brown and Brown, 2006). The Chinese eating culture of rice and the use of chopsticks have also influenced the Japanese and Vietnamese cultures that now practice same (Huong, Katsuhiro and Chi, 2013). The assumption is that if an individual acts in a different manner to the cultural context in which he or she is, it is as a result of cultural and media imperialism – the perceived threat of media products of dominant media conglomerates on local cultures everywhere (Benyon and Dunkerley, 2000); but this may not always be the case. The effects of these could be results of interactions of various landscapes as identified by Appadurai (1996) to be elucidated below.

Dimensions of landscapes

Landscapes also regarded as 'scapes' are social constructs that aid cultural and media flow within the society. These have been entwined in five dimensions that form the basis of the relationship between elements of culture and forces that promote such elements. Appadurai (1996) classified the landscapes as *ethnoscape, technoscape, financescape, ideoscape* and *mediascape*. These landscapes become building blocks of the 'imagined world' made up of "historically situated imaginations of persons and groups spread around the globe" (Appadurai, 1996: 33). The main landscape that this study will focus on is the *mediascape* or *media landscape.*

Ethnoscape is a landscape dimension of people who make up the 'shifting' world that we live in. The term 'shifting' represents movement from a place to the other. These include tourists, migrants, refugees and other people who in a way participate in this flow that influences and facilitates interactions between nations. *Technoscape* involves the advancements in technology and various technological distributions around the globe that have enhanced the fluidity of this landscape dimension. Technology moves at high speeds beyond various boundaries around the world; boundaries that seemed rather impenetrable before. Such movements have facilitated

communication and trade between various countries. The dimension of *technoscape* is driven by political possibilities, cash flow and availability of labour. In the course of technological fluidity, there is also monetary exchange, trade or cash flow between parties who have decided to engage in business transactions. This is referred to as *financescape. Ideoscape* deals with human constructs and image portrayals as a result of ideologies that are often times political especially state power. *Ideoscape* includes elements such as rights, democracy, freedom, welfare, representation and sovereignty.

Mediascape or *media landscape* involves the technological advancements that have aided distribution of electronic capabilities that make up the production and dissemination chain of information-flow through the media like newspapers, television broadcasts, magazines, radio broadcasts and others. These are made available to private and public interests through the creation of images that could represent the interest of the media owners. Such images are constructs contained within electronic or pre-electronic hardware as a result of technological advancements targeted at audience who could be local, national or international. *Media landscape* provides narratives and images to the audience, fosters *ethnoscape* through the provision of world experiences to the audience via print, video and Internet and thus creates a line of distinction between what is real and what is not; a line that the viewers cannot differentiate (Appadurai, 1996). The more indistinguishable this is, the more 'imagined world constructs' such people have and the more they have the urge to explore and contribute to the 'global shift.' Hence the media play important roles in encouraging and facilitating human movement from a place to the other. Technologies of the media that aid fluidity of content from a place to the other have allowed communication between the sender and the receiver. This shows the relationship between *technoscape* and *media landscape.*

All these landscape dimensions have encouraged deterritorialisation (the flow of communication without boundaries) and transference of values from a place to the other. These satisfy the urge and need of the people to migrate to 'invented homelands', create new *media landscapes* for such groups and allow for the flow of *ideoscape* and *technoscape* within the new community; an example is the creation of 'Khalistan' (a separate country) for the Sikh deterritorialised population who came from England, the United States and Canada (Appadurai, 1996).

With deterritorialisation and the various landscapes as avenues for cultural, financial, technological and media interactions, TNCs have taken advantage of these to cater to the needs of their audiences in terms of media preferences across national boundaries hence the name 'transnational corporations' because of their presence in various parts of the world. TNCs have changed the media atmosphere in general because of the outlook and approaches of the owners of these who repose power and a level of control over media exchanges in different areas of the world.

Transnational corporations (TNCs): media control and ownership

The on-going arguments on media ownership and control are outcomes of the consequences of globalisation and neoliberalism in the media (Nyamnjoh, 2004). Increasing concentration of commercial media ownership propelled by the 'incessant pursuit of profit' created media systems all over the world that have yielded to mergers and globalisation with the objective to control not only the global markets but global consciousness too (Nyamnjoh, 2004). The global media enhance an informational and ideological environment that enable the provision of social, political and economic goods and services that thrive within a 'profit-driven' social order of the world and reflect the political economy of the global capitalist system (Herman and McChesney, 1997). This view portrays the media as vehicles and catalysts of information and ideologies transported from one part of the world to another all within a global system of interaction and economic prowess with key and top players who operate within this media capitalist system. These key and top players are regarded as transnational corporations (TNCs). "A TNC is one that maintains facilities in more than one country and plans its operations and investments in multi-country perspective" (Herman and McChesney, 1997: 13). It is an enterprise that owns and controls assets such as mines, factories, sales offices and so on in two or more countries (United Nations Centre on Transnational Corporations [UNCTC], 1978 in Jenkins, 2013). TNCs have chains of media outlets and concentrated media ownership in many parts of the world with their headquarters usually in developed countries or 'emerging economies' like South Africa.

The concentration of media ownership by TNCs is as a result of facilities present in countries that allow integrations of economic activities that transcend various national borders. An important factor that aided the proliferation of TNCs especially after the world wars was the

coming together of the United States global power with the imperial legacy of Britain; a force that led to a universal adoption of English as a proposed global language of choice (Herman and McChesney, 1997). This led to TNCs' and the United States advertising agencies' interests in foreign investments and establishment of media activities overseas. These made consolidation and creation of media empires and mergers possible. The movements and investments of these empires led them to take interests in film, music, broadcasting, publishing and various areas within and outside the media industry that aided media ownership and long term investments. As a result, these TNCs have experienced major 'boom' within the last few decades. One of the major reasons why these long-term investments proved fruitful was because of the extraordinary technological advancements in communication that had made media conglomeration and global integration possible (Herman and McChesney, 1997).

Tracing back how media integration became fully established, Edward Herman and Robert McChesney (1997) noted that the global media had been controlled by the Western-dominated news and film industries centered majorly in Hollywood and few developed countries. These conglomerates included French Havas that later became Agence France-Presse (AFP), Reuters, Visnews (alliance between Reuters and the British Broadcasting Corporation [BBC]), CBS (formerly known as the Columbia Broadcasting System), ABC (American Broadcasting Company television networks in the United States) and film industries as Columbia Twentieth Century-Fox, United Artists, MCA (Music Corporation of America owned by Comcast), Paramount, Metro-Goldwyn-Mayer and Warner Brothers. This made the global media export synonymous with the West especially Hollywood though other domestic film industries emerged in other places like India (Bollywood) and Nigeria (Nollywood) but the sole powers rested with those in the West. It also showed five dominant owners who were either part of larger conglomerates or stood on their own and controlled the concentration and cross-media pattern of ownership in the burgeoning global market.

Three out of these dominant five CBS, Warner Brothers and RCA (Radio Corporation of America) were subsidiaries of larger firms all based in the United States while the remaining two were British EMI and Dutch PolyGram accounting for over 50 percent global sales in the 1970's (Herman and McChesney, 1997). This made oligopoly possible and pluralism almost impossible because new competitors could not thrive within the market while those that emerged had to

accomplish this by making deals with one of the 'big five' to create competition. Pluralism in media studies strives to create various options for its diverse audience within the media market (Fourie, 2007: 144). However, media owners within the European market and the third world countries could not burgeon like their counterparts in the United States because media growth and expansion moved at slower rates as a result of the non-profit and non-commercial nature of new innovations such as television. These allowed those in the United States to accumulate ample experiences and economies of scale that made them gain more grounds because many nations relied on exported media content from the West while the main beneficiary of this exchange was the United States (Herman and McChesney, 1997). These conglomerations and dominations raise queries as to how diverse the global media landscape is and how these TNCs filter their products into media spaces around the world.

Some factors that could affect the standardisation of media content could include country of origin of the TNC, size of its subsidiaries abroad and its organisational structure (Samiee *et al*, 2003 in Thomas, 2006). Other factors could be cultural. However, Kenichi Ohmae (1990: 94) had a contrary view and affirmed that the country of origin of the TNC does not matter; "location of headquarters does not matter. The products for which you are responsible and the company you serve have become denationalised." Cultural factors are important elements that need to be considered in the glocalisation process so as not to impede on local cultures and not create instances of cultural imperialism (Barker, 1999). Hence, the norms, values and traditions of the people need to be considered so that the glocalised media franchises can be suited with these.

Media franchises

Media franchises involve the continuous, coherent and synergised strategies of producers of media content in the maintenance and sustenance of audience's interests in such content over a period of time. They are based on original works that can be in aspects as literature, film, and television programming that revolve around a story with characters and settings and could have multiple instalments (Tuten, 2008). Multimedia franchises could have their stories spread across various media ranges like film, television, comic books, books/novels, magazines, websites, fan clubs, games, audio compact discs (CDs) and other forms of media (Calbreath-Frasieur, 2015) with each component adding to the story-world of the franchise. These could be adapted into

movies, for instance *X-Men, Spider-man*, *The Avengers* and *The Avatar (Last Air Bender)* comics and cartoons were adapted into movie franchises among many others. Marvel comics delved into the *X-Men* franchise in 1975 after it had experienced declining sales and with the introduction of new mutants, *X-Men* became a family related *'X-product'* that their franchise was categorically called; so was the cross-media success story of *Spider-man* that later was adapted into a movie (Johnson, 2009). Other media content can be adaptations based explicitly on a book (Cardwell, 2002: 2) such as *The Lord of the Rings*, *Harry Potter* and *The Chronicles of Narnia* franchises while others can be shows and entertainment programmes adapted into local contexts such as *Survivor, Got Talent series, Idols, MasterChef, Deal or No Deal, Big Brother* among others. These global franchises with emphasis on *Big Brother, Idols* and *Survivor* franchises remain the main focus of this study.

A media franchise operates within a state of multiplicity in contexts and expansion of different versions/formats. It still maintains elements of the first version of the franchise that lead to spin-offs, sequels or series with the creation of different angles of the same story and in so doing create diverse contexts for media convergence (Johnson, 2009). Media convergence is the integration of various forms of media both old and new. This leads to an interaction between the power of the producer and that of the consumer; where any form of important story (media text) is told and consumers can be reached across multimedia platforms and in that way blurs the line of distinction between media forms and target audience (Jenkins, 2006). Media convergence has however led to concentrated media ownership in the hands of few media giants (Jin, 2009 in Yong, 2010). When there is this concentration, it leads to an oligopolistic market structure that is experienced when a few firms have control over a large portion of the business area within the media market (Long and Wall, 2013). Convergence represents a cultural shift that allows consumers to find new information and create new connections among diverse media content (Jenkins, 2006: 3). This has been made possible as a result of mergers and acquisitions of multimedia conglomerates. Content producers as <u>Viacom</u> (owners of <u>CBS</u>) and <u>Disney</u> and Internet/telecommunication based firms as <u>AOL</u> and <u>AT&T</u> are examples of such conglomerates that through technological, media and cultural convergence have been able to monitor synergised effects of production, economies of scale and also the distribution of those cultural products in the media market (Yong, 2010).

The creators of media franchises are storytellers because spin-off of a franchise is the continuation of a story that already exists and now has different parts to it to prolong the idea of the narrative as created by the producers. The incorporation of texts and storytelling into the franchise are strategies to guide the audience through the text or storyline, character development and brand spectacle (Calbreath-Frasieur, 2015). Franchising as a result of this element of sameness has been understood as a homogenised pattern of storytelling because all these forms are derived from a single media text (Johnson, 2013). Franchises become cultural products within the cultural process (Johnson, 2009) of media production, distribution and consumption. This cultural process gives an understanding of how cultural products that is, the franchises, are suited within specific cultural contexts so as to conform to the taste of their audiences.

The concept of intellectual property is also an important aspect of franchising. Such components that indicate intellectual property include signage, trademarks, and logos that act as protection and identification as a member of that franchise's affiliate network. It is important to show how media producers have been able to manage the continuous production process of culture between the franchisee and the franchisor. The franchisee is the company that has to pay a license fee or free-hire creative labour to be able to broadcast such franchises while the franchisor is the intellectual property owner and developer of the system (Johnson, 2013). The franchisor and franchisee have to work in agreement so as to deliver services effectively and profitably. Guiding policies that the managing partner (franchisor) and the operating partner (franchisee) have established to bind the working relationship also need to be adhered to. Through the adoption of an integrated cultural economy, a franchise can be understood as a product innovation that involves decision making processes and the culture of production and negotiation among stakeholders (Johnson, 2013). Cultural economy in this context refers to those cultural dimensions that encompass economic activities as the marketing of a product or service, and the social dimensions of production (Pratt, 2009). These cultural activities could include music, films and shows.

Media franchises are constituted by complex social and cultural interactions with a driving need for cultural replication where its sequel or spin-off is to be produced usually in negotiation with the social and cultural contexts (Johnson, 2013). Instances as these create cultural identities, collaborative exchanges, market discourses and social relations. Extension of media oligopoly

with conglomerates like <u>Viacom,</u> <u>Times Warner,</u> <u>Disney</u> and <u>NewsCorp</u> and the deployment of brands and franchises across various media channels led to structural changes in production of content (Johnson, 2013). This made production an important aspect of franchising because there was the need for synergy between the spin-off and the original texts so as to maintain the audience's line of interest. And with the advent of online and social media, the audience can communicate and relate with such media franchises in a 'participatory popular media-franchised culture' (Johnson, 2013). Convergence also encourages audience participation in terms of their active involvement as a result of integration of the Internet, technological advancements and the ICT. These translate to a form of 'devoted fan activity' that indicates several ways people engage with the media (Bird, 2011: 503). This may be accomplished through active social media like Facebook, Twitter and Instagram among many others. It hence creates a 'space' for its audience to build and encourage their capacity for social participation. The manner in which the selected reality television franchises of this study have actively involved their fans and audience will be explained in further details in the data findings and discussion chapter (see page 81). These media franchises include shows such as those within the reality television genre; the next concept to be discussed.

Reality television: surveillance of real life and real people?

Reality television programming in recent times has brought about a change to television viewing culture (Holmes and Jerymn, 2004). Reality television has evolved from a dormant state of television watching to that of a current and popular culture. The varying meanings we derive from these texts are circulated within the social system that interact with our cultural values and norms and come together to become a pop culture. Popular culture has a level of fluidity and because various elements of this cultural mix interact with each other, these flow into everyday lives of people (Fiske, 2010). As a cultural phenomenon, reality television requires the crucial involvement of 'people' such as its audience, the producers, the participants, distributors and many others who are involved in the production, distribution and consumption of reality television content (Hill, 2015). Reality television has become prominent in contemporary television culture; a position where it is able to provide shows that seek to attract audiences through its multichannel landscape by harnessed aesthetic and cultural power through the audiences' multimedia experiences all within a cultural sphere (Holmes and Jermyn, 2004: 1).

The cultural significance of reality television especially through the involvement of ordinary people in its framework of scripted and unscripted activities has led to the success of the genre (Bressi and Nunn, 2005: 2). Reality television "transformed from a cheap form of niche programming to the hot programming trend of the new millennium and eventually into a genre of its own" (Andrejevic, 2004: 1-2). The captivating elements of the reality television genre like the show of public and private lives, the mix of fact, fiction, information and entertainment (Kavka, 2012: 49) have been used to draw its audience in so as to sustain the content of the programme to make it as realistic as possible (as the name implies). It tries to capture the human interaction on a day-to-day basis in order to make it relatable and practical. It captures the viewing experience of the development of factual television genre that is inclusive of a wide range of scheduled entertainment programmes about real events and real lives of people (Hill, 2005).

Reality television showcases the lives of ordinary people who become celebrities as a result of the exposure they have gotten. Reality television thus "significantly enhanced television's demand for ordinary people desiring 'celebrification'" (Turner, 2010: 13). The result of such media exposure opens up several doors of opportunity for the participants, for instance Jennifer Hudson – though she did not win the edition of *American Idol* she participated in – after she was eliminated from the show went ahead to win an Academy Award for the role she played in the movie 'Dream girls' (de Bruin and Zwaan, 2012). The only exception to the involvement of ordinary people in reality television is when the shows decide to focus on celebrities instead, for instance *Celebrity MasterChef* and *Celebrity Big Brother*. In other cases, it could be a blend of both ordinary people and celebrities in the case of the last edition of *Survivor South Africa* (*Survivor South Africa CHAMPIONS*). Reality television provides its audience a virtual tourist experience because people are able to visit places they may not be able to go physically and this is an important characteristic of the *media landscape* and *ethnoscape* (Patkin, 2003). However, because reality shows are deemed as a representation of reality, ideological messages conveyed may seem more natural in this genre as compared with some genres as scientific fiction, drama or sports, therefore reality television shows must be probed for the meanings and messages they convey (Wright, 2006).

Television broadcasts have always been associated with 'liveness' (Ellis, 2002). Consequently, the introduction of surveillance to reality television became the whole essence of this genre

because surveillance became a mediated spectacle (Andrejevic, 2004: 2) that revolved around live transmission that is, 'liveness' of a programme. The 'liveness' of reality television shows (Live broadcast) became a point of interest that encapsulated the audience in the world of mediated and real life simultaneity (the act of being watched).

Richard Kilborn (1994) deferred on the concept of real life transmission of reality television shows. He opined that materials that captured such shows were edited and incorporated into attractively packaged formats but still promoted the strengths of their reality credentials. This conclusion suggests that though some reality television shows try to be 'real' and 'live', not all are transmitted as they are recorded. The strategy of editing and repackaging in an attractive format gives the producers opportunity to capture the important and dramatic aspects of the shows. When these are broadcast, they will generate more talking points and at the same time gather more ratings that lead to increased viewership – a promotional marketing tool to generate more income. This manipulation can lead to the broadcast of the 'catchy' and important aspects of such shows while those that are not as relevant may be sidetracked.

Richard Kilborn (2003: 76) went further to state that such reality television shows were in the interest of television entertainment that created a 'voyeuristic experience' for the audience; a situation in which the appeal of those shows came from witnessing the humiliation of other people who decided to go and participate in such probing shows. He stated that the participants 'dance to the tune' of the shows' producers who manipulate and control the participants to increase the level of drama, emotions, fights, relationships, jealousy and betrayal among other actions to make the shows interesting and to be talking points on various social media. These talking points add a level of dramatic influence to the reception and ratings of such shows. For instance one of the talking points of the 'double trouble' 2015 edition of *Big Brother Mzansi* was the constant scrutiny of, and spotlight on the relationship between Ntombifuthi Tshabalala and Nkanyiso Khumalo popularly referred to as 'Ntombi' and 'Ace' who eventually emerged as the winners. A talking point of the 2015 edition of *Idols South Africa* was when Nonhle Mhlongo who was already selected as part of the top sixteen dropped out of the show and had to be replaced by Amanda Antony who progressed to the top ten. Fans of the show wondered why there was this sudden change and commented about this on various social media. However, Nonhle clarified that she was in another contract agreement that would interfere with her

performance on the show (Sunday World newspaper website, 2015). A highlight of *Survivor South Africa CHAMPIONS* (in the last edition in 2014) was the inclusion of two sporting icons in persons of the former Bafana Bafana defender Mark Fish and former Springbok captain Corne Krige that was a new dimension of the franchise and as a result became an important feature of the show.

Germaine Greer (2001 in Kilborn, 2003: 79) supported Kilborn's (2003) point of view with her statement that "reality television is not very real. Situations are contrived and the protagonists handpicked […] it's always the case that although the people who volunteer for reality shows may all be exhibitionist[s], someone who is careful to remain unwatched is pulling their strings." Devereux (2013) added that in the case of the global franchise *Big Brother*, though it is portrayed as reality television, it has its identifiable scripts, satellite feeds and broadcast versions that are edited or delayed due to fears of libel or possible defamation.

The distance between the real world and what is constructed – the detachment from the everyday life such as settings where contestants stay for the shows' duration – incorporates into the mind of its audience the 'physical separation' of the two worlds (Kilborn, 2003). For instance the *Big Brother* house is constructed as one beyond the physical placement of the human mind, a confined place that the audience cannot have access to whereas most times, the building may be a 'regular' residence in the neighbourhood where people do not think can be the location of the *Big Brother* house. Also in the case of *Survivor,* the island is portrayed as a landmass far from reality, a place secluded from the physical construct of the human imagination.

However, the excitement of watching 'live' transmission of such reality television shows like *Idols, Survivor* or *Big Brother* is to meet the information and entertainment needs of the audience (Kavka, 2012) by the producers, and not only to include the high points of the shows. The 'liveness' of a reality television show adds to the richness of the genre. Reality television shows happenings going on at 'the present moment' that make deep impression on its audience (Hill, 2015). A 'live' reality television show will ensue such strong emotions and anticipations from its audience rather than a repeated episode. For instance, if the winner of *Idols* or *Big Brother* or *Survivor South Africa* is to be announced 'live', the anticipation from viewers adds to the pleasure derived from the shows being watched 'live' rather than showed in delayed or recorded

time. The audience wants to see 'who did what, who said what, when it happened, where it happened and how it happened.' This element of 'liveness' is an important part of such reality television shows. The beauty of a reality television show is 'showing it as it is when it is happening' that is, broadcasting whatever happens 'live' and simultaneously to let its audience experience first-hand what the participants of the show experience. This was what James Friedman (2002 in Holmes and Jermyn, 2004) regarded as a representation of reality to its audience. Producers strive to show that these media representations are constructs of peoples' lives and thus, immerse the audience into such scenarios that are 'similar to' if not the same with the real world in its entirety.

In conclusion, the literature review section has appraised arguments around issues as the concepts of 'place' and 'space' as constructs that are not within defined boundaries and how these facilitate human and social interaction. The globalisation debate was also considered with such issues around localisation and how these two concepts (globalisation and localisation) were infused to create glocalisation; a new concept and consequence of globalisation. Debates around the effects of globalisation as those of homogenisation, heterogenisation, glocalisation and forms of imperialism were also discussed. Other discussions involved issues around landscapes that facilitate globalisation, transnational corporations, media franchises and the revolution of reality television shows as dominant agents within media markets.

However, in order to achieve maximum success in the distribution and reception of represented media constructs, stances of theorists as Joseph Straubhaar of cultural proximity, Paul du Gay *et al* of the circuit of culture and political economists like Robert McChesney and Vincent Mosco among others need to be considered. The concept of cultural proximity is relevant to this study because it will identify if media policies within the media landscape aid and promote cultural proximity. The relevance of the circuit of culture is to highlight and explore how media content, especially the glocalised and adapted programmes available within the South African media landscape are represented and how local contents are regulated while the political economy of communication in the media will be relevant to this study to identify the ways through which global franchises have been adapted into local terrain and how MultiChoice after acquiring the right of broadcast can present these formats into local appeals. These lead to the next aspect that is the theoretical framework of the study.

CHAPTER THREE: THEORETICAL FRAMEWORK

Introduction

To consider power and media relations, especially those between producers of media contents as reality television franchises, the consumers and social and economic market structures, there is the need to examine those theories that could guide producers in the production and distribution of media texts and also consumers alike in terms of media preferences. These include the theory of cultural proximity (Straubhaar, 2003, 2007; Ksiazek and Webster, 2008; Trepte, 2008). This underscores preferences for media content that are nearer home and relatable in terms of language-use, similarities in culture, norms and values. The second theory is that of the circuit of culture with emphasis on only representation and regulation (du Gay *et al*, 1997, 2013). Representation will show how these media exchanges (that is, glocalised reality television shows) have been adapted into the South African context while regulation will bring to light those media policies that promote local media content and pluralism within the South African media landscape. Political economy of communication in the media is the last theory (McChesney, 1998; Fourie, 2007 and Mosco, 2009). It will draw attention to the roles of the production and broadcasting companies of these media exchanges in the glocalisation process.

Choi and Park (2014: 176) provided an analytical framework of the theories of globalisation and represented these in a tabular form that was adapted below:

Table 3.1: Framework of Globalisation Theories

Domain/Framework	Theory of globalisation	Consequence of globalisation	Focus/View point
Political economy	World system theory Dependency theory	Cultural homogenisation	Production Distribution
Cultural studies	Cultural imperialism Cultural pluralism/proximity Critical transculturalism	Cultural heterogenisation Cultural hybridity	Consumption Production/distribution and consumption

Source: (Choi and Park, 2014: 176)

Table 3.1 highlights the interconnectedness of globalisation in terms of its consequences as heterogenisation/hybridity and homogenisation. The table illustrates these within core constructs of this study as cultural proximity and political economy, in terms of media production and distribution that are aspects within the circuit of culture. Production and consumption will be briefly explained under the 'circuit of culture' (du Gay *et al*, 1997, 2013) but more emphasis will be on representation and regulation. Other aspects as cultural imperialism/pluralism and consequences of globalisation like cultural homogenisation/heterogenisation were discussed earlier in this study (see the previous chapter on review of literature). Cultural proximity, another globalisation theory as illustrated on table 3.1 will now be discussed.

The theory of cultural proximity

The link of cultural proximity to media studies was made by Joseph Straubhaar who was of the opinion that cultural proximity filled the void that the need for local tastes created (Trepte, 2008: 4). De Sola Pool was however credited to be the first initiator of the idea of cultural proximity while Straubhaar further elaborated on the construct (Straubhaar, 2007: 196; Ksiazek and Webster, 2008: 486). Cultural proximity is "the tendency to prefer media products from one's own culture or the most similar possible" (Straubhaar, 2003: 82). It is the view that individuals tend to gravitate more towards media and media content from their own culture or a similar culture (Ksiazek and Webster, 2008: 485). The power tussle between the foreign and domestic media is highlighted by this theoretical construct in order to know the influence of these on media production, distribution and consumption.

Cultural proximity strives to overcome cultural distance so that the need for cultural closeness is satisfied through the media. The desire of an individual for similar cultural products in terms of values, norms, language and history is satisfied by culturally relevant television programming, Internet sites and musical genres (Straubhaar, LaRose and Davenport, 2015). The media content and viewers of such content must exist in the same 'geo-linguistic' or 'cultural linguistic' space (Straubhaar, 2007). An example of cultural proximity was noted by scholars (as Buonanno, 2001 and Trepte, 2003 in Ksiazek and Webster, 2008) who analysed the programme schedules of five European countries and fiction programming [though these originated from the United States]

and found out that domestically produced programmes accounted for the most watched and rated shows.

Cultural proximity can be achieved at different levels; for instance locally, regionally, nationally, genre-wise and thematically [values/ideological] (Straubhaar, 2007). Local proximity deals with shared physical and personal experiences. Regional proximity deals with shared experiences that are either direct or mediated. National proximity is mainly experienced through the media while transnational proximity deals with shared language and history. Genre proximity is another instance in which people are attracted to the same genre like soap operas, music and novels. When people long for and desire similar ideologies, values or worldviews; they exhibit a level of thematic proximity. For instance political and radical ideologists and their followers may be classified into this category.

It has equally been argued that media choices are determined by factors at the macro-level and the micro-level (Webster and Phalen, 1997 in Ksiazek and Webster, 2008: 488-489). The micro-level includes individual needs and preferences while those at the macro-level include audience availability and the nature of the media environment. For instance, if the media environment of a local culture has in place policies that limit or allow the importation of foreign media, these will affect the audiences' behaviour and may either discourage or promote cultural proximity depending on the favourability of such policies. If a certain level of cultural proximity is achieved, this may lead to audience loyalty especially to locally produced media content (Ksiazek and Webster, 2008). At the micro-level, a factor such as age could be a determinant of individual needs and preferences that will affect media consumption. For instance, older people may prefer content as news over entertainment programmes while the younger ones may prefer entertainment and lifestyle especially those that follow the trends of pop culture like contents from local or foreign media. All these are determinants of how well cultural proximity can thrive within a society.

Cultural proximity could also be the potential of media content to refer to an international audience (Trepte, 2008). In this regard, it means that those programmes are tailored specifically to meet such niche's need hence producers target a specific group of people. These audience-specific programmes provide 'home away from home' atmosphere for members of the audience.

The results of Thomas Ksiazek and James Webster's (2008) study on cultural proximity and behaviour of Hispanic-American audiences revealed that English speakers and Spanish speakers if given the choice (through favourable media policies) would rather consume English-language media and Spanish-language media respectively. Those who were non-Hispanics and Spanish-speaking Hispanics enjoyed a certain level of multicultural fluency that made them relate with programming of either sort because they could easily move between the media outlets of each language. As a result of similar roots they shared in their cultural backgrounds, they could identify with anyone they preferred. Joseph Straubhaar, Robert LaRose and Lucinda Davenport (2015) also added that United States' Spanish-speaking audiences often preferred Mexican or Latin shows to those in Hollywood because those Mexican, Colombian or Brazilian shows often translated from Portuguese to Spanish felt more familiar as a result of the shared level of cultural similarities among these countries. A popular trend was the clamour for local version of popular shows as the Brazilian version of *Big Brother* after its fourteenth season in 2014 (Straubhaar, LaRose and Davenport, 2015: 542).

In these studies, language played an important role in media consumption because the audience gravitated more to media content broadcast in a language they could speak or at least understand compared to those they were not familiar with hence language preference is an important factor in cultural proximity (Ksiazek and Webster, 2008). Favourable media policies are also important in fostering cultural proximity. If a country's policies do not promote or encourage the consumption of locally made media content, this could lead to the consumption of more foreign-based contents and vice versa. However, there are other factors that aid cultural proximity apart from language and media policies. These include dress mode, gestures, body language, ethnic types, religious affiliations and music traditions among others that are peculiar to various cultures. However, this study will focus more on the South African attributes and media policies that encourage or discourage cultural proximity within the South African media market. This is because this study is based more on media representation/adaptation and regulation and not on audience reception/consumption. Regulations as media policies and the representation of adapted media formats to local contexts will be situated within the circuit of culture.

The circuit of culture

The circuit of culture is a concept developed by Richard Johnson and expounded by Paul du Gay *et al* (1997, 2013). It was developed from debates that surrounded 'cultural materialism' – the relationship between economy and culture (Barker, 2004: 22). The circuit of culture is relevant and applicable in analysing practices and artefacts in various cultural encounters. It was developed to explain the articulation of cultural practices between the five different stages or 'moments' of the circuit that are representation, production, consumption, identity and regulation. The various levels of practices show the production of cultural meanings, the way these are represented, the meanings people attach to and derive from such (in terms of identity), reception of the cultural meanings, and the regulations that guide these.

Through the circuit of culture and its relevance to this study, the circuit will be used to discuss glocalised franchises at two levels that are 'representation' in order to underscore the political economy of these media franchises, their franchise holders, – Endemol Shine Africa, Fremantle Media, 19 Entertainment and MultiChoice – the transnational broadcaster as vehicles that promote glocalisation, and those 'regulations/media policies' that guide the South African media landscape. The political economies of these TNCs will indicate their considerations on the representation of media texts in different cultural contexts. The proposition of the model of the circuit of culture is not just a theoretical or conceptual construct but also that of a multi-dimensional methodological framework that guides in the analysis of complex social processes and the power relations that exist within socio-cultural contexts (Hall, 1983). In the analysis of a social construct like glocalisation or transnational corporations like Endemol, Fremantle Media, 19 Entertainment and MultiChoice, this circuit of culture helps to understand each construct's varied level of cultural interrelatedness at each 'moment' of the circuit.

In order to understand how the circuit of culture works within an organisation's economy or a particular concept, there is the need to conceptualise the circuit and 'moments' as represented in Figure 3.1 below:

Figure 3.1: The Circuit of Culture
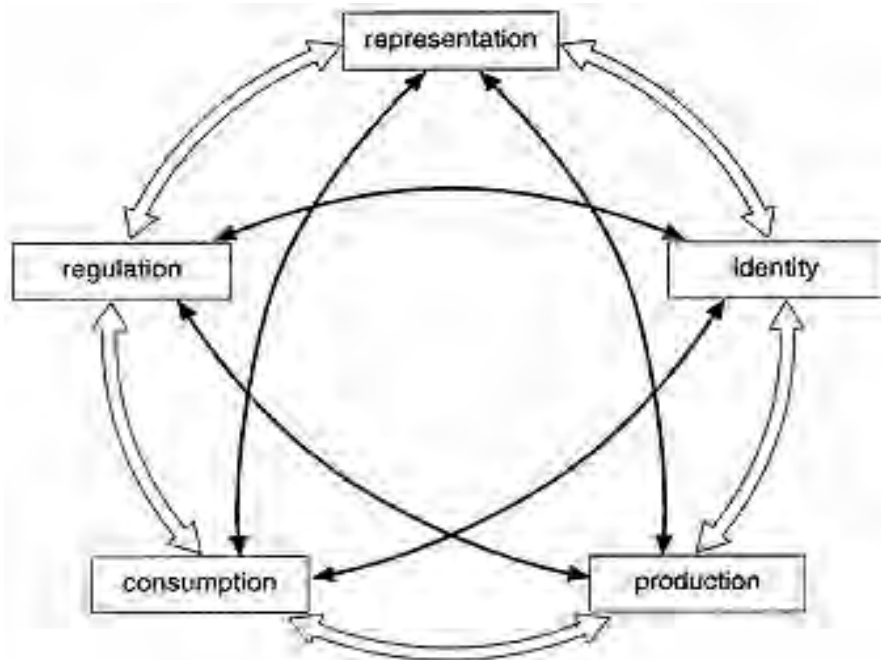
Source: du Gay *et al* (1997: 3)

To consider the concept of representation is very crucial because "it informs our outlook on various groups and cultures – our own and those of others – potentially in turn affecting how social relations are played out" (Long and Wall, 2013: 102). Representation is an important "part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images that stand for or represent things" (Hall, 1997: 15). This requires the use of conventions that the target audience are familiar with and thus brings to the fore considerations of content producers – in this case transnational corporations (TNCs) – in terms of production, distribution and consumption of relatable media texts unique to each society of individuals. As observed in the theory of cultural proximity above, language among other factors is important in the representation of social constructs to people. Language – as one of the modes of representation and a key feature of cultural proximity – reproduces in its user ideas on the constructs of the world, reality and meanings attached to these (Long and Wall, 2013: 52).

The exposure we have to the representation of the media goes a long way to shape our constructs and ideas of what constitutes reality (Hollows, 2016). Our perceptions of people due to our social

interactions with them can affect what we think is a realistic representation or what may be the constructed nature of our imagery. Though most times the term representation could be quite an abstract idea; when we encounter imaginative contents in categories as film, popular music or television, the term becomes a more concrete form because different constructs can be used to guise what we imagined as 'representation' (Long and Wall, 2013: 104). Representation indicates the presence of cultural elements in all facets of life and the society and provides answers to inquiries as those that pertain to what the main components of these cultural elements are and how they relate to, influence and work with each other and other aspects of the circuit of culture and how these influence the manner in which people interact with one another. This was corroborated by Stuart Hall (1997) who also argued that the concept of representation is a social construction that is no longer abstract but made manifest in how we understand and interpret the world.

The representation of reality through films, music, television or the Internet may not actually exist. Nonetheless, there could still be recognisable elements of our live experiences and the world as it is (Long and Wall, 2013: 104). Representation provides identifiable links between what is presented through the media and what is obtainable in reality; a goal of producers to be able to represent concepts as real as they can be to their audience. The representation of these media franchises within socio-cultural contexts especially the South African media landscape and presence of cultural elements will be discussed as the study progresses. The manner in which media texts are represented, selected and constructed can encourage reception of these by the audience who may interpret the texts in a particular way or in various ways which means the interpretations given to media texts are largely based on the opinion of the audience (Bateman *et al*, 2010: 193). Representation therefore has a vital role within the structure and constitutions that frame our experiences of globalisation through symbolic actualisations of social relations not limited by time and distance (Orgad, 2012: 1).

The identity moment deals with those values, practices and cultural norms of people and how they relate with cultural practices and media texts within socio-cultural contexts. Identity creates a sense of belonging because such people are able to know those they share particular attributes and qualities with. They can also identify the differences that exist between them and those with different backgrounds. At the moment of production, it entails encoding of such media artefacts

or texts and broadcast via media as television, radio or genres as novels, films or popular music. The encoding and production of these within the organisation of cultural industries are done within rules and conventions that are well defined to serve as guides of texts that are produced (du Gay *et al*, 1997).

Articulation of media texts and those processes involved are transmitted to consumers of these cultural meanings through diverse media after the production process. This assumes a linear flow between the sender and the receiver. On the other hand, receivers/decoders/consumers of these cultural meanings have been viewed as active participants in the communication process. This was portrayed by Stuart Hall's encoding and decoding communication model (Hall, 2010: 47). Hall (2010) recognised that the process of televisual communication that is important at the consumption level of the circuit showed the functional roles of the media and the influence of these in shaping and affecting consumer behaviour through media dominance and hegemony. The processes of production, identity and consumption deal mainly with the producers and receivers involving an in-depth study of the relationship that exists between these. However, this study is not targeting audience reception and consumption but focuses more on representation and regulation that relate more to this study that is how producers represent their messages to their receivers and the regulations that guide these media representations which relate more to this research.

The subjection of the media to government policies and laws make up the regulation moment (Murphy, 2012) and how these influence media representation and the other parts of the circuit of culture. Regulations are put in place for both the interests of the country as a whole and for its people so as to forestall exploitation or unfair treatment. For instance, regulations such as the BEE and Transformation Charters in South Africa were instituted in order to encourage racial transformation in areas as control and ownership of media corporations (Vilakati and Mavindidze, 2014). Regulations may be economic (Creech, 2013), for instance; rate regulations that may be imposed on cable television service providers or those on telephone and broadband service providers protect subscribers to these services from unfair price tariffs. Regulations can also be age-related such as those about children restriction and exposure to harmful media texts like the 'Children's Television Rules' within television broadcasts or the 'Children's Online Protection Act' that could affect Internet Service Providers [ISPs] (Creech, 2013). Other

concepts of media regulation as provided by the Press Freedom Commission [PFC] (in Mtimde, 2012) include those of self-regulation, independent regulation, co-regulation and statutory regulation. These concepts as presented by Lumko Mtimde (2012) will be explained below.

Self-regulation is a peer-reviewed system that operates in the confines of self-imposed rules by the media. Those that constitute this peer-reviewed system are media profession representatives who pass judgment on journalistic issues through the 'Journalistic Code of Ethics.' The issue of media corporations abiding by their own set rules and laws has some gaps, an example is in the regulation of economic elements that relate to their ownership as well as control that enable these media owners acquire large stakes within the media landscape that has resulted in an oligopolistic situation of few owners within the media environment (Vilakati and Mavindidze, 2014: 15), for instance, within the South African media landscape, in order to forestall the monopolistic nature of <u>MultiChoice</u>, ICASA licensed four other commercial broadcasters <u>Telkom Media,</u> <u>On Digital Media [ODM]</u>, <u>e.sat</u> and <u>Walk on Water Television</u> as broadcasters of satellite and pay-television (Media Club South Africa, 2016b). In a counter argument, Andrew Puddephatt (2011: 12) stated that for the media to achieve a level of accountability on their part, the media should be self-regulated; a need that if met will be of great importance especially in countries where the media associate with influential business interests of political parties. Independent regulation of the media suggests that there is no intervention from either the media or the government. Those that constitute this regulatory body are those outside the media landscape and government parastatals. A relevant example is the Press Council of Ireland where both the Press Ombudsman and the Press Council are free of government or media involvement. Co-regulation is a combined effort of the government and the media on regulating media laws. It could include media owners, journalists, media representatives, public figures and assistance from the State in form of monetary or human resources or inputs.

Statutory regulation is the establishment of a regulatory body by a statute under government control. Statutory regulations may vary from country to country hence government involvement differs. It is the main focus of the regulatory aspect of this study. This study will examine those regulations and media policies that guide the South African media landscape in areas of local content programming. Statutory regulations are often guided by the establishments of relevant bodies to ensure compliance with these rules. Such was the need for the creation of regulatory

bodies like the Broadcasting Complaints Commission of South Africa [BCCSA] in charge of the regulation of broadcast content on the television and radio, the Press Council of South Africa [PCSA] in charge of the regulation of the print industry including newspapers and magazines, the Interactive Advertising Bureau South Africa [IAB SA] that regulates published online media (Reid and Isaacs, 2015: 3), and the creation of policy-makers as the Independent Communications Authority of South Africa [ICASA; see discussions on the South African media landscape on page 2] (Thloloe, 2012). The media landscape regulations ought to be those that foster a pluralistic media environment to limit oligopoly among media corporation owners that can dominate and indirectly control the media environment. The impact of this is usually seen in media output from these owners, in terms of broadcasting what may be in their own interests and not necessarily those of the public. Therefore, discussions that surround the extent regulations are needed especially in areas that relate to media, technological development and cultural practices require the contextualisation of this study (du Gay *et al*, 2013) within the South African media landscape and those organisations that are part of this landscape with their various levels of influence and control. Rules and regulations that control the broadcast of media texts and those policies in the media landscape are those areas to be analysed in this study in order to first highlight how these texts (franchises) are represented and how they are regulated.

These will be discussed further in order to have better understanding of the political economy of transnational corporations within different media landscapes including South Africa. Media roles and Internet-facilitated technological advances that improve participation will also be reviewed especially how media owners influence such media roles in terms of political, social and economic ties and power relations within the global media landscape.

Political economy of communication in the media

The daily interactions we have with the media point to the fact that the media have crucial functions within the society. The implication of this is that "the more efficient the media is in communicating, the more effective it is in [e]stablishing or destablishing existing social, political, cultural, economic, legal, religious and moral arrangements" (Ambirajan, 2000: 2141). Political economy is a theoretical approach that seeks to understand how relationships between economic and political affiliations determine the functions of social institutions like the media

and the effects of these on social development and transformation (Fourie, 2007). Since the proliferation of various communication media, we have been able to make sense of the world and things that surround us because of the symbolic roles of media forms and content (Fenton, 2007). Vincent Mosco (2009) argued that when political economy focuses more on media texts and less on labour involved in media production, distribution and consumption of commodities, it shows the significance of the media text as a commodity rather than only emphasising the significance of these institutions. This study will equally dwell on the angle of the selected media contents *Idols South Africa, Survivor South Africa* and *Big Brother Mzansi* as 'significant commodities' within the glocalisation framework while not neglecting the roles of the franchise holders Endemol Shine Africa, Fremantle Media, 19 Entertainment and MultiChoice – broadcaster of the franchises.

Political economy studies social and power relations that make up the production, distribution and consumption of resources that may facilitate audience feedbacks that is, responses received from the target audience (Mosco, 2009). The definition by Mosco (2009) shows how the communication business operates; from the movement of media texts from production to media distribution and finally the audience/consumers. It also shows the ways producers can know the feedback of their consumers through fan-based websites, ratings, comments and increase or decrease in show viewership as a result of likeness or dislike. It also helps us to understand how those within this market chain operate. This definition helps us comprehend the various roles of producers, media distributors and the consumers in order to appreciate the growing ambiguity about those features that constitute these categories of production, distribution and consumption and thus brings to the fore the interactions between the various 'moments' (production-representation-regulation-consumption-identity) on the circuit of culture.

The proposition of political economy is that political and economic controls of the media are determinants of media content and the media's ideological power (Fourie, 2007: 134-135). However, to grasp the power of the media and its political economy, such factors as media ownership, structure and concentration need to be considered.

Political economy examines the growth and expansion of different forms of corporate concentration and power in the communication industry (McChesney, 2007). The emphasis on

those media structures that make up the production team of media content is important to note in the light of global media companies that have led to increased output of media content. Such integrated transnational conglomerates like Fremantle, Naspers, News Corp, Endemol, and CORE Media produce media contents with multiplier effects in the sense that a media text, for instance a film, can be cross-promoted through these firms' subsidiaries on various media like broadcast, print and new media/Internet-enabled. The reach of each medium will capture a huge number of the audience and this will also generate revenue for these corporations.

Political economy creates awareness on the ways these corporations shape diverse areas of media content. The larger a firm, the more advantage it has because it can improve its profit margin and lower the cost of production by the spread of risks over other channels of production. An effective way that has been observed to lower costs is what economists referred to as 'economies of scale' which are "ways that a corporation can save money through size – being big, buying big and acting big in terms of sales and profits" (Long and Wall, 2013: 179). These can be measured by the growth and size of conglomerates, by the assets they have, revenue generated, profits, employees and their stock value. For instance a few companies such as General Electric (National Broadcasting Company [NBC]), The Walt Disney Company (ABC), Viacom (CBS), Microsoft, Google and Time Warner (Cable News Network [CNN]) shape the communication system in the United States. Others that are not based in the United States like Sony, Endemol, Fremantle Media, CORE Media, Naspers and News Corp (FOX) are equally key players in the global media landscape. Most of these media organisations operate across sectors and are present in different parts of the world hence "a country's media can become part of corporations, based, owned and controlled in another country" (Long and Wall, 2013: 180). These firms develop into transnational conglomerates that rival in power and size. In order to maintain strong positions in the corporate community, they become connected through shared political views with one another, business relations, shared investors and interlocking directors (McChesney, 2008). There is the need to address flexible forms of corporate powers that are seen in instances of joint ventures, alliances and short or long-term projects that bring these companies together.

In recent times, a striking development in the media industry has been the significant structural transformation within each sector. Each sector experienced a wave of consolidation that left fewer large media firms with more and more market share; each aspect of the media like

newspapers, music companies, cable television companies, book publishers even though each experienced higher numbers of media channels, the degree of ownership concentration among the market shareholders had never been higher (McChesney, 2008). The dominant players – the private corporations, enjoy integrated production and marketing of products and services across national borders, entrenched in the concept of globalisation that facilitate capitalism. These have been established on transnational bases not in trade of products and services alone but also through capital flow of currencies and financial instrument among other countries (McChesney, 1998). This is relevant to the *financescape* dimension as explained earlier.

A media corporation can grow bigger and control more revenue through various means of media ownership and integration in order to underscore its political economy. There are different levels of media integration. Horizontal integration can occur if a television production company buys into another television company still while it maintains the same line of production; vertical integration can occur if it buys a facility house that supplies broadcast equipment while lateral integration means the firm owns and operates similar broadcast businesses like radio and newspapers (Long and Wall, 2013). An instance of horizontal integration was the merger of AOL and Time Warner that were both media broadcast firms. An example of vertical integration is Naspers' acquisition of its own paper mill to aid its process of papermaking thereby producing materials for its newspaper publications while an instance of lateral integration is Naspers' ownership of Media24, its printing arm that is in charge of all its paper publications (Media24, 2016).

Structural and other factors in the process of production, distribution and consumption of media content are those that affect the political economy of communication in the media. The political economy of communication in the media addresses issues as the relationship of media and communication systems to the societal structures in reinforcing, challenging or influencing existing classes and social relations as well as how ownership support mechanisms as advertising and the policies of the government, influence media texts and behaviours (McChesney, 1998).

Mosco (2009) noted that political economy sought to highlight the social change and historical transformation that the founding fathers such as Karl Marx tried to explain during the capitalist revolution that led to the transformation of societies from agricultural practices into those of

commercial, manufacturing and industrial societies. Karl Marx who was more interested in factors that had led from capitalism to socialism in his response to the concept of capitalism in political economy shifted his focus to the critical examination of the dynamic forces (that affect wealth and wealth production) between forms of political economic organisations and capitalism (Mosco, 2009) in order to understand those principles and practices of social change that have influenced the political economy of media conglomerates. The evidence of the principles and practices of social change in the context of this study will be related to ownership, control, finances and policies that affect the media commodities produced by political economic organisations.

With the advent of new digital technologies, commercialism will continue to be on the increase (McChesney, 2008). Consequently, the longer the chain of ownership and media concentration within a firm, the higher its level of revenue generation from adverts. For instance, Naspers with its various chains of media production and distribution (through video, print and new media) will generate more income compared to other firms within the South African media landscape that are not as diversified as this conglomerate. So also will Endemol, 19 Entertainment and Fremantle Media through their various subsidiaries around the world.

These entities target the porosity of national borders due to globalisation that has created this ease of access. They capitalise on these and become established brands, successful both home and abroad. This was the affirmation of AOL Time Warner's Gerald Levin who said AOL Time Warner did not want to be seen as an American company but as a global one (McChesney, 2008). Most times, these companies may generate more revenue outside their countries of base than from within. Such is the case of Naspers that generates more from its international establishments and affiliations than those within South Africa (Giannakos, 2008). However, as these media conglomerates widen their reach, they may foster the penetration of popular tastes that become more similar in one or more media forms. Some of these forms will act as propellants of media homogeneity as supported by Peter Bart, *Hollywood Executive's Variety* editor who said, "the world film-going audience is fast becoming homogenous" (McChesney, 2008: 322). When these media corporations realise that their audiences prefer locally made productions, they tend to adapt such into those audiences' local terrain. For instance, Sony decided to partner with local companies and film producers in places like China, France, Mexico

and India to localise some global contents as their various audiences gravitated more towards local contents (McChesney, 2008).

Media consolidation implies that the domination of media firms like General Electric's NBC, Disney, AOL Time Warner (now defunct), Sony, Vivendi Universal, Bertelsmann, Viacom, News Corp and Liberty Media did not exist in their forms some years back but through concentrated media ownership, they have emerged as the top media conglomerates of the world. This portrays the ideas of media expansion and media monopoly within the media market that should not be so. Pluralism should be encouraged so as to make the media market a competitive place and not a monopolistic or oligopolistic setting. The cry for plurality was also championed by the Media Institute of Southern Africa (MISA) that has "campaigned vigorously for press freedom and the plurality of the press which comprise basic tenets of the philosophy of liberal media" (Heuva, Tomaselli and Teer-Tomaselli, 2004: 112).

There had always been marked tendencies for larger media firms to have larger stakes in various media sectors as publishing, filming and television broadcast (McChesney, 1998). The advent of this global corporate media oligopoly of dominant media companies (mostly United States based or with significant United States' operations and few non United States based) moving across the world at high speed has led to these firms capitalising on the growth and reception of media content around the world. These were echoed in the words of Sumner Redstone, Chief Executive Officer (CEO) of Viacom and Frank Biondi, former Chairman of Vivendi's Universal Studios who said "companies are focusing on those markets promising the best return, which means overseas" and that "99 percent of the success of these companies' long-term is going to be successful execution offshore" respectively (McChesney, 2008: 315). The political economy of communication in the media provides a normative critique of ways state policies and methods of media ownership; management and subsidy affect the media's capacity to function in various democratic processes (McChesney, 1998). The autonomy of the media has been one of the advocacies of the neoliberal ideology that pushed for a free market economy and the liberalisation of both political and economic institutions (Heuva, Tomaselli and Teer-Tomaselli, 2004). Under this neoliberal terrain, state control has been replaced by market control (Heuva, Tomaselli and Teer-Tomaselli, 2004).

The political economy and autonomy of the media can be undermined if the laws and policies of the government are not favourable that might curtail the freedom of the press. It was observed that "over the years, governments have effectively controlled the press by encouraging a culture of one-dimensionalism and by using repressive legal frameworks" (Nyamnjoh, 2004: 125). Even the South African government was not left out. David Lush (1998 in Nyamnjoh, 2004) discussed how the South African government had continued to use legislations that were used during its predecessor's one-party and apartheid rule to silence the press. In order to ensure media autonomy with fewer interventions from the government and other influencing factors, the political economy of communication in the media should create models of democratic communication that foster participatory development within the society.

Mosco (2009) explained a few processes within the political economy of communication in the media that will be briefly discussed below. The first process is that of commodification that deals with the transformation of things, that after being valued for their use become marketable products assessed for what they can bring in exchange. This was what Karl Marx (1976 in Mosco, 2009 and Allmer, 2015) referred to as a product that has use and exchange value. To turn an act of human communication into something that becomes marketable and valuable like the adaptation of a story into other forms of media like movies and web-based fan clubs is an example of the transformation of a media text into something more profitable. Spatialisation is the second process that involves overcoming constraints such as geographic space and time through the use of mass media and communication technology. For instance, television as a medium broadcasts images of world events to people tuned in around the world without the limitation of time and space. So also are the cases of mobile phone technology and the use of computer communication systems to organise businesses and communicate on a worldwide basis to create greater market accessibility. Spatialisation encompasses the globalisation process that provides flexibility and change when the market situation seems less favourable. Structuration is the last process that creates social relations. These are mainly organised around social issues like class, race, gender, wealth distribution and inequalities and how these influence mass media, new communication technologies and the political economy of communication in the media. In the following discourse, more emphasis will be on the roles of the media and these new communication technologies that have become essential within the society.

New media and communication technology

As a result of the important features of the media in the society, human interactions with one another within social contexts both visible and invisible have been made easier. This observation points to the fact that there is the need to consider the various roles of the media in the facilitation of cultural encounters and to develop keener interests in the influence of the media (Morley and Robbins, 2013). The media cater for needs such as the need for expression (to hear and to be heard), the need for pleasure (entertainment and relaxation) and the need of the imaginary (through the provision of concrete concepts for those elements perceived to be invisible and imaginary) that further indicate the "media's role as central institution[s] for representing social 'reality'" (Couldry, 2013: 255). They create avenues for participation in current issues and open up national borders to influx of communication channels and outgoing conversations of social groups.

Technical possibilities are fundamental to the development of any modern nation (Bourdon, 2000). The need to be informed and to be in touch with the 'outside world' has led to the invention of various means to satisfy this need; such include technological advancements in ICT, mobile devices and the Internet, that have defied space and time in the sense that they do not operate within the confines of a geographic space.

The media, especially innovations in media technologies have the potential to shape our perceptions of social reality and act as means of transportation for the mind (Morley and Robbins, 2013). These have created a seeming face-to-face relationship with such events that people encounter to generate a 'para-social interaction'; a situation where social interactions become mediated to create a sense of realism without the people involved being in close proximity. For instance the American television series *Julia*, one of the earliest shows to portray black people in prominent and leading roles on American primetime television became controversial when the producers of the show got complaint letters from their white audience who felt they had made enough efforts to physically keep the black people away from white neighbourhoods and now that they occupied prominent roles on the show; it felt like their privacies were still invaded even though the black people were not in close proximity (Bodroghkozy, 1992). Another instance was a case in which trauma was shown to be transmitted as a result of this 'para-social interaction.' It was reported that because of a televised tragedy that

occurred at the Hillsborough football ground, a Liverpool high court ruled that those who were affected and suffered any form of psychological illness because they watched the 'live' television broadcast of the tragedy could claim damages as well as those who witnessed the event because "a television watcher might be even more traumatised by virtue of the camera's ability to bring into sharp focus events that might not be as clear to an observer of the real event" (The Guardian newspaper 1 August, 1990 in Morley and Robbins, 2013: 367). This shows that someone who views a 'live' transmission may be able to see and capture more imagery than those present at the scene because of the various angles cameras can cover and broadcast simultaneously. Consequently, the audiences become 'direct' recipients of performances that happen at other places, near or far. Performances as these provide access to 'para-social interactions' even when we are not physically present in those places. Television has created the ground where we share and have common experiences; an avenue for cultural interactions through the creation of new social communities all over different transmission spaces. For that reason, it brings together different groups of people who share ideas, values, norms and cultural experiences.

The role of the media in the provision of emotional outlets, amusement, distraction and entertainment also involves that of information; about things that had happened and things happening that can help us to create a common culture, tradition, value-system and our perception of the world. The need to connect with others on events that are happening and to be a voice among other 'global voices' has made the term 'liveness' an issue of consideration in media use. 'Liveness' has been portrayed as a concept that conquers time and space and gives its audience a new viewing experience (Bourdon, 2000). 'Liveness' can therefore be said to be an imperative element in the globalisation and glocalisation processes because it keeps participants informed and updated regularly about more current issues with factors that aid simultaneity. Nick Couldry (2013) referred to this state of currency as 'Online Liveness.' Online liveness involves social presence on various forms of social and video media ranging from small group chats to the international audiences for updates on various websites facilitated by the Internet whose communication space is infinite. Live streaming of events (through YouTube that has come to be a potent force), news coverage, chat rooms, online shopping and transactions are but a few of those components within the infinite space the Internet provides.

Mobile phones and associated technology (such as are Internet-enabled devices or initiators of human connection and interaction) have resulted in various forms of changes in communication and human relationships with undeniable global impact. All these have provided avenues for expression. The mobile media have grown to integral and unavoidable aspects of contemporary cultural practice that have reformed places and publics (Goggin and Hjorth, 2014). Mobile communication has shaped itself into a channel that allows individuals build and maintain social cohesion in order to gain a structural position within the society (Ling, 2014). Through this means of communication, we are able to get in touch with people far and near, establish relationships, have conversations that provide stress relief such as jokes among other functions of this force of social cohesion. This link of social cohesion has made it possible that we are always 'available' to each other regardless of proximity. The level of availability is dependent on the presence of individuals within the invisible communication sphere that exists beyond boundaries. The mobile media and other marvels of technology have made us individually addressable within the social landscape of mediated interactions where we find ourselves (Ling, 2014). It is through this process of interaction that we as human beings can cultivate and also preserve our social ties within the society that structures itself into our daily interactions (Ling, 2013 in Ling, 2014).

The emergence of telecommunication and mobile telephony became important subsets of the political economy of communication in the media with the proliferation of ideas that industrial societies within the media and communication systems were much larger parts of our lives. These new communication technologies opened the doors to the fundamental changes in the media system and influenced the nature of media content. Initially, the general notion to apply the political economic approach of Karl Marx's 'relative autonomy' – a relative and independent role that leads to the 'cause and effect' of communication technologies determined by social factors, proved irreducible to the analysis of political economy as a result of the unprecedented proliferation of media technologies (McChesney, 1998). These new communication technologies have such important social effects and characteristics that make them almost impossible to analyse.

Mobile media have been used for news and entertainment functions through the platform that the Internet has provided. Timothy Brown (2012: 88) predicted that

as mobile communications and Internet access devices proliferate and consumers grow increasingly comfortable with accessing Internet content and communications from mobile devices, there will no doubt be further opportunities to deliver to consumers context-aware media content, including news and entertainment (Brown, 2012: 88).

We have access to breaking news stories through news websites and even through social media that have entertainment functions. For instance, Twitter is a social platform where people get to know about happenings especially through the '@' sign and the 'hashtag' that have become popular trends. The '@' sign is a more specific and detailed function of Twitter that links searches to particular accounts. The 'hashtag' is signified by the pound sign (#) followed by the word(s) tagged without space between the sign and the word(s), to highlight the keywords contained in the sentence (Lewis, 2013). 'Hashtags' are often associated with Twitter though other social media (like Facebook and Instagram) have also adopted this trend. The 'hashtag' has found its way into our everyday vocabulary and is used as a link to trending topics. For instance if a topic trending on Twitter or any social media is about *Big Brother Mzansi*, *Idols South Africa* or *Survivor South Africa*, the individual interested in the news item simply needs to search for *#bigbrothermzansi, #IdolsSA, #SurvivorSA* on any search engine and various issues and comments on the topic will pop up. These are means through which audience participation and interaction are facilitated on social media.

The 'hashtag' is a useful medium that organises tweets (Twitter feeds) and comments about specific topics or events created (Lewis, 2013). Event organisers and show presenters have used this trend to involve their audience during 'live' events because the more people use the 'hashtag', the more exposure they get for their shows and are able to get the audiences' feedback about such programmes. Popular and most searched 'hashtags' become trending topics. This example is just one out of the many functions and actualisations of Brown's (2012) predictions that the new media will provide further opportunities for information and entertainment.

However, mobile media are not particularly new innovations. Mobile media are recreations and re-contextualised versions of older media, ideologies and practices (Goggin and Hjorth, 2009).

For instance wireless cell phones are reconstructions of telephones, landlines and other forms of land connections with wires and cable connections. These were available in time past (and some in present time) but in order to make them portable and accessible, creators of newer means of communication found ways to eliminate or reduce those wire attachments. These newer forms of media with characteristics of portability, miniaturisation and ubiquity provide 'textuality', 'visuality' and 'aurality' that have given their everyday users the ability to become photojournalists and micro-movie film makers delivered through various media (Goggin and Hjorth, 2009: 7). For instance in Amy Shuen's (2008) study on 'Flickr' (a social medium for sharing photos) in 2006, it recorded over 2 million registered users who uploaded over 100 million photos while 80% of these were shared publicly through its photo database. It was also recorded that out of over 300 million camera phones, those phones took more than 1 billion pictures. Sheun's (2008) example highlights how the new media has transformed the manner in which interaction is facilitated and how globalisation of the media has aided the free-flow of media content within the global landscape.

These various forms of recreations and reconstructions have created what David Morley (2002: 87) referred to as

> the simultaneous capacity to articulate together that which is separate (to bring the outside world into the home, via television, or to connect family members via the telephone to friends or relatives elsewhere) [… a] boundary which protects the privacy and solidarity of the home from the flux and threat of the outside world.

Though mobile media have provided continuous frameworks of interpersonal communication, they do not act as substitutes for other categories of mediated or face-to-face communication but present ways that connect relationships independent of space, and increase the capacity of humans to maintain a level of intimacy at a distance (Wajcman, Bittman and Brown, 2009) accessible via such technological advances and the Internet.

The impact of the Internet in the late 1990's led to partnerships that further expanded the concept of media ownership. The Internet is an integral part of the global media's economic market because it has engulfed the industry in what can be described as 'an alternative culture

cyberspace'; a borderless and unseen interactive environment that aids the transference and reception of media content (Rheingold, 1993 in Herman and McChesney, 1997). The web as an information space has been made accessible as a result of the development of the Internet and Internet-related activities. The tremendous growth of the Internet has led to diverse opportunities to measure and monitor consumer feedback and to package and repackage communication content. Accessibility to the Internet was made possible through the establishment of the World Wide Web (www/traditional worldwide web) or Web 1.0 in the mid 1990's; an action noted to have brought the Internet closer to the mainstream media and the people who subscribed (and still subscribe) to media activities (Herman and McChesney, 1997). The Internet has thus transformed into an uncensored and unrestrictable information highway with free flow of information from one source to the other. However, the usage of Internet may be restricted due to bandwidth limitations, complex technical problems and high cost of access and maintenance (McChesney, 1998).

Web 1.0 launched the world into the realm of 'Internet' browsing. It needed improvements and consequently metamorphosed into the new web called Web 2.0. The change was as a result of the paradigmatic shift from the use of desktop applications and web browsers that were part of the characteristics of Web 1.0 (O'Reilly, 2009). The creation and development of the Web 2.0 led to a modification from the static nature of Web 1.0, its predecessor, to a dynamic, participatory 'real time' interaction and collaborative web interface (Almeida and Baranauskas, 2015). The concept of web 2.0 was developed by Tim O'Reilly (2005, 2009) and it revolves around an invisible gravitational core that cannot be situated within boundaries but within a global space of web concepts that are most accessible. This leads to a greater level of communication between the producer and the consumer. It is a new revolution experienced in the computer industry caused by the Internet as the platform that permits its users to be able to harness network effects (that include Google, Wikipedia, Amazon, eBay, Facebook, Twitter, YouTube, Flickr and so on) and applications that improve the more they are used (O'Reilly, 2008 in Shuen, 2008). Web 2.0 has functions to update journals and articles, social media networking, applications, cloud computing and storage, photo and video sharing capacities among other innovations available to its users (Solomon and Schrum, 2007). Web 2.0 has created newer contexts that provide us with an understanding of the convergence and divergence of the old and the new forms of mobile media (Goggin and Hjorth, 2009).

Web 2.0 affords web users the opportunity to become active participants who are socially engaged and can contribute to the growth of the web through web development that opens up new business range and models (Shuen, 2008). This innovation has made it easier for users to connect with people. Through its various functions people upload pictures and videos, share what is on their minds, comment on what is on their various walls (that exist within the social media or virtual space), tag others on various posts, poke others to reach out to them without making any comments, inquire about job interests, do job interviews and view job offers among other things that can be achieved through this new web. Technological and social advancements that aid Web 2.0 include Internet connectivity through data bundles, hotspots, broadband and WI-FI enabled connections, emergence of mobile devices that can make calls and browse the web, web-based and software applications available on many devices and so on (Shelly and Frydenberg, 2011).

Web 2.0 supports web-based social media platforms; for instance online social networks, building online communities and maintenance of such, collaboration on information production and sharing, and other user-generated content productions (Fuchs, Boersma, Albrechtslund and Sandoval, 2012: 3). Users create and share their experiences in real time in the globalised world of '24/7' communication and collaboration (Solomon and Schrum, 2007). It has therefore created an instance that Shuen (2008) referred to as the DIY (do-it-yourself) self-service forum that prompts other people to become part of the individual's digital space. These modes of convergence especially through technological advancements such as the growth experienced in the new media, aid the glocalisation process within various landscapes, across borders and in constructed 'spaces.'

The interrelatedness of convergence, audience participation and glocalisation is illustrated in Donald Fishman (2010) and Henry Jenkins (2006). Fishman's (2010: 125-126) opined that convergence encapsulates changes that occur in mass communication through the appearance of social media and networking sites, the expansion experienced in reality television, the emergence of video-file sharing sites like YouTube and the consolidation and acquisition of media organisations. Jenkins (2006: 70-71) added that audience participation was key for glocal franchises like the *American Idol* which made the audience loyal and more involved. This can also be related to the South African media landscape through the active audience involvement of

the audience in *Idols South Africa* and *Big Brother Mzansi* because the audience can build allegiance to participants of the show and thus become actively engaged through weekly votes. *Survivor South Africa* may not be as dependent on audience vote but they strive to involve their audience on social media through hashtags as discussed earlier and through episode snippets available on their various social media sites; and with the rate at which the new media is growing, both broadcast and print media strive to be represented on these new media platforms. It has led firms to converge and become active in both digital and other media forms that increase competition among the various firms for portions of the media market (McChesney, 1998).

Conclusively, the theoretical approach to this study was centered on cultural proximity, the circuit of culture and the political economy of communication in the media. The cultural proximity theory reduces the barrier of cultural distance in situations when the audience desire cultural contents that are similar to theirs. Different features were identified that aid cultural proximity. Such include language-use and similar norms and traditions. The circuit of culture explained issues about representation and regulations and how these can affect the chain of media production, distribution and consumption. The political economy of communication in the media expounded areas that affect the production, distribution and consumption of media content. Such include regulations, power and sizes of TNCs, how these TNCs keep expanding through various means of media integration and how these conglomerates affect the global media market. The political economy of communication in the media also described ways through which marvels of technology that is, new technological advances especially the Internet, the new media and even the traditional medium of television, shape and influence the lives of people around the world.

In the furtherance of this study, explanations will be given to the ways and methods selected to explain the selected examples of the glocal[4] reality television franchises, their production and broadcast companies, and their modes of convergence via multichannel platforms. Consequently, the next chapter will discuss the methodological approach used in this study.

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[4] Due to the fact that these franchises are 'glocal' that is, they have global elements, succinct references will be made to global franchises.

CHAPTER FOUR: METHODOLOGY AND DATA COLLECTION

Introduction

Methodology forms the principle of inquiry. Research methodology is a way something is done, in accordance with a definite plan of approach that should provide answers to identified problems. It should not be viewed as a streamlined pattern on how fieldwork was conducted or how data was collected but as an activity (or series of activities) that follows a consistent approach with the use of adequate procedures for data collection and analysis that encompass more than techniques (Wolcott, 2009). The methodology of any research endeavour provides answers to the 'how' of the research that is, the solution to problems identified and the 'what' as in the methods and tools to be used [the manner such problems will be solved] (Thomas, 2010). During the selection process of methods and tools for research, it is important to choose those methods of data collection that are flexible and also sensitive to social contexts the data are gathered (Snape and Spencer, 2003). As a result of this, the success of any academic research especially the methodological approach must be premised on the appropriateness of research approaches and designs and accurate data gathering tools and techniques. The research approach of this study is qualitative because of its appropriateness to study cultural and social phenomena, the research paradigm is Interpretivist in nature because it will provide an insight to the reality television franchises *Idols South Africa, Survivor South Africa* and *Big Brother Mzansi* while the research design is that of a case study in order to provide deeper insights into their glocalisation within South Africa. These will be examined in the following sections.

However, to understand the concept of qualitative research, its paradigmatic approaches as Positivism and Interpretivism will be briefly explained.

Positivist and Interpretivist Paradigms

The social science endeavour has been laden with different conflicts of interests and tensions. Among these conflicts include the different stances of the Positivists (Positivist paradigm) under the quantitative approach and the Interpretivists (Interpretivist paradigm) under the qualitative research approach. A paradigm is an expression of consensus about various approaches that should be followed and methods/techniques of investigation that will be used

(Bardoel and Van Cuilenburg, 2008: 18). It is an example, pattern or model that has been accepted and is identifiable by those within such endeavours or domains.

The Positivist school – a philosophical basis for quantitative research focused on methods of natural science that concerned counting and numerical components (Holliday, 2007) – has evolved into a model for early social science disciplines like psychology and sociology. One of the key traits of the Positivist paradigm is the objectivity and the distance between the researcher and the objects studied in order to avoid any form of bias (Holloway and Wheeler, 2010: 22). It is believed by Positivists that detachment and objectivity are possible in a research endeavour hence researchers have little influence on theoretical frameworks, sampling frames and also the general structure of the research to get accurate and objective numerical results. Qualitative researchers or Interpretivists hold different views from those of Positivists (scientific and logic-based) and thus were critical of proposed models of Positivism that has led to a continuous paradigm debate among social scientists (Holloway and Wheeler, 2010). The Interpretivist school on the other hand – a qualitative approach that viewed human beings as different from material world hence the need for distinction between humans and subject matters –opined that research was to be done through adequate methods of investigation (Holloway and Wheeler, 2010: 25). Interpretivists access reality through social constructions like language, shared meanings, consciousness and instruments (Myers, 2009: 38). Though reality is mainly interpreted through primary data sources like interviews and observations among others, secondary data sources can also prove useful for an Interpretivist since data can be explained in relation to the researched phenomenon and this is the approach adopted by the researcher.

The stance of the researcher here is that of an Interpretivist because this is a qualitative endeavour that does not employ statistical methods of data collection but a descriptive study of cases (media franchises and policies) that influence social issues within the society guided by the selected theories for this research, cultural proximity, the circuit of culture and the political economy of communication in the media. This is because these theories will help in the interpretation and understanding of the concepts of glocalisation, reality television franchises, media regulations and transnational corporations in order to ascertain if the gathered data on these concepts provide an interpretation of perceived reality; therefore the qualitative approach is situated within the Interpretivist paradigm.

Qualitative Approach

Qualitative research is a process of probing to understand and explore a social or human problem based on distinct and identifiable methodological traditions of research. It is a social inquiry with focus on how people interpret and make sense of experiences in the contexts they live (Holloway and Wheeler, 2010). Qualitative research is not only limited to the experiences of research participants but also extends as a multi-method approach that involves an interpretive, naturalistic resolution to the subject matter so the researcher can study such objects through the use of a variety of empirical materials like case study, life stories and personal experiences, observational, interactional, historical and visual texts (Denzin and Lincoln, 1994) not as constructed materials as the case of quantitative research.

Other research methods of the qualitative approach identified by John Creswell (2014) include those that engage with emerging methods, open-ended questions, interview data, observation data, document data, audiovisual data, text/image analysis, and themes/pattern interpretation. Through these various methods, the researcher can understand contextual influences on the research issues discussed. This study adopted description of results that emerged from audiovisual data and document data through already available resources. This was achieved through the analysis of viewed episodes of *Idols South Africa, Survivor South Africa* and *Big Brother Mzansi* on various social media websites including YouTube, Idols South Africa's official website, Big Brother Mzansi's official website and Survivor's official website. Document data were also accessed on websites such as SurvivorWiki, *Idols South Africa's* official website, *Big Brother Mzansi's* official website and *Survivor's* official website, Endemol Shine Africa's official website, CORE Media Group's website, annuals and social reports from MultiChoice, Naspers, Bertelsmann, the RTL Group and YouTube channels. The Television South Africa (TVSA) ratings chart were used to determine weekly viewing figures and ratings of the reality television shows while the South African Government Gazette provided answers to the aspect of regulation in this study.

Harry Wolcott (2009: 84) developed a 'qualitative research tree' as a pictorial representation of the qualitative research approach. Concepts as 'examining', 'enquiring' and 'experiencing' formed the three roots of this 'qualitative research tree.'

Figure 4.1: Adapted from Wolcott's (2009) conceptualisation of the 'Qualitative Research Tree.'
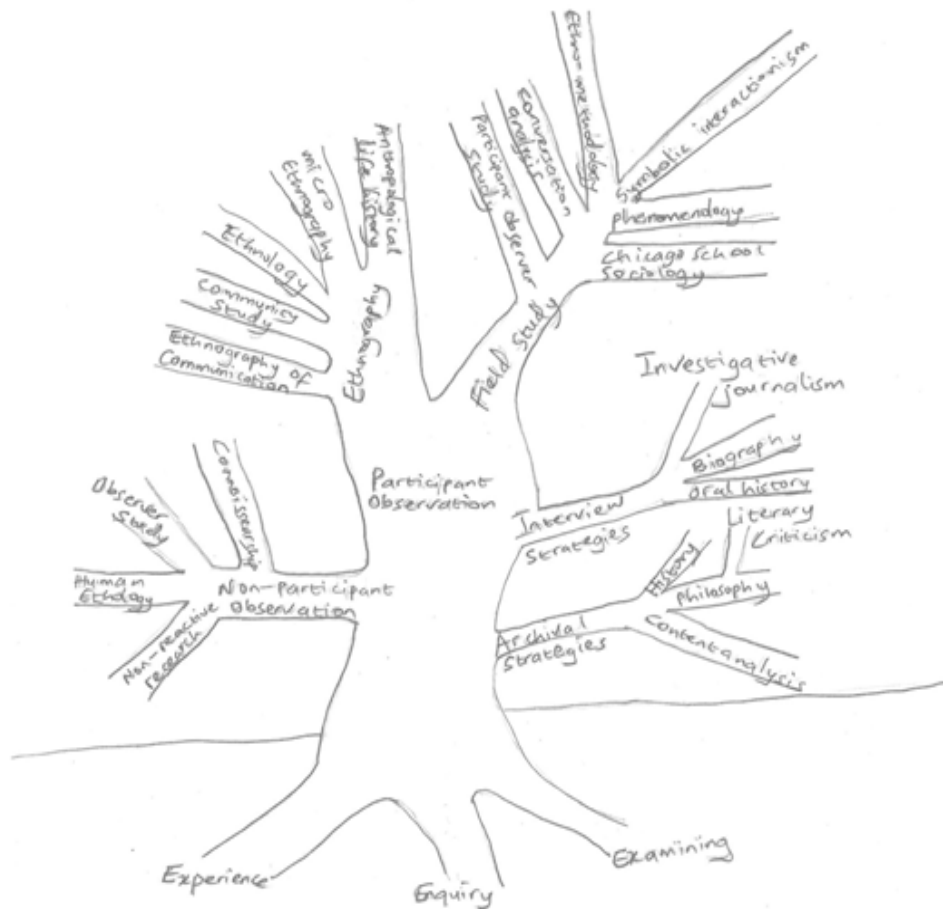
Source: Wolcott (2009: 84)

From Figure 4.1, these three roots develop into a 'trunk' that other activities emerge from. The 'trunk' requires varying degrees of the researcher's personal involvement either at interviewing or observing. The 'branches' that stem from this 'trunk' include archival strategies; a secondary method for data gathering dedicated to examining materials made available by others such as already published documents and the study of artefacts. Archival strategies are one of the main methodological tools of this study given that this is a secondary research. In the context of this study, the archival strategy used was the online repository of the studied transnational corporations Endemol, Fremantle Media, 19 Entertainment and MultiChoice. These were made available through their websites and annual general media reports from which the researcher

could glean relevant data for the study. However, artefacts were not used for this study because this study is not based on historical evidence that may warrant the use of artefacts.

As the qualitative 'branches' advance farther, they become extended into areas as the anthropological tradition of ethnography and the sociological approach of field study also known as the Chicago School. Another branch from this 'trunk' is observation such as human ethology and other forms of non-participant observer study while another branch has its focus on interviews such as are achieved through journalistic approaches, oral history and narratives. All these are some of the offshoots of the qualitative research approach.

The philosophy of reality (ontology), how we gain the knowledge of the reality (epistemology) and identified principles and practices used to attain knowledge of reality (methodology) are important aspects within qualitative research (Krauss, 2005: 758-759). It is the knowledge of what is to be discovered that is, the epistemological approach within a social reality that drives and impacts the methodological approach of a researcher. This implies that the quest to discover more knowledge within a social locus will inform the choice of appropriate tools for data and analysis. The ontology of any social inquiry concerns itself with the nature of reality and existence. This is because a social inquiry does not consist only of sampling procedures, collection of data and analysis but also with notions about the world and nature of knowledge that could present different views of social reality (Holloway and Wheeler, 2010: 21). The outcome of this social inquiry is a theory of knowledge or the basis of what is known. Epistemology – the theory of knowledge and what counts as valid information – validates the data of social inquiries as applicable within various social contexts while the ways of gathering data that is the methodology, involves various principles and ideas that the researcher can base methods, procedures and strategies on to assist in the comprehension of the ontological and epistemological approaches within qualitative research. The epistemological stance that is the theories of knowledge that will validate this research are those described in the previous chapter on the theoretical approach of this study; they are those of the cultural proximity, the circuit of culture and the political economy of communication in the media.

Methods of qualitative research

The qualitative research is more of an approach rather than a particular design or a set of techniques that is fundamentally a descriptive form of research (Welman, Kruger and Mitchell, 2005). Qualitative approaches can record maximum successes in the description of groups, communities, organisations and occurring phenomena in the social world. Methods of qualitative social science research can be classified into primary data gathering methods and secondary data gathering methods. Primary data are raw materials gathered during the research process while secondary data sources describe, analyse and synergise the primary data source (Reddy and Acharyulu, 2008: 56). This study used the secondary data collection method. Primary sources were not used because the focus of the researcher was on secondary/desk sources in terms of already published figures, data, reports and Internet materials as documents, online streaming of the case studies and various websites. As stated earlier, some of these secondary data sources include *Idols South Africa*'s official website, *Big Brother Mzansi*'s official website and *Survivor*'s official website, SurvivorWiki, Endemol Shine Africa's official website, CORE Media Group's website, YouTube channels, annuals and social reports from MultiChoice, Naspers, Bertelsmann, the RTL Group and the TVSA ratings chart. Another source that was used to gather secondary data was literature from scholars and authors who had studied media franchises and exchanges within global and glocal contexts. Primary data are collected first hand by the researcher through research tools as surveys, participant observations and interviews while secondary data are those gathered by the researcher that have already been produced for non-academic reasons by organisations such as the state, firms, institutions or individuals and may take the form of official statistics, reports and other types of documents (McNeil and Chapman, 2005: 131).

Documents such as official records, archived materials, literature, historical documents among others are important sources of secondary data collection. They refer to materials that can be read; and relate to some aspects of the social world as official reports and aspects of personal lives as in private and personal records like letters, diaries and photographs (McDonald, 2001 in McNeil and Chapman, 2005).

Patrick McNeil and Steve Chapman (2005) further classified secondary documents into:

- Public or official records: such public or official records include laws, statues, white papers, public inquiry records, ministerial records, political speeches, administrative and government committee records among many others.

- Personal documents: examples of personal documents include diaries, letters, memoirs, memos and photographs among others.

- Biography and autobiography: these are life stories written by others and life stories written by the individuals themselves respectively.

- Literature: examples of documents that make up gatherable data under literature include novels and plays, with the relevance of these to cultural practices in which they are studied.

- Historical documents: some historical documents include those sources with past and historical relevance gotten from interviews, questionnaires, photos and stories (though memories may be selective).

- Print and visual media: print and visual media include various media reports, newspapers, magazines, news stories and so on.

Public records were relevant to this study and were sources of information through the use of the South African Government Gazette on media regulations and policies guiding the broadcast of local content. Print and visual media documents also proved useful for data gathering available from media reports from <u>Naspers</u>, <u>MultiChoice</u>, <u>Fremantle Media</u>, <u>19 Entertainment</u> and <u>Endemol</u>. These were in forms of Integrated Annual Reports and Social Reports.

Official statistics are also sources of data. These refer to statistics collected and collated by the state and its agencies. These statistics gathered by government departments cover areas such as the economy, employment, crime, family, households and education. For instance, the *1980 Black Report* (as documented by Townsend and Davidson, 1882 in McNeil and Chapman, 2005) was an instance secondary or desk research was used as the main source of data collection. The research showed the pattern of health inequalities in Britain that prompted the urge for more sociological research and led to another report (*The Health Education Council Report*) that emanated from *The Black Report.* For this study, official statistics were gotten from government reports on guiding media policies as released from various editions of the South African

Government Gazette as mentioned earlier. Other media policies were gleaned from the National Film and Video Foundation South Africa (NFVF) reports.

Libraries also form a major source of secondary data collection. They provide rich repositories for a vast array of primary and archival holdings. Libraries are invaluable resources that cater to local, national and global issues and provide useful materials that can be of help to those in need of such. Libraries are often updated with new materials in order to stay current with issues. Those updates come from regular donation of papers and books to institutions and libraries. Some libraries are even built as memorials to commemorate the achievements of a person or people who contributed to the society in a way or the other. However, certain influences as political and monetary overseers may hamper accessibility to adequate resources within the library (Gaillet and Eble, 2016). Political involvement and monetary matters such as inadequate funding and staffing (especially those who update references, collate, organise and create the necessary finding aids for archival research collections) may inhibit optimal performance of library workers in their information service delivery.

Organisations too (both non-profit and corporate) are great sources of information about research areas. If for instance the research conducted has any relevance with the organisation or its affiliates, it would be an ideal source of information. Organisations that have equally championed the cause of a movement or struggle will be good repositories for the collection, collation, maintenance and housing of associated archival materials (Gaillet and Eble, 2016). Community, civic and military organisations as Kiwanis, Rotary Clubs and Lions Club employ the services of historians who collate and maintain their organisational records (Gaillet and Eble, 2016). Direct information through expert interviews from MultiChoice, Fremantle Media, Endemol Shine Africa and 19 Entertainment would have been the ideal major sources of data collection for this study; but this forms the major limitation of this study as the researcher was not given access to required pieces of information due to organisational policies. However, websites and documents as Annual Reports from the organisations were useful to the researcher in data gathering and analysis.

The Internet has equally become a major source of information archive for researchers especially those who undertake secondary research. It is an information source for data gathering. Though

libraries and organisations make up important repositories, resources and outputs from these are now made available via the digital space provided by the Internet and Internet-mediated technologies. Digital spaces and records are the most accessible forms of archival information (Gaillet and Eble, 2016). Searches and pieces of information that may be difficult to find are now readily available through online records and storage systems. The downside to the digital storage system is that researchers, for instance historians and archaeologists who pay maximum attention to details as colour, size, shape, texture or even smell, may not be able to ascertain these through the digital space. And also due to constant evolution of technological devices, materials stored in out-dated formats may pose difficulties for the researcher to access. However, the benefits outweigh the inconveniences because access to information is now made infinitely easier than what was in the past.

The Internet proved to be a major source of data collection tool for this research. The researcher got relevant Annual Reports, documents, media policies and other literature that were used to support and counter arguments on the outcome of gathered data. The researcher was able to utilise this medium in order to source information. Other instances where the Internet was utilised were through fan-based websites and various websites that were not fan-based. The Internet also proved useful through the social media that were of great importance to this study. The social media sites like SurvivorWiki and the official websites of *Idols South Africa, Survivor South Africa* and *Big Brother Mzansi* were sources of information into the glocalisation of these media franchises through press releases, the participatory culture of the audience on the websites, and other relevant information about the shows. The Internet provided repositories for episodes and snippets of the shows through their YouTube channels and these were watched by the researcher. These are ways the Internet facilitated data gathering for this study.

With the use of software applications and Internet technologies, the power of the Internet for data gathering has evolved in recent years (Marshall and Rossman, 2011). Researchers are able to access online libraries, journals, archival sources, stream media events that may be of relevance to their studies, follow up on interviews with questions via email such as those for elaboration or clarification and also dedicated sites and blogs for virtual focus group discussions on topics and trends. Though the Internet may pose such challenges as the measurability of missing cues and body languages as compared with face-to-face interviews and group discussions, computer-

mediated data gathering can offer alternatives for face-to-face interviews and can be appropriate for research projects (Marshall and Rossman, 2011) as a result of its pervasive nature in the society.

It must be noted that the purpose of a research endeavour or the reason for the study of a particular phenomenon will inform the researchers' choice of research design that makes it important to follow the 'fit for purpose' principle of Peter Rule and Vaughn John (2011: 8). The implication of this is that the research design must be the appropriate design for the study. The selected research design which is that of case studying is 'fit for purpose' because this provides explanation to the core concepts and the case studies of this research. The case study as a useful and 'fit for purpose' design will be explained below.

Research Designs

Research designs provide patterns for the structure of research projects. Research designs "are types of inquiry within qualitative, quantitative and mixed methods approaches that provide specific direction for procedures […]" (Creswell, 2014: 12) to be carried out within a study. The research design of a study is equally as important as other aspects that make up the study as literature and theoretical framework. It has however been ignored by new researchers with more focus on areas as methods of data collection and analysis. This was the argument of Stephen Gorard (2013) who opined that greater emphasis be placed on the approach of research designs and not only reliance on techniques or procedures but on meticulousness – precision and attention to details – to pass across the conviction that the conclusions of the research are accurate. The research design should strive to provide the most convincing and relatable answers to the research questions that were asked (Gorard, 2013).

Various research designs abound for the social scientists as represented in Creswell's (2014: 12) 'alternative research designs' below:

Table 4.1: Alternative research designs

Quantitative	Qualitative	Mixed methods
Experimental designs Non-experimental designs as surveys.	Narrative research (biographies) Phenomenology Grounded theory Ethnographies Case study	Convergent Explanatory sequential Exploratory sequential Transformative embedded or multiphase.

Source: Creswell (2014: 12)

From Table 4.1, focus will be on the qualitative approach with emphasis on case study because this research is a descriptive and purposive study of selected media franchises; to serve as reference points to further investigations in this area.

Case study: a relevant research design

A case study involves the identification of a particular case or various cases by the researcher in order to explore the phenomenon under examination. Such cases are used as examples for the generalisation of an idea or pertinent issue. The case study presents and situates a contemporary phenomenon in real-life contexts that make such established in previous studies. It revolves around a circumstance or problem as the case might be, that requires investigation with identifiable characteristics (Rule and John, 2011). The study pertains to a limited number of units of analysis that is intensively studied (Welman, Kruger and Mitchell, 2005). To undertake a research through a case study involves following a number of steps such as identification of the case to be studied, to read about the case and similar cases to create a level of familiarity within its contexts, to gain access to places, documents and people; to gather relevant information, to analyse gathered data, to put everything together as a write-up and to present as a finished research work. A case study provides a thick and rich knowledge of what is studied. The level of depth, versatility and flexibility of a case study allows the study to accommodate various methods both in terms of data collection and data analysis (Rule and John, 2011). A case study is about the case that is the object, the researcher who studies the object and the discourse constructed. This study of selected media franchises is an example of a case study of these reality television shows and those who own their rights of production (Endemol Shine Africa, 19

Entertainment and Fremantle Media) and those who are given the right to broadcast (MultiChoice).

One of the purposes of research is to describe how things are through the definition of the nature of the object studied. While the political economy of global franchises, franchise owners and the situation and broadcast of these in local contexts were underscored, the researcher adopted a descriptive approach in order to examine these case studies in their global and glocal contexts. These could later serve as reference points to researchers with interests in media franchises and the globalisation debate. Local policies in place that have encouraged the production and consumption of global and local media were identified. This was achieved through data gleaned from secondary sources as reports, online sources and other documents the researcher found. These were categorised based on the interpretation gotten from the available data. These made it possible for the researcher to identify pertinent issues and appropriate answers to the research questions and the study's set objectives.

The case study is often the preferred method as compared to others when it provides answers to research questions that contain the 'how, who, what, where, how much and how many' elements; when the researcher does not control behavioural events and when focus is mainly on a contemporary rather than historical phenomenon (Yin, 2014). It investigates a contemporary issue in relation to its real world context. Case studies help to contribute to individual, group, societal, organisational, political, social and cultural knowledge about a phenomenon. Case studies aid the holistic knowledge and real-world perspective of researchers on the area studied because particular attention would be paid to such cases that would be reference points to other cases. For instance, Neustadt and Fineberg's analysis of the mass immunisation campaign issued as a government report *The Swine Flu Affair: Decision-Making on a Slippery Disease* in 1978, was later released as an independent publication *The Epidemic That Never Was* in 1983 (as documented by Yin, 2014). It was a case study that described the immunisation of 40 million Americans during President Gerald Ford's administration; a period when the threat became a potentially lethal influenza strain that faced the United States' populace. As a result of the outstanding success of this case study, contemporary policy makers have made it a reference point for generalisable lessons to understand health crises quandaries in its application to public

health and actions in the light of new threats of flu epidemics as H1N1 strain that was recorded in 2008-2010 (Yin, 2014).

Other instances of case studies abound, unique to each field as communication, education, medical and economic studies among other fields. Rule and John (2011) stated that though these cases are peculiar to different fields, they might to a large extent conceivably identify the same 'object' as a particular unit of study but the manner in which the constructed object will be studied in the various approaches may be different because of the methodological and epistemological prerequisites unique to each discourse. For instance, these case studies might identify a certain phenomenon in the case of an outbreak like the Ebola virus in West Africa. A medical case study may focus on its public health approach; implication and various preventive strategies while an economic case study may focus on the economic challenges experienced during the outbreak. A communicative perspective will be on how to keep people informed on the need to wash their hands and avoid contacts with people who show symptoms of infection while an educational case study might challenge researchers on more academic output on various records that pertain to the virus and other health statistics. All these case studies focus on the Ebola virus but all have different outlooks on this phenomenon as a result of their unique methodological approaches and knowledge of what is known in the different fields. This example affirms different ways of constructing a phenomenon as a case study.

Analytical methods of viewed episodes and snippets of case studies (Idols South Africa, Big Brother Mzansi and *Survivor South Africa)*

The analyses of the viewed episodes and snippets of *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa* were done using stylistic and generic methods. These were done purposively to identify the glocalised features of the case studies. The researcher streamed the shows online on YouTube and followed the episodes shown on DStv to point out South African characteristics that the audience could use to differentiate these shows from other glocalised and globalised formats.

A stylistic analysis is used as a textual interpretation with emphasis on language use (Simpson, 2004) while a generic analysis is the analysis of a text framed exclusively in relation to a specific genre in areas such as intertextuality of the text, shared and major differences in comparison to

similar texts [that may be within the same genre] among many others (See Chandler, 1997). The stylistic analysis was done to highlight the use of the indigenous languages spoken on the shows while the generic analysis was done in order to identify the features such as cultural artefacts and South African values and norms that differentiate the glocal reality television franchises in relation to their global franchises to highlight their homogenous (shared and similar), heterogeneous (different, diverse and unique) characteristics and the intertextual nature of some identified glocalised features of the shows (See instances on pages 100, 107 and 115).

The online streaming was available on the public domain of YouTube channels that did not necessitate the use of gate-keepers' permission or any other form of written access. The researcher was also able to identify some feedback methods that the producers of the shows had in place to receive comments, critiques and suggestions from their fans. Such was the use of available 'polls' and voting systems on the official websites of *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa.*[5] Furthermore, in order to provide the link between viewership and ratings, the viewership trends of *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa* were compared randomly over a period of time through available data on the TVSA viewership chart which showed the number of those who tuned in to watch on a weekly basis and the position each show occupied on the ratings chart. This was done to show if South African viewers were more prominent on local and relatable stations like Mzansi Magic as compared with M-Net movies channels. All these will be thoroughly expatiated in the discussion of data findings chapter.

Descriptive and purposive research techniques within case studies

Descriptive research often adopts a non-experimental approach because it provides an accurate picture or characteristic of a situation rather than reliance on the outcome or result of an experiment. The focus is not on the 'cause and effect' relationship between variables but the description of the existence of such variables in a given situation (Johnson and Christensen, 2012). Descriptive research cannot test, neither can it verify, but it can illustrate a relevant but non-quantifiable topic that involves a well-focused research question (Van Horn and Monsen,

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[5] Links to the official websites of *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa* are available on the secondary data reference list on page 128.

2008: 5). Through the use of descriptive methods, researchers try to interpret the way things are, in order to explain the phenomenon; for instance human behaviour, by the indication of how variables relate to and affect one another and the prediction of behaviour in order to change or control it (Welman, Kruger and Mitchell, 2005).

A case study that adopts a descriptive technique will present a complete and detailed explanation of a phenomenon within its context (Rule and John, 2011). The purpose of this study is a descriptive one because it attempts to describe the phenomenon of the political economy of identified transnational corporations, glocalised franchises and regulations within the local media terrain of South Africa. Descriptive studies could involve interaction of the researcher with the objects studied through the use of surveys or interviews to collect relevant data. It could also exclude the interaction of the researcher with the objects, achievable through observational studies and data collection from existing records. The researcher in this study gathered data from already existing data sources and did not interact with people but focused on available secondary sources. Secondary sources include analysis and interpretation of primary sources as government records, journals and recorded or transcribed speeches that help the researcher make and support new claims (Gaillet and Eble, 2016).

Sampling and Sampling Technique

The need for a purposive sampling technique is for the research to be done in a 'systematic' and 'rigorous' manner (Procter, Allan and Lacey, 2010: 149). Purposive sampling identifies samples that are 'information-rich' and manifest specific characteristics the researcher is interested in (Struwig and Stead, 2013: 127). The relevant characteristics the researcher was concerned with in this study were glocalised reality television shows; narrowed down to *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa* as case studies among many reality television shows within the country's media landscape. Characteristics that made these reality franchises glocalised were identified through analyses of episodes available on the YouTube channels of *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa*. Some of the streamed shows were snippets while others were complete episodes all dependent on the copyright access that the producers had placed on their content. These snippets or complete episodes were purposively selected because they are specifically South African glocalised media

texts. Snippets were watched because of their condensed nature that made it possible to also have access to exclusive content. In some instances, after the snippets were watched, the researcher also watched the whole episodes and recorded shows[6] for added information. Other characteristics were specific media regulations within the media landscape that fostered cultural proximity through emphasis on local media and local content programming and how transnational corporations like the franchise holders and broadcasting company[7] had conformed to these regulations.

Limitation to the study

This study was initially conceptualised as a production and distribution study; to examine the factors that influence franchise production, adaptation and broadcast and the consequences or effects of these within local contexts using the South African media landscape as example. This would have been achieved through expert interviews from the production departments of Endemol Shine Africa and MultiChoice. However, efforts to obtain gate-keepers' letters from these companies proved abortive because interviews could not be granted due to organisational policies. This led to the use of secondary data sources like reports, media policies, shows that were streamed online, websites, documents and available literature from scholars who had examined media franchise exchanges.

In summary, the methodological aspect of this study examined the qualitative research approach as a method useful for social inquiries. Debates about research paradigms such as Positivists and Interpretivists were expounded. Descriptive and purposive techniques established this study as descriptive and purposive in nature. This research as a case study was also explained and how this can be relevant to future researches. The methods of qualitative research that were used in this study included reports, footprints, relevant documents, media policies, literature from scholars, shows that were streamed online and sources of information from various websites. The limitation to the study was equally stated.

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[6] These were recorded on PVR (personal video recorder) as provided on the DStv PVR decoder. However, they were not accessible for downloading because of copyright policies of DStv.

[7] This is especially necessary for MultiChoice – as a transnational broadcast company because it is based in South Africa.

The subsequent chapter highlights and discusses data about the media policies within the media environment, the case studies of this research – the media franchises, and the political economy of the franchise owners and broadcaster.

CHAPTER FIVE: DATA FINDINGS AND DISCUSSION OF FINDINGS

Introduction

It is the aim of this chapter to provide answers to and closely explore the earlier mentioned research questions and objectives of the study. The position adopted to relay this chapter is that of a descriptive approach. This is because the researcher has attempted to present the various cases on the reality television shows, their franchise holders and their transnational broadcaster in a comprehensive and descriptive way for the purpose of this study as supported by Rule and John (2011) who added that studies that adopted the descriptive approach showed a thorough and in-depth explanation of the cases in the framework where they were studied.

The manner in which these transnational corporations (TNCs) – Endemol Shine Africa, Fremantle Media, and 19 Entertainment – have managed to adapt franchises into localities will be the focus of this chapter, including the broadcast of these franchises, and the media policies/regulations that surround cultural proximity in South Africa. The data finding section begins with the local media regulations within South Africa followed by the discussion on the political economy of MultiChoice and its considerations for both its local and global audiences. This was done in order to situate the political economy of MultiChoice with other discussions on the political economy of the other TNCs – Endemol Shine Africa, Fremantle Media, 19 Entertainment – and glocalised media franchises – *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa* – adduced from various data sources as reports, literature from scholars, websites, YouTube channels and media policies. These will be achieved through the elaboration of language, technological and cultural practices that constitute clear representations of the issues to be discussed. The effect of media ownership and concentration/conglomeration of these examined TNCs in the media market will be part of the discourse in the concluding aspects of the study.

Regulations within the South African media landscape

The aspect of regulation within the South African media landscape provides an important element of the discussion, since it corresponds with the issue of regulation as identified by Paul du Gay *et al's* (1997, 2013) circuit of culture (see discussions on page 45). Those issues that deal

with regulation within the South African media landscape include those of the promotion of local content[8] and the encouragement of pluralism. After the review of regulations of South African content and broadcasting, the mandate of the Independent Communications Authority of South Africa [ICASA] (as documented in the Government Gazette number 37803 of July 4, 2014: 5) is that media contents from South African television and radio are to be reflections of the life experiences, aspirations, languages and cultural diversity of the South African populace as these play vital roles in the development, democracy and building of the country. This mandate translates into the protection and furtherance of the country's identity and cultural diversity, and also provides variety of programmes for the public. This will be achieved through the provision of diverse genres and programmes so that South Africans can have access to a range of content made available in languages of their choice. Cultural diversity and freedom of expression are to be ensured within the media landscape through the use of the country's official languages to meet and satisfy the varied needs of most (if not all) of its audience.

In addition to ICASA's mandate as regards the production, distribution and consumption of local content (or as it were, glocalised media content because these too are produced in South Africa), the South African content regulation requires media outlets to promote local media and ensure that these are seen and heard on air in order to support and develop the local industries and also ensure a diverse and vibrant media sector to encourage fair competition (Government Gazette, 2014: 6 Gazette number: 37803). The aims of these local content regulations are to develop cultural industries, encourage the principle of plurality of views, promote freedom of expression and cultural diversity and to create access to information and language rights (Government Gazette, 2014: 8 Gazette number: 37803). Other objectives of the local content regulation include the promotion of national pride and social cohesion, promotion of a domestic media market for indigenous content, development of an export market to create a globally competitive industry and the promotion and sustainability of a national culture (Government Gazette, 2014: 32 Gazette number: 37803). These create a standard for equality in identities, languages and cultures in place of those that were previously marginalised and regarded as the Historically

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[8] It should be noted that any reference to local content refers to South African media content and vice versa.

Disadvantaged Individuals (HDIs). Emphasis on local content regulations is based on the principle that all forms of broadcasting should be regulated in the interest of the public because "broadcasting plays an integral role in developing and reflecting a South African identity, its character and cultural diversity within the framework of national unity" (White Paper on broadcasting policy, 1998 in Government Gazette, 2015: 4 Gazette number: 38890). Some of the various regulations were represented in tables outlined below:

Table 5.1: Local content requirement for Free-to-air television broadcasters

Requirements	Public television	Community television	Commercial television including public commercial
Minimum weekly average over performance period measured over a year	55%	55%	35%
Drama	35%	-	20%
Current affairs	80%	-	50%
Documentary programming	50%	-	30%
Informal knowledge building	50%	-	30%
Educational programming	60%	-	-
Children's programming	55%	-	25%

Source: South African television content regulation (2006) in Government Gazette (2014: 15-16 Gazette number: 37803)

From Table 5.1, public television broadcasters are required to broadcast more than 55% of their weekly programmes as local media content. Drama is to be at least 35% local content, current affairs at least 80%, documentary programming at least 50%, informal knowledge building also 50%, educational programming 60% and children's programming at least 55% in local content. Community television stations are required to have at least 55% local programming because community stations are mainly broadcasters of local media content. Commercial broadcasters on the other hand including public commercial stations are mandated to have at least 35% weekly

local programming, 20% in drama, 50% in current affairs, 30% in documentary programming, 30% of informal knowledge building and 25% children's programming all in local content.

Table 5.2: Local content requirement for subscription broadcasting

Requirements	Terrestrial subscription broadcaster	Satellite subscription broadcaster
General	10%	Must spend at least 10% of budget on local contents
Drama	2%	-

Source: South African television content regulation (2006) in Government Gazette (2014: 16 Gazette number: 37803)

From Table 5.2, terrestrial subscription broadcasters are required to broadcast at least 10% of all their programmes (average weekly broadcast in a year) in South African content and 2% of the drama content need to be South African while satellite subscription broadcasters like DStv are to spend at least 10% of their budget on channels that show locally compiled and uplinked content. In addition to the requirements above, broadcasters can be further required to spend a specified amount of money on programmes that have South African television content.

The regulations furthermore required that 40% of local content broadcast by television service providers must have programmes regarded as 'independent television productions' – productions by a person who is not in control of, or controlled by any licensee (broadcasters who have received their licenses from ICASA) and a person who is not in control of, or controlled by any license that implies that broadcasters may not restrict their broadcasts to only internally produced content (Government Gazette, 2014: 16-17 Gazette number: 37803).

Table 5.3: Local content requirement as at 2015

Broadcaster	Current quota	New quota for incumbents	Quota for new licenses
Public wing of public broadcaster	55%	65%	30% with an annual 10% increase
Commercial free-to-air and public commercial	35%	45%	20% with an annual 10%
Subscription broadcaster	10%	15%	-
Community broadcasters	55%	65%	50% with at least 10% annual increase
New incentive channels per bouquet	0	30% less but must increase annually by 10%	-

Source: Government Gazette (2015: 28-29 Gazette number: 38890)

From Table 5.3, public broadcasters are required to have an added 10% to the previous 55% in local content programming to make a total of 65% whereas for new licensees, they are required to have 30% and an annual increase of 10% local content programming till they reach the quota of other public broadcasters. Commercial free-to-air and public commercial service providers also increased from 35% to 45% local content programming while new licensees are to have at least 20% and an annual increase of 10% till they get to the quota of their broadcasting tier that is, older commercial free-to-air and public commercial broadcasters.

Subscription providers increased as well by 5% from 10% to 15% local programming broadcast. Community broadcasters in addition experienced a 10% increase from 55% to 65%. New community licensees should have at least 50% local content and 10% annual increase till they obtain the required quota of older community broadcasters. New incentive channels are to have 30% less but need an annual increase of 10%. In addition, subscription broadcasters are to spend a minimum of 15% of their channel acquisition budget on local content programming and another 15% on South African content channels compiled and uplinked in South Africa (Government Gazette, 2015: 29 Gazette number: 38890).

Stipulations given by ICASA the regulatory body on media programming (inclusive of those suited to local context) as represented on the various tables, and the percentages of budget to be

spent on local programming ensure a strict adherence of broadcasters to local programme broadcast. This creates a level of pluralism and content diversity within the media landscape. These regulations within the South African media landscape are to promote local programming while at the same time increase plurality in the sense that no particular broadcasting service can broadcast over the limits it is required to. This implies that each provider can broadcast equal amount of media content not favouring one over the other. Hence too much power is not wielded by one over the other broadcasters.

However, broadcasters who offer varieties through multi-channels can win the interests of their audiences over, to the detriment of other broadcasters within the industry. It will translate to more revenue both from viewership (for instance subscription) and also advertising. This brought about arguments among broadcasters. The argument was that the differential regulations for subscription broadcasters and the legislative limitations ('lighter touch') on their advertising revenue will result in regulations with little impacts because "subscription revenue has overtaken total TV advertising revenue" (Government Gazette, 2014: 21-22 Gazette number: 37803). It should be noted for instance that DStv's share of 'adspend' (money spent on advertising) increased from 10% to more than 30% (Government Gazette, 2014: 22 Gazette number: 37803). However subscription broadcasters in a counter argument strongly stated that all broadcasters equally faced increasing competition from those content service providers who were unlicensed (Government Gazette, 2014: 22 Gazette number: 37803). This means that the fate of service providers is in the hands of subscribers who may choose to discontinue their subscription if they are not satisfied with services provided.

The policies also provide room for plurality both within the media landscape and for media content. This is because the local content regulation will strive to ensure competition in the content industry and will foster regional integration (National Film and Video Foundation, 2015: 1-2). It will also provide the public/private companies and government entities opportunities to play active parts to shape South African policies on local content development and broadcasting (National Film and Video Foundation, 2015: 2). The dissemination of local content in the country's eleven official languages equally contributes to the strength of the broadcasting sector. "Local content provisions arise out of a need to protect national cultural heritages, attitudes, norms, ways of behaviour and values from undue influence that cultural products from other

countries may have on a nation's public life" (White Paper on broadcasting policy, 1998 in Government Gazette, 2015: 8 Gazette number: 38890). Therefore local content regulations strive to forestall such issues as cultural imperialism as a result of exposure to cultural aspects of other societies especially through the media and media imperialism as a result of overpowering influence of the global media, transnational broadcasters and external media contents deemed Western in nature. Owing to the fact that reality television shows have become the most exportable television genre [cheap to produce, easy to adapt and popular among audiences] (Vaidya, 2006), it may result in the diffusion of ideologies that may lead to cultural and media imperialism. As a result of the predominance of reality television formats from the United States, it may further entrench cultural and media imperialism (Kilborn, 1994). Such was the case of *Indonesian Idol* which was characterised as a portrayal of Western culture to the detriment of the Indonesian culture (Coutas, 2008: 119). These local content policies within the South African media landscape will forestall such concerns about the adverse impact of cultural imperialism [and indeed media imperialism] as a result of global exchange of popular television formats (Enli and McNair, 2010: 206) like reality television franchises.

However, as a result of convergence of media technologies, Internet and ICT, South Africans have access to global content, hence the challenge posed is if ICASA will be able to regulate such media as a result of little or no gate-keeping activities of these platforms. The challenge this poses is how the content of television broadcasting can also be regulated in the era of convergence of media technologies. In the face of difficulties in the regulation of online content (Botma, 2014), regulations on television broadcast may also become tedious in the face of media convergence. This is due to the fading of 'distinct industry lines' between telecommunications, broadcasting and Information Technology (Marsden and Verhulst, 1999: 1). This was also echoed by Trine Syvertsen (2003) that the relevance of traditional forms of regulation that is those regulatory practices that protect public communication including the media's social and cultural functions are being questioned.

Furthermore, the implication of these local content policies for MultiChoice as a commercial/public broadcaster is that it is required to allocate a percentage of its broadcasts and programming to local contents especially within the South African media landscape and because

these glocalised reality television franchises have local appeal, they are also to be treated as local contents.

The political economy of MultiChoice as a transnational broadcaster

MultiChoice – also known as MultiChoice South Africa Holdings Proprietary Limited directly owned by MultiChoice International Holdings Proprietary Limited a subsidiary of Naspers Limited based in South Africa (MultiChoice Integrated Annual Report, 2015: 5) – is a major transnational broadcaster within the South African media landscape. Naspers, its parent company, is a transnational corporation (TNC) with various business interests around the world.

Figure 5.1: Naspers' Global Footprint
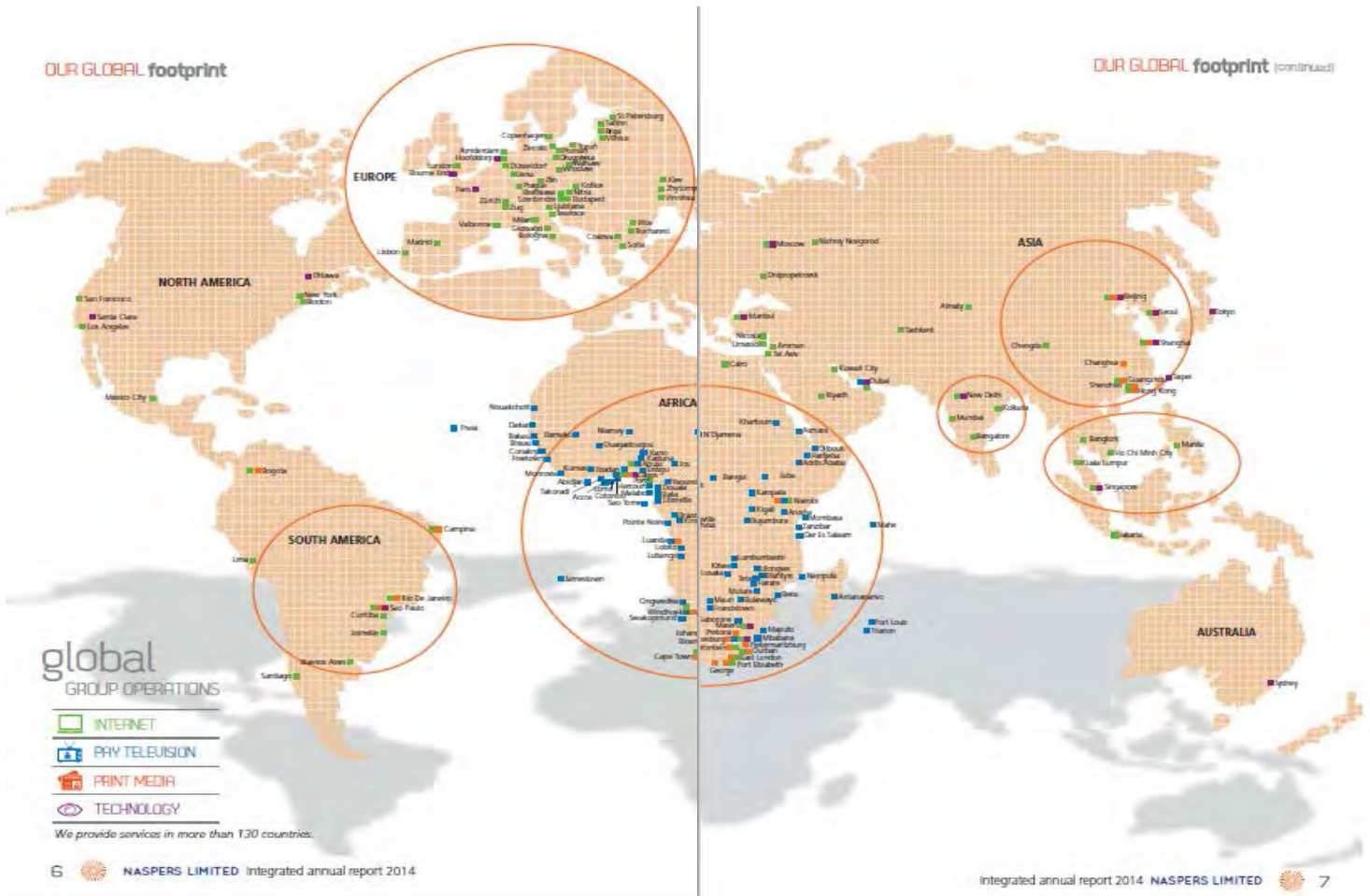
Source: Naspers Integrated Annual Report (2014: 6-7)

Naspers, as represented on its global footprint above, is involved in a wide range of media integration. Its business segments as marked on the global footprint and recorded in Naspers Integrated Annual Report (2014) include Internet platforms as Allegro, Ibibo, Tencent and others (in Africa, Central and Eastern Europe, Brazil, China, Russia, Thailand and India), pay-television like MultiChoice, Media Zone, M-Net, SuperSport and others (subscription services provided in Sub-Saharan Africa and investments in mobile television), print media (in Sub-Saharan Africa and investments in China and Brazil) and technology (for Internet, mobile platforms and pay-television). These are but a few of the involvement of Naspers in the global media landscape. This summary was provided to situate MultiChoice, the pay-television service provider within Naspers, the ever expanding transnational corporation.

MultiChoice is a South African company that operates in various parts of the African continent (as represented on Naspers' global footprint, see diagram on page 88). Its involvement within South Africa expanded into areas as corporate social investments through active participation in social transformation and the provision of services, information and assistance to individuals and communities through its technological innovations (MultiChoice Integrated Annual Report, 2013: 8). In its strides to abide by the Black Economic Empowerment (BEE) policy of the South African government, its total BEE level two score stood at 85,82%;[9] ownership was 102,87%,[10] employment equity was 64,75%, preferential procurement stood at 81,52%, socio-economic development was 75,85%, management control 98,94%, skills development was 84,71% while enterprise development was 78,91% (MultiChoice Integrated Annual Report, 2013: 36).

MultiChoice is a successful media and video entertainment venture (MultiChoice Integrated Annual Report, 2015: 5) that has enjoyed a large share of horizontal media integration within the media landscape of South Africa. With its focus mainly on video entertainment and Internet, it has accrued a large number of audiences both within South Africa and on the continent as a whole. It is present in over 5 million households in South Africa (Cairns, 2016) and in 10.2

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[9] This total score was achieved as a result of the *Broad-Based Black Economic Empowerment policy*; an Act established with the expectation that organisations will be compliant to its guidelines on active involvement of previously marginalized groups.

[10] According to the *Amended Generic Principles* of the Department of Trade and Industry in South Africa (2012), the total points of the Ownership Scorecard increased from 100 to 105 hence this score attained by MultiChoice.

million households on the African continent (TalkMediaAfrica, 2015). The study on the political economy of <u>MultiChoice</u> shows that it has many operating subsidiaries collectively called 'the group' (MultiChoice Integrated Annual Report, 2015: 2). The ownership and control of <u>MultiChoice</u> underscores its political economy in terms of size and distribution. <u>Naspers'</u> global footprint (Figure 5.1) indicates the coverage area of pay television controlled by <u>MultiChoice</u> especially in terms of its subscriber base both within South Africa and outside South Africa. This is because one of the aims of studying the political economy of an organisation is to examine its growth, media concentration and expansion especially within the communication industry (McChesney, 2007).

<u>MultiChoice's</u> political economy is also underscored through its programming and channel control especially by one of its major business units M-Net which "delivers premium thematic channels and exclusive content (sourced from international content owners and commissioned localised productions) to DStv customers in South Africa and the rest of the continent" (MultiChoice Integrated Annual Report, 2015: 6). M-Net was also the first transnational broadcaster in the world to broadcast the three reality television shows; *Idols, Big Brother Africa* and *Survivor South Africa* simultaneously to its audience (Naspers Integrated Annual Report, 2008: 31). Other subsidiaries include brands as Mzansi Magic, Africa Magic, Carte Blanche, DStv, KooWee, kykNET, DStv Media Sales, SuperSport, SuperSport Blitz, SuperSport United Football Club, supersport.com, Let's Play, Super Diski, DStv online, DStv Mobile, MWEB and Smart Village. Strategies that back up <u>MultiChoice's</u> involvement in media content balance include the launch of local channels as Mzansi Magic, kykNET, kykNET Musiek, Dumisa among others (MultiChoice Integrated Annual Report, 2013: 8).

KykNet is purely an Afrikaans channel on the DStv bouquet with a focus on local dramas and reality television shows (Naspers Integrated Annual Report, 2008: 31). It featured its own glocalised version of *Idols South Africa* that was just a direct adaptation of the franchise to mainly Afrikaans for its Afrikaans audience. It was a unique reality television show because the entirety of the show was done in Afrikaans; including the host (Sean Else also known as Eden), the judges[11] (Mynie Grove, Taliep Petersen and Deon Maas), and the contestants who performed

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[11] Jennifer Jones, Amanda Luyt, Coenie de Villiers, Chris Chameleon and Kurt Darren all appeared as guest judges respectively on a weekly basis on the show (Revolvy, not dated).

all their songs in Afrikaans (Revolvy, not dated). This spin-off aired in 2006 and was called *Afrikaans Idols* but it lasted for only one season from which Dewald Louw emerged as the winner (Channel24, 2011). "M-Net genre movie channels were successfully launched in October 2012 with eight movie channels available in South Africa. Local interests were further met by adding two community channels to the DStv platform, namely BayTV and 1 KZN" (performance review of MultiChoice Integrated Annual Report, 2013: 32). Other channels that were added to cater to both local and continental audiences include Trace Sport, TV Networks, Blackbelt TV, VHI classic, Africa Magic Entertainment and Africa Magic Movies [part of the rebranded Africa Magic portfolio] (MultiChoice Integrated Annual Report, 2013: 32).

SuperSport is the provider of both local and global sports contents. DStv Media Sales is in charge of commercial airtime sales and on-air sponsorships. DStv Mobile provides mobile television contents and services while DStv Online provides entertainment content and services via breakthrough technologies. Measures DStv, M-Net and SuperSport took to improve their appeal especially to the low-income households were the launch of new television channels, acquisition of more soccer leagues and involvement in own produced local programmes (Naspers Integrated Annual Report, 2008: 11). MWEB is the Internet service provider while Smart Village is a 'gated' community service provider. Such services include the provision of multimedia and telecommunication access points to various residential and commercial sectors (MultiChoice Integrated Annual Report, 2013: 8).

Through DStv its satellite service provider, it offers series, movies and general entertainment channels to its consumers within South Africa and in other parts of the continent. The genres it provides cover movies, sports, lifestyle, culture, children's entertainment, documentaries, general entertainment, music, current affairs, news, commerce and religion among others that all create a mix of channels (MultiChoice Integrated Annual Report, 2015: 6). Varying DStv products and services cater to several media segments. The DStv bouquets that are available provide for different people and lifestyles determined by their level of affordability on packages from *Easy View* bouquet to the *Premium* bouquet. DStv also provides services to its Indian and Portuguese audiences. M-Net in its bid to cater to its local populace "produces a large component of its content locally, stimulating the local production industry and supporting the local economy […] evident in the increase in local programming" (Imtiaz Patel, Chief Executive at MultiChoice in

MultiChoice Integrated Annual Report, 2013: 17). These are but a few of the various services provided by the MultiChoice group.

With the emphasis of MultiChoice on airing local productions that resonate with its audience, "*Idols* Season 8 proved […] successful with viewer participation increasing by 8% reaching a record level of 9m votes for the season" (performance review of MultiChoice Integrated Annual Report, 2013: 33). "The group continued to invest significantly in local contents across the African continent […] *Big Brother Africa* (season nine) and the top singing contest *Idols SA* (season ten) continued to engage customers" (MultiChoice Annual Results Announcements, 2015: 1). "M-Net and MultiChoice invest more than R1.5bn a year on local content" (MultiChoice Social Report, 2015: 20) as a way they contribute to the South African economy.

MultiChoice involves and caters to the needs of its audience through the promotion, production and distribution of local content. Despite the fact that the services provided by MultiChoice transcend South Africa, it still invests heavily in local programming. Though the group has experienced increase in subscribers as a result of more acquisition of international and local contents, it remains committed to its investment in local content; one of the main drivers of the group's growth. Spending and investing huge amounts of money in the promotion of local content (that are inclusive of glocalised shows) affirm their belief to uplift local contents, television production and the local media broadcasting landscape as a whole for future generations.

It has also achieved these through the launch of audience-specific local channels like Mzansi Magic and kykNET available in South Africa as explained earlier. The provision of these channels on cheaper bouquets apart from the premium package has also made local adaptations available and accessible to its local audience as shown by the increase recorded in the number of viewers of such formats as *Idols* on Mzansi Magic compared with those who watched it on M-Net (see Figure 5.2 on page 103). MultiChoice also produces a large number of its content locally and thus motivates local productions within the media landscape as a whole. It does not only focus on the needs of its global audience because of its continental and global footprints but it equally focuses on its local audience within the South African media landscape. It has met the needs of its local population through the inclusion of local channels on its cheaper bouquet and at

the same time not neglected the needs of the wider populace continentally and globally through other channels and packages provided. These were emphasised in the political economy of MultiChoice as succinctly discussed in this section. The political economy of MultiChoice has emphasised the control of this TNC and its level of control over its media content through ideological power and size as stated by Pieter Fourie (2007: 134-135) evident in its subscriber base and coverage area. The political economy of the other transnational corporations, Fremantle Media, 19 Entertainment and Endemol Shine Africa will be expatiated in the next section.

Fremantle Media, 19 Entertainment and the *Idols* franchise

The political economy of Fremantle Media

The Fremantle Media enterprise is under the Radio Television Luxembourg (RTL) Group, a subsidiary of Bertelsmann. In order to understand the political economy of Fremantle Media, there is the need to briefly discuss its parent company. Both the RTL Group and the Fremantle Media are subsidiaries of the ultimate holding company called Bertelsmann; a German transnational corporation. Bertelsmann as a transnational corporation is a media, service and education company with operations in close to 50 countries worldwide (The Bertelsmann Annual Report, 2014: 1). Its divisions include its broadcaster the RTL Group, its trade book publisher the Penguin Random House, its magazine publisher Gruner+Jahr, its service providers the Arvato and Be Printers, BMG its music rights company and Relias Learning, its e-learning service provider (The Bertelsmann Annual Report, 2014: 1). With its strong presence in many countries around the world through the many services rendered by its divisions, Bertelsmann creates and continues to promote first class media contents and innovative services globally.

The RTL Group is a leading entertainment network in the European market. Its political economy shows it is heavily involved in online video that was described as 'the heart' of the company's digital strategy with a record of over 36 billion views and close to 5.3 billion views on a monthly basis (The Bertelsmann Annual Report, 2014: 8, 33). This group's involvement in the new media, in order to reach its audience, is a strategic move because the new media pose more strength in the area of coverage and reach than the traditional media. In order to further strengthen its hold and presence in the media market especially in Asia, the RTL Group and CBS Studios International agreed to partner to launch thematic channels in the fast growing Southeast

Asian television market (The Bertelsmann Annual Report, 2014: 21). These channels became RTL CBS Entertainment HD (high definition) and RTL CBS Extreme HD (high definition). These two channels were birthed from the original joint venture that was the RTL CBS Entertainment Network before it became a high definition format.

Fremantle Media is the RTL Group's broadcasting and content production arm. It "is one of the largest international producers outside the United States" (The Bertelsmann Annual Report, 2014: 73). Spreading its tentacles in the area of acquisition, this media firm bought the majority stake of 495 Productions, a reality television format production company based in the United States known for its uniqueness in programming mainly targeted at females. Fremantle Media's acquisition of 495 Productions' further strengthened its grip on the media market. The deal allowed the company's expansion into the United States cable market that complemented and diversified their existing portfolio of clients (The Bertelsmann Annual Report, 2014: 48). As a result of this acquisition, Fremantle Media's programming became extended. The expansion went further to its Scandinavian production company called Miso Film, a Danish production company that caters to both feature films and television series for its Scandinavian and international markets (The Bertelsmann Annual Report, 2013: 42).

In Fremantle Media's further expansion into drama and miniseries, it experienced successes in miniseries such as *Unsere Mutter, unsere vater* (meaning *Generation War* in English) and *Wentworth* even as Fremantle Media's Dutch subsidiary Four One Media decided to go into the production of *Wentworth's* local version (The Bertelsmann Annual Report, 2013: 42). Fremantle Media's investment in Divimove (a German network that syndicates content from about 950 producers) added to the dominance of this company in the media landscape. The combination of Fremantle Media's services with catch-up television services provided by the various broadcasters, the StyleHaul (a leading multichannel network [MCN] known for its beauty, fashion and lifestyle on YouTube) and the Multichannel Network Broadband TV of over 210 YouTube channels have made the RTL Group a dominant player in online video especially within the European media landscape (The Bertelsmann Annual Report, 2013: 76). The various acquisitions became of great and strategic relevance to Fremantle Media North America (FMNA) because of the production capacity it wielded for its channel customers and indeed all

audiences such as families, major networks, men and women, syndication platforms and cable channels (The Bertelsmann Annual Report, 2014: 48).

Fremantle Media's focus on expansion and transformation into the digital world was described by the CEO of Digital and Branded Entertainment of the Fremantle Media, Keith Hindle as a strategic objective to be a leading developer, producer and also the supplier of media content for all Internet platforms and users (The Bertelsmann Annual Report, 2013: 31). Such successes recorded online were as a result of Fremantle Media's internationally successful shows like the *Got Talent* and *Idols* franchises (The Bertelsmann Annual Report, 2014). The *Got Talent* series was awarded the world's most successful reality television format by the Guinness World Records with YouTube hits of 6 billion and over 500 million viewers across 193 countries after it had been commissioned in over 58 territories and made available in 66 markets worldwide (The RTL Group Annual Report, 2014: 47). Another of its franchises, the *X Factor* series, had 23 versions to its formats and welcomed additional markets such as those in South Africa, Vietnam, Czech/Slovak and Georgia that had the formats premiering for the first time in the year 2014 (The RTL Group Annual Report, 2014: 81). In the same vein, one of the main examples of this study, the *Idols* franchise, had a record of fourteen international versions (as at the time the report was released in 2014) that included the *American Idol* (that rounded up with the farewell/final season in 2016) that remained on the Fox channel as the number one series with an average audience share of 7.9% of viewers between the ages of 14 and 49, and exceeded the average prime-time view of the Fox channel by 49% (The RTL Group Annual Report, 2014: 81).

After the appraisal of the political economy of the Fremantle Media outfit in the chain of production, acquisition and content distribution in the Annual Report of the RTL Group (2014: 80), it was noted that Fremantle Media rolled out 48 formats of media content and aired 342 productions worldwide in 2014. There was also the distribution of over 20,000 hours of content in more than 200 territories that made Fremantle Media one of the highest creators and highest distributors of international programme brands around the world (The RTL Group Annual Report, 2014: 80).

Fremantle Media and 19 Entertainment equally interact on a global frontier apart from their interaction within the South African sphere. These two companies co-own, co-produce and

control the adaptation of *Idols* in global and local markets (Baltruschat, 2010: 106; Ndlela, 2016: 120). Hence, Fremantle Media and 19 Entertainment are the production companies with exclusive rights of ownership of *Idols South Africa*. Fremantle Media, as a result of its continued global interests in its major reality and talent shows invested more in the development of new and local formats such as *Idols South Africa*. The *Idols* franchise generally has economic values as an international entertainment format, aesthetic values as 'live' entertainment made available for cross-media contexts and also cultural/social values (Hill, 2015). Since the launch of the original format *Pop Idol* in 2001 in the United Kingdom, the format has been adapted into over 40 contexts around the world. The next year (2002), there were already local adaptations in Poland, South Africa, Germany, the United States and the Netherlands while 30 adaptations had been recorded by the end of the year 2004 (de Bruin and Zwaan, 2012). In certain instances, transnational adaptations were recorded like those in Asia with the *Asian Idols* with auditions held in countries like Singapore, Vietnam, Malaysia, the Philippines, India and Indonesia; and the *Pan-Arab Superstar* with auditions in countries like Iraq, Syria, Lebanon, Jordan, Libya, Algeria and Morocco (de Bruin and Zwaan, 2012). "The owners of the *Idols* format, Fremantle Media and 19 Entertainment, have thus managed to capitalize on the work put into the design of the original United Kingdom show by turning it into a format and selling it to a range of territories" (de Bruin and Zwaan, 2012: 1).

Idols' launch into various new markets added to its already successful portfolio. Some of these launches included formats in countries like Bangladesh, China and also Pakistan. Fremantle Media has been able to establish a trend of continuity with the various formats and genres it is involved with, through adaptation to the changing tastes of its local audience. It was noted to be one of the group's biggest strengths (The RTL Group Annual Report, 2014: 15). The political economy of 19 Entertainment, Fremantle Media's co-producer of *Idols* will be discussed next.

The political economy of 19 Entertainment

19 Entertainment forms the creative production arm of CORE Media Group. It is also responsible for recording, touring and managing artists for franchises as *American Idol* and *So You Think You Can Dance*. Some of the artists that these franchises have produced and are in partnership with 19 Entertainment include Carrie Underwood, Kelly Clarkson, Jordin Sparks and

many more. 19 Entertainment concerns itself with the development of new entertainment properties, management of artists' skills and increase in creative production capability so as to establish itself more firmly and also extend the reach of its parent company CORE Media Group to a larger population (CORE Media Group, 2012). The political economy of 19 Entertainment includes vertical integration into business divisions like 19 Recordings that caters to artists as mentioned earlier, 19 Publishing; as the name implies is the publishing arm of 19 Entertainment, 19 Touring manages the tours of artists signed to the record label, 19 Merchandise and 19 Management that involve artists like Caleb Johnson, Jessica Sanchez, and Phillip Phillips among others while the last division 19 Television is in charge of content broadcast formats such as *American Idol* slots and the other franchises (CORE Media Group, 2012).

CORE Media Group is a partner of Endemol and Shine International that formed the Endemol Shine Group, an international conglomerate of content production and distribution. In 2011, the CORE Media Group was acquired by Apollo Global Management, LLC (CORE Media Group, 2013). It is a content company that has partnered with topnotch artists and producers in the entertainment industry. Its creation, management, ownership of iconic entertainment brands and original content available on different platforms make it a world-class multimedia company. As part of the group's partnership, it works with content producers in various streams as music, digital, live events, licensing, sponsorships and merchandising. Some of these producers include Howie Mandel of Alevy productions, Rob Lee of Bayonne Entertainment, Sharp Entertainment, Noreen Halpern of Halfire Entertainment and Rhett Bachner and Brien Meagher of B17 Entertainment (CORE Media Group, 2013). Other select partners of CORE Media Group include Dick Clark Productions (for *So You Think You Can Dance*), Ford (as the official *American Idol* sponsor) and Fremantle Media (as the *American Idol* partner). Outside its United States-based companies, it also has an international operation in the United Kingdom [UK] (CORE Media Group, 2013). Among the world class brands of CORE Media Group's portfolio is the *Idols* format worldwide.

Glocalised features of Idols South Africa

Idols is a very popular reality television show; a musical contest with teeming number of young singers who aim to win the competition. Most *Idols* formats have the same features, some

of which are: a selected number of contestants for the show, auditioning of these contestants, a panel of known personalities as judges and a live studio audience. But for the purpose of this study those unique characteristics of *Idols South Africa* will be identified.

In most cases of glocalisation, there is always the inclusion of identifiable cultural themes to the global brand to make it glocal. Glocalisation addresses the issue of whether global and local audiences demand for more productions that could either relate with cultural proximity or the issues of representation, production, regulation and consumption of media texts and identities formed as a result of exposure to media texts that are all elements of the circuit of culture. Obviously, the key to any form of local adaptation is language-use as identified in the theory of cultural proximity (Straubhaar, LaRose and Davenport, 2015). Producers always strive to adapt such formats into the languages of local cultural contexts in order to entice and sustain the interest of their target audience. Coupled with this fact are other identifiable features. For instance, in the case of *Indian Idols,* the programme was infused with Bollywood and family values[12] that are core essences of the Indian culture (Singh and Kretschmer, 2012). Apart from such indications as language-use and other cultural features, producers also put in mind connotative meanings attached to aspects of the show especially the name '*Idols*' in some cultural contexts. Those considerations prompted the need for name change in territories like France (*Nouvelle Star*), Kazakhstan (*Superstar KZ*), Turkey (*TurkStar*), Germany (*Deutschland Sucht den Superstar*) and the Arab region (*Pan-Arab Superstar*); but in other cases, the producers try to be consistent with the brand name (Singh and Kretschmer, 2012). *Idols South Africa* is consistent with this brand name.

Idols South Africa and the other *Idols* series were all spin-offs from *Pop Idol* that was the first series before it became an international franchise. *Idols South Africa* is shown on M-Net Movies and Mzansi Magic. The participant singers are auditioned in designated locations around the country (or countries with regards to regional formats). The audition in South Africa took place in Durban, Johannesburg, Cape Town and Pretoria (theVoiceofSA, 2015) before four judges who are known personalities within South Africa. They take their time to discern the good singers

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[12] These family values include joint family and kinship ties where generations of extended family members live together, their religious inclinations to their deities, respect for elders by touching their feet, and the special privileges given to male children among many other values (The Telegraph [2016], The Marriage and Family Encyclopedia [2016] and iloveindia.com [2016]).

from the bad and often hilarious singers. A selected number of contestants are given the opportunity to compete but before this starts, they all go through rigorous training in a week long 'boot camp' where a few of them make it as top contestants for the show. After this, the audience is given the power to vote off contestants on a weekly basis before the final winner emerges at the end of the show. Members of the audience are invited to become active participants in the show through their votes on various media like social media, text messaging, phone-ins, show applications or 'apps' as they are popularly known and so on. This also creates opportunities for other active players in the market like advertisers. There is also the option of downloading the video clips of the show and sharing with friends on other social media (Hill, 2015).

The standard of the show is usually to cover an English song, however, in order to show *Idols South Africa* as a glocalised format, contestants were allowed to cover South African songs; a feature that made the show 'truly South African.' For instance, Siphelele Ngcobo, a top ten contestant in the 2015 edition of *Idols South Africa,* particularly had a flair for local songs evident in many covers of local songs he performed on the show; for instance, he performed Lira's (Lerato Molapo) *Soul in Mind* (Idols SA YouTube channel, 2015a)*,* Ringo Madlingozi's *kum naKum* (Idols SA YouTube channel, 2015b)*,* Makanyi Nathi's *Nomvula* (Idols SA YouTube channel, 2015c)*,* Mpumi's (Nompumelelo Mzobe) *Somandla* (Idols SA YouTube channel, 2015d) among many other local songs he covered during the show. There were other instances when other contestants covered local songs during the show. For instance, the winner, Karabo Mogane sang Ringo Madlingozi's *Ekuseni* (Idols SA YouTube channel, 2015e) suggested by a fan. Loyiso Gijana, who was also part of the top ten contestants, sang Zahara's (Bulelwa Mkutukana) *Ndiza* (Idols SA YouTube channel, 2015f)*.* These covered local songs are songs of popular musicians within the South African media landscape who are particularly relatable because they were sung in the local dialects of the people. Another instance of glocalisation was during Siphelele's performance of *Somandla* (Idols SA YouTube channel, 2015d) through the presence of dancers clad in traditional attires of leopard skin unique to the Zulu culture (Zulu culture, not dated). Thus, contestants sang local songs and often conversed with the judges and vice versa in local languages like isiZulu, isiXhosa and Afrikaans during the course of the show.

Another glocalised feature was the manner in which the producers tried to incorporate forms of feedback and interactive sessions with the members of the audience through social media. This

was evident when the members of the audience were asked to suggest songs to be performed by the contestants on the show (Idols South Africa website, 2015a). The producers encouraged the audience to interact on social media through 'opinion polls', voting channels, and comments via Facebook and Twitter. Through the 'opinion polls', the audience voted for their best performance(s) by both the contestants and guest artists on the show (Idols South Africa website, 2015b).

Those that were on the panel of judges for *Idols South Africa* made the show glocalised; though the presence of judges is a similar feature in all the formats. The judges on *Idols South Africa,* Randall Abrahams, Unathi Msengana, Gareth Cliff and the new addition Somizi (Idols South Africa website, 2015c), are familiar celebrities within the South African media landscape. Such a depiction as this is with the intent to create a fair representation of gender and race to further portray the strength of South Africa as a rainbow nation. The representation of a female and a mixed race of judges in a way, created the perception of 'balance' and 'fairness.' This is as a result of the role of the media as storytellers that broadcast the interest of the owners and those with strong influences within the structural setting of the media environment (Machin and Van Leeuwen, 2007). These 'strong influences' 'want us to see things the way they represent them' and though such representations may not necessarily be what is obtainable in reality, there could still be traces of reality in them that offer different constructions of realities unique to individuals (Carpentier and Van Bauwel, 2010: 305). The justification for this was echoed by Tanner Mirrlees (2013: 220) from his study on the global entertainment media and the cultivation theory (the long-term effects of continuous television viewing) that the more exposure people have to

> a similar representation of reality, the more they may come to believe that the representation of reality is valid, normal, or legitimate […] they may develop a perception of reality that is similar to or based upon that media representation […hence] TV shows and films may influence people's perception of the world and their behavior by exposing them to ideologies which support powerful corporate class interests or distort the actual conditions of their lives.

Furthermore, from the analysis of the show, it was revealed that the producers strived to represent the judges as those who the members of the audience would find interesting and

appealing. This is so because the use of celebrities by media producers has been shown to draw the attention of the audience in order to understand cultural values around youth, gender and class to show how these values have been re-represented by the 'characters' of these celebrities seen on the television (Marshall and Redmond, 2016: 2). For instance, Gareth Cliff, a media personality and one of the judges who was involved in a controversy with M-Net, was sacked because he made a Tweet on an issue that had caused a public outcry but has since been reinstated to the show (EyeWitnessNews website, 2016). Another instance was the inclusion of Somizi; a popular celebrity, actor and dancer within the country's entertainment industry. He also doubles as the brand ambassador of MultiChoice and has featured in several MultiChoice adverts; an indication of intertextuality. Intertextuality signifies a 'cross-cultural phenomenon' that links not only a text (or character in this instance) with another, but structures this text (or character) "within a given semiosphere, main-stream literary production" and its various affiliations and the way the text (or character) responds to its cultural context and the media (Juvan, 2008: 7). The intertextual nature of his 'character' depicts a celebrated person that the audience likes especially in areas such as his style and his stagy behaviour/dramatics; and a spokesperson/brand ambassador of MultiChoice – broadcasting outfit of the show he appears on as a judge. Somizi was added to the panel in the eleventh season (2015 edition) of the show.

Also, in the selection of contestants with the intention of a 'fair representation' of talent, the judges on *Idols South Africa* selected eight male contestants and eight female contestants as the top sixteen (Idols South Africa website, 2015d) before the voting power was given to the audience who then voted based on their favourite contestants. So also, the use of a familiar host/anchor was another feature that made it identifiable as a glocal format. The host of *Idols South Africa* is ProVerb (Tebogo Thekisho), a popular rapper, musician and television personality. He is also known as one of the contestants on the 2010 edition of *Survivor South Africa: Santa Carolina* (TVSA, 2016a)*,* a further example of the intertextual world of format television and 'local/global' experience.

At the finale of the show, a list of the contestants with bad renditions during the auditioning process was compiled and the winner received what was called 'the wooden mic.' The presentation of 'the wooden mic' is unique to *Idols South Africa.* It is an award meant to serve as a comic relief when the renditions are replayed during the show (Idols South Africa website,

2015e). It is peculiar to only this glocalised format. Producers of the *Idols South Africa* also gave past contestants and winners the opportunities to perform during the show. Such performances included those by Dbn Nyts and Zinhle Ngidi (Idols South Africa website, 2015f), Shekinah and Kyle Deutsch (Idols South Africa website, 2015g). Performances on the show were however not limited to only past contestants; guest artists also performed during the show; for instance, the performances of Judith and MiCasa (Idols South Africa website, 2015h). These were equally identifiable features of the show as a glocalised format because of the performances of the local and guest artists. These identified features are also relevant to the theory of cultural proximity because they have been suited in such a way to cater to the gap that might exist in terms of desire for a glocal brand but with similar global formats.

Viewership and ratings of Idols: South Africa and America

In order to highlight significant aspects of cultural proximity that the audience would likely be more attracted to relatable media content or channels, Inge Hansen (2014) showed the viewership of *Idols South Africa* season six (2010) on M-Net reached 390,907 adults. Its later launch in its tenth season (2014) on M-Net recorded a decline in viewership with an average of 196,000 over a period of four weeks [week 29-32: 20 July, 2014 – 10 August, 2014] (TVSA, 2016b) as compared to when it was shown on Mzansi Magic that recorded a viewership of 613,673 (Hansen, 2014); an increase of about 60% than the 2010 M-Net viewership and 32% of 2014 viewership. In addition, the viewers of *Idols South Africa*, as recorded on the M-Net viewing chart; the average over a period of four weeks [week 36-39: 6 September, 2015 – 27 September, 2015] (TVSA, 2016c) was 143,250 viewers while Mzansi Magic had average viewership of 832,500, close to five times more than the viewership of M-Net though the show was not as highly rated on the Mzansi Magic chart as compared to the M-Net chart because the average rating of *Idols* on the M-Net chart was third while the average rating on Mzansi Magic was fourth (TVSA, 2016b). These are represented in Figure 5.2 below:

Figure 5.2: M-Net *Idols* viewership compared with Mzansi Magic *Idols* viewership
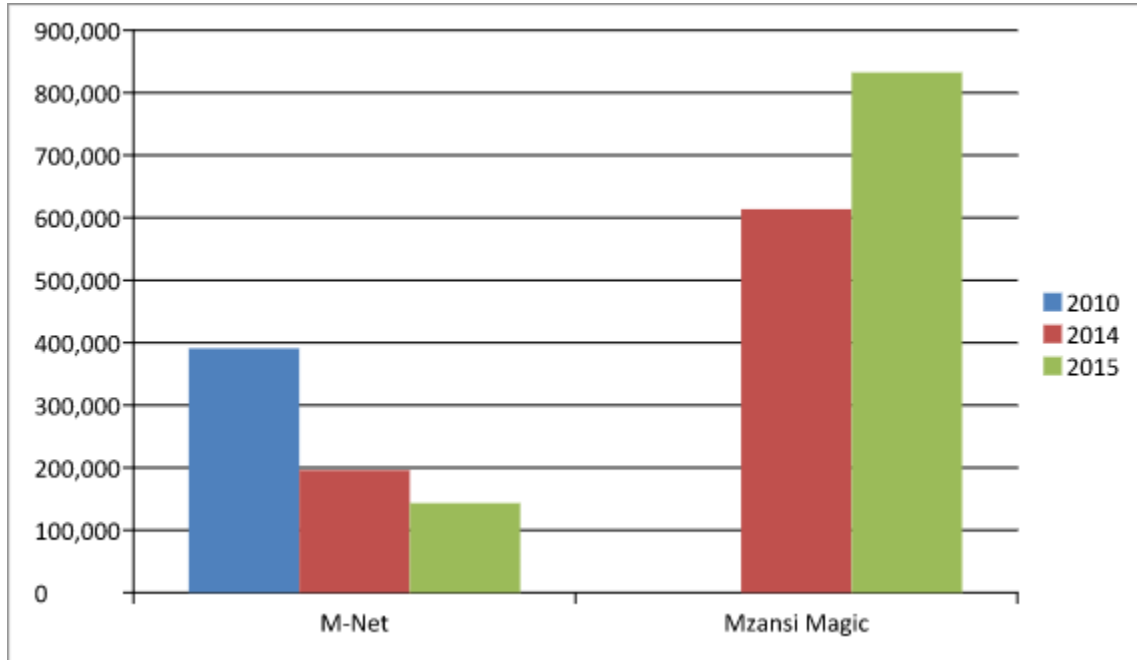
From Figure 5.2, it can be concluded that as a result of DStv's broadcast of *Idols South Africa* on Mzansi Magic, an available and more accessible channel on *Compact* viewing (a cheaper bouquet than the premium package), the viewership of the show increased drastically.

American Idols at its premiere on 11 June, 2002 peaked with about 4.8 rating from adults between ages 18 and 49 and had 9.85 million viewers but it started to experience dwindling ratings and viewership and when it was the eleventh season [2012], its ratings had fallen by 30% from what they obtained the previous year [2011] (Porter, 2016). The ratings and viewership of the finale of the last season (2016) was the highest the show had experienced in a while. It had an average of 3.0/10 among adults between ages 18 and 49 and about 12.9 million viewers but these were not sufficient reasons for the continuation of the show as the producers and the Fox channel – its broadcaster – had to 'pull the plug' due to decline in ratings and viewership (Kissell, 2016).

Consequently, ratings and viewership equally prove to be important aspects of the reality show. Other links of rating and viewership to the other franchises will be shown further in the study.

Endemol Shine Africa and the *Big Brother/Survivor* franchises

The political economy of Endemol Shine Africa

Endemol Shine Africa is a subsidiary of the Endemol Shine Group; a merger of transnational corporations Endemol, Shine Group and CORE Media with joint funding from 21st Century Fox and Apollo Global Management LLC. These media corporations have created a 'global content creator, producer and distributor' with such international franchises as *Big Brother, American Idol, Deal or No Deal, The Money Drop, Wipe Out* and *MasterChef,* all with successful formats around the world (Endemol Shine Africa, 2015a). With presence and creative operations in more than 30 markets, Endemol Shine Group "has the resources to deliver world-class productions to local broadcasters and other platforms across the globe" (Endemol Shine Group Formats Catalogue, 2015/2016: 5).

Endemol Shine Group distributes formats of all genres and operates from more than 80 offices worldwide with close to 400 broadcasters, licensees and producers as its clients (Endemol Shine Group, 2015). Though it is jointly managed and funded by 21st Century Fox and Apollo Global Management LLC who each own 50%, CORE Media Group retains its own capital structure in the new joint venture (Endemol Shine Africa, 2015a). The majority of Endemol's entertainment share is owned by Mediaset, co-owned by the Berlusconi family, John de Mol's Cyrte Group and Goldman Sachs, an investment and securities firm (Devereux, 2013). Its global distributor Endemol Shine International controls the portfolio of more than 3,000 formats and 38,000 hours of scripted and non-scripted third party programming of formats (Endemol Shine Group, 2015) like *Broadchurch, The Biggest Loser, The Brain, MasterChef, MasterChef Junior, Mr Bean* among many others (Endemol Shine Group Formats Catalogue, 2015/2016: 5). Endemol Shine Africa produces media contents as *Big Brother Africa, Big Brother Mzansi, Big Brother Angola,* and *Survivor South Africa* among many other programmes.

Glocalised features of Big Brother Mzansi

Indicators of a truly glocalised show should be identifiable to its audience so they are able to distinguish between the global and the glocal. After the creation of the *Big Brother* franchise by John de Mol and its first broadcast in the Netherlands, there have been several spin-

offs of the franchise. *Big Brother* "started a TV revolution and quickly became a cultural and social media phenomenon pushing boundaries across all platforms around the world" (Endemol Shine Group Formats Catalogue, 2015/2016: 33). As explained earlier in the course of this study, the show is about a group of contestants within the confines of a specially designed building for the show. The challenge for the contestants is to survive each other's company while they undertake specific outlined tasks (Devereux, 2013). Contestants are always watched by the 'all seeing eyes' of 'Big Brother' through surveillance cameras attached to every part of the house and microphones that must be worn by all contestants to monitor their moves/conversations till they are eliminated from the show. They do house tasks and any form of activity the 'Big Brother' wants them to do. The house is usually guided by rules that if contravened could lead to sanctions and punishment from the 'Big Brother.' They do not have any form of contact to or with the outside world. This can only be established at the discretion of the 'Big Brother.' The housemates therefore must learn to get along quickly while at the same time compete against one another to win the ultimate cash prize and the coveted *Big Brother* title. Winners of tasks may be rewarded while losers may be punished. Their rewards could guarantee immunity from the week's elimination while losers may be up for eviction or given chores depending on 'Big Bother's' discretion. One after the other, the housemates nominate each other for eviction with the voting power in the hands of the audience. Contestants are voted out of the house till the finale where the winner(s) is/are chosen based on the highest number of votes received and the winner(s) is/are rewarded for endurance in the house over the period of days spent there. *Big Brother Mzansi* was shown on Mzansi Magic and Vuzu[13]. This summary about the show is a common template to all the *Big Brother* formats. Other indicators common to both the global and glocal formats were the restrictions of alcohol and food supplies to the contestants, provision of weekly allowances and the diary-room where contestants conversed with the imaginary 'Big Brother' and nominated housemates in confidentiality for eviction (Pitout, 2004).

The housemates in *Big Brother Mzansi* were twenty in all; however, they were paired in twos that made a pair of ten. This was specific to this season. These pairs consisted of brothers and sisters, cousins, twins, those who were in relationships or were acquaintances. The 'paired' nature made it particularly unique to South Africa because family members, those in any form of

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[13] Vuzu is owned by M-Net. It is broadcast on DStv/GOtv and shows a variety of reality television programming.

relationship and acquaintances needed to have an established level of relationship before they went into the house (The Citizen, 2015). Another obvious feature was the selection of housemates who would entertain the fans; those considered as rather fearless and not bothered about critics as regards why they chose to be on the show. Examples of the housemates on *Big Brother Mzansi Double Trouble* were Tiffini (Tiffini Peterson) who wanted to have a good experience and know what it felt like to be in a 'situation' she had never been before; a situation the show promised, Bexx (Axola Mbengo) whose anticipations were those of fun and drama; a show where she expected to meet 'crazy folks', Soxx (Sokhana Ralane) entered the show for the prize and to be the voice of the underdogs; Adams (Siyanda Ngwenya) on his own part wished the fans would enjoy his 'serenade' within the female contestants while Lebo (Kelebogile Manale) entered the show for exposure to the South African audience because her interests in presenting and acting were doubted by agents as a result of her accent (The Citizen, 2015). These are just a few of the many reasons contestants chose to be on the show. Lebo's motive for the show was backed up by the submission that reality television shows thrust a status of celebrity on the participants due to exposure by the media (de Bruin and Zwaan, 2012).

The selection of contestants to participate in the show indicated one of the characteristics of the constructed nature and glocalised feature of the show. These participants, adapted into South African stereotypes, are a mix of characters that have to live together. Such stereotypes are based on who the fans can easily relate with and who will make the show more dramatic; a voyeuristic experience created for the audience (Kilborn, 2003: 76). An instance out of many was the 'good bye diary-room' session where contestants expressed themselves to 'Big Brother' especially the struggles they had gone through (Big Brother Mzansi YouTube channel, 2015a). Such scenarios like this create 'emotional outlets' where the fans or audience can empathise. The producers of this show created feedback platforms for their fans through their Facebook, Twitter, WeChat, YouTube and Instagram accounts – a voting section where fans could vote for their favourite housemates and the MSG2TV (message to television) channel where fans could send direct messages to the television show that were displayed on the news bar[14]. All these were noticeable icons on the official website of *Big Brother Mzansi Double Trouble* (Big Brother Mzansi website, 2015b). Contestants also often conversed in local languages which are equally features

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[14]A moving icon that displays messages from fans or news snippets located at the lower part of the television screen.

of glocalisation on the show (Big Brother Mzansi YouTube channel, 2015b). Another glocalised feature was the use of 'two red hands' especially in the diary-room to symbolise a paired game format (Mzansi Magic Official YouTube channel, 2015). Another glocalisation feature of the show was the host, Lungile Radu – a known television presenter and South African actor within the media landscape (TVSA, 2016d).

Another constructed yet glocalised characteristic of the show is in the location; an important means to showcase a glocalised media text (Roscoe, 2004). Magriet Pitout (2004) stated that major signifiers as a lawn that could accommodate the contestants who wanted to relax in the sun, a Jacuzzi, recreation and 'braai' facilities that include fire places and open fire for traditional 'braais' and 'potjieskos food' (meat and vegetable stew) made *Big Brother Mzansi* different from the other *Big Brother* formats. These customisations are elements of a glocalised programme in order to give it a local appeal and in the words of Pitout (2004: 169) "give the programme a South African flavour in order to 'speak' to local South African viewers."

The consistent voice of the 'Big Brother' – in terms of the accent and tone – similar to the continental version is another constructed nature of the show. The theme song of the show was an identifiable feature of glocalisation because the theme song particularly highlighted the word *Mzansi* (Big Brother Mzansi YouTube channel, 2015c). The logo was quite distinctive too because it bore the name of the edition and this made it stand out from past editions.

Figure 5.3: ***Big Brother Mzansi Double Trouble* Logo**

Source: Big Brother Mzansi website (2015a)

The logo highlighted *Mzansi* and *Double Trouble* though the 'eye', 'brow' and *Big Brother* symbols are consistent with the continental format.

Devereux (2013) argued that the homogenising effect of the *Big Brother* franchise has been altered by various local contexts. As a result, glocalisation has taken place in various series that differ in terms of duration and what is deemed permissible. For instance, what may be permissible in the South African version of *Big Brother* may not be permissible in *Big Brother Al-Rais* – the Arabic series of the franchise. Furthermore, an <u>Endemol</u> producer in its Belgian company when asked the question if the franchise was tailored to fit every country's cultural context answered "yes, it does, as long as you allow a few local changes. Compare the *Belgian Big Brother* for instance with the Dutch or Spanish one. In Spain they have a swimming pool. Here, a swimming pool is considered a luxury. In Spain, with the climate they have, it isn't." (Plas, 2001 in Mathijs and Jones, 2004: 3).

Consequently, another determining factor that showcases the glocalisation of a franchise is the contextual background of each region where it has been glocalised, and audience reception that will be different from a region in comparison with another (as in the instance stated above). This is as a result of international awareness of the shows that weighs-in heavily on factors that influence the glocalisation of franchises. For instance if the international awareness of *Big Brother Africa* is compared with *Big Brother Mzansi*, there would be a huge difference in both content production and reception; in the sense that those who watch *Big Brother Africa* come from varying backgrounds across the continent, not as in the case of *Big Brother Mzansi* that is mainly for the Southern African audience. Therefore for an avid fan, he or she can always spot the difference between the continental version and the glocalised version. This was supported by Ernest Mathijs and Janet Jones (2004: 3) who strongly stated that as a result of the varied number of *Big Brother* formats that have been made under specific conditions, the knowledge of these can only be gained through devoted and specific approaches to each version that would require unique tools for analysis. The unique tools for analysis in this instance are those features that make it identifiable to the local audience. These identified glocalised features also relate with cultural proximity in that this adaptation was done in areas like language-use, relatable characters and other elements with 'South African stereotypes' especially the unique local cuisines like braai and the potjieskos that speak to the South African audience.

Big Brother Mzansi enjoyed relatively high viewership and rating on the viewing and rating chart of Mzansi Magic. For instance, as at 5 April, 2015, the eviction show had 593,000 viewers while the nomination show had 230,000 viewers (TVSA, 2015a) and were rated third and seventh respectively. As at 12 April, 2016, it was rated third, fourth and fifth on the Mzansi Magic chart with 593,000 viewers for the eviction show, 230,000 viewers for the nomination show and 214,000 viewers for the daily show respectively (TVSA, 2015b). *Big Brother Mzansi*'s daily show and nomination show as at 19 April, 2015 both had 165,000 viewers and were rated sixth and seventh respectively while the eviction show gathered viewership of 593,000 and was rated third on the most viewed chart of Mzansi Magic (TVSA, 2015c). As at 26 April, 2015, the eviction show had 691,000 viewers, daily show had 165,000 viewers while the nomination show had 691,000 viewers and were rated third, sixth and seventh respectively (TVSA, 2015d).

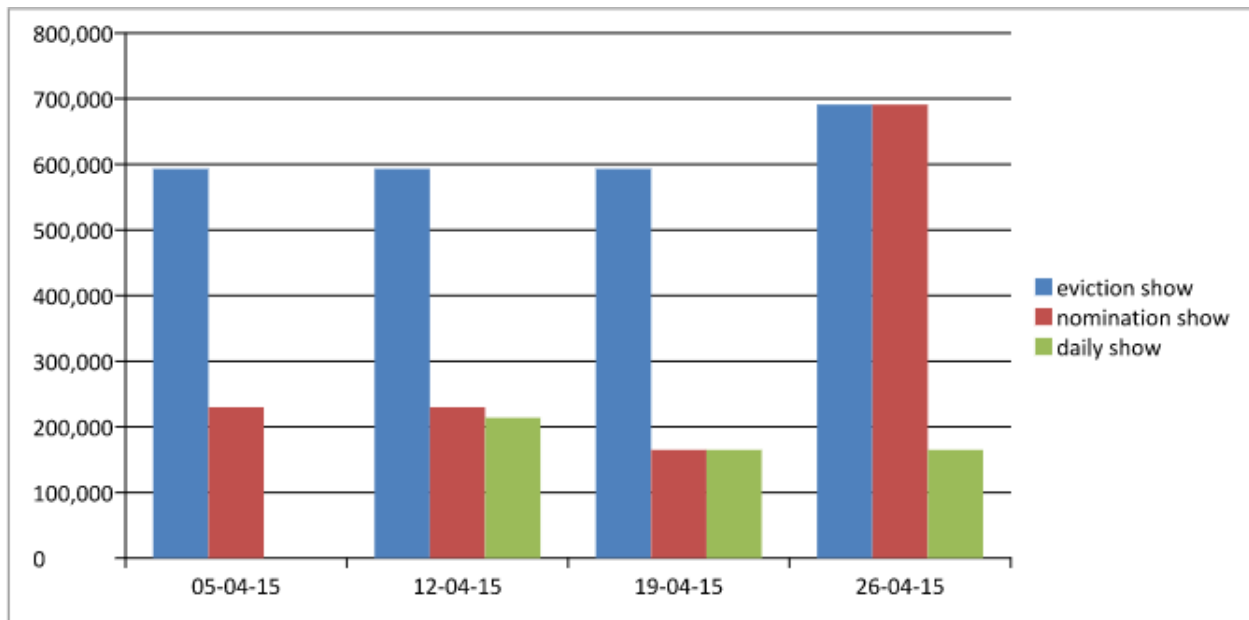**Figure 5.4: Viewership of *Big Brother* on Mzansi Magic**

Figure 5.4 is representational of *Big Brother's* viewership over a period of four weeks (at the commencement of the show) and it shows the high number of viewers who tuned in to watch the show especially the eviction show. It can be deduced from Figure 5.4 that the peak of viewership was mainly experienced for the eviction show because the audience tuned in to see if their

favourite contestants had been eliminated and those who were still left in the show. These depict different moments of the shows in terms of suspense (nomination and eviction/elimination shows) and the dramatic emotions (daily show).

Big Brother has consistently been a primetime hit on <u>CBS</u> for more than 15 years running ranking number one on its timeslot (Endemol Shine Group Formats Catalogue, 2015/2016: 33). In the United States, the 17th season of *Big Brother* was one of the highest rated shows; *Big Brother VIPs* in the United Kingdom ranked as the highest show of the year on <u>Channel 5</u>, in Germany *Big Brother VIPs Doubles* was also highly rated while *Big Brother* in Spain still is a ratings winner on the <u>Telecinco Channel</u> because it doubled the primetime average for its young adult audience between 15-25 (Endemol Shine Group Formats Catalogue, 2015/2016: 33). The *Big Brother* franchise in the Netherlands at its inception was rated as one of the country's top shows with close to 15 million viewers within the first month of broadcast (Hill, 2005). The first series of *Big Brother* in the United Kingdom had high ratings with close to 10 million viewers; the second series had an average of 4.5 million viewers with a 70% increase in broadcast share while the third series had more than 10 million text messages and 10 million viewers in the finale (Hill, 2002 in Hill, 2005). These examples depict the wide reception of the *Big Brother* franchise on a global media landscape.

Big Brother franchise within the South African context

      Big Brother as a brand can be said to be a symbolic form of popular culture especially among teenagers and the youth. As a result of this, it has gained popularity among its South African audience as a whole (Pitout, 2004). Young viewers are the targets of advertisers because the television market appeals more to the younger adults; one of the reasons why some reality television shows have been so powerful (Hill, 2005). *Big Brother Mzansi* involves an approach that established this television show as a form of cultural expression and sheds more light on the pertinent issues within the cultural framework of South Africa including power struggles, ethnicity and post-modernity (Pitout, 2004: 168). This was evident in the example mentioned earlier during the 'good bye diary-room' session the housemates had before the show came to an end. Here, they were allowed to express themselves and their challenges; some of which prompted them to participate on the show. This show has therefore become a point of cultural interaction with different meanings attached to it in terms of acceptance and also criticisms of its

ethical values. The platform that it creates for cultural expression makes it possible for people to hold different views and opinions about the show and the relevance of what the show portrays within the society. The moral values of the franchise have been questioned especially as regards steamy sex scenes and shower hours that may lead to variance of reception in different countries due to such issues; for instance church organisations and religious groups in countries like Malawi, Namibia, Nigeria and Zambia condemned *Big Brother Africa* for some of the issues on moral grounds as mentioned above which they tagged 'explicit immorality' (Biltereyst, 2004: 10). This has led to such tags and questions as *'Big Brother* or *Big Brothel?'* (Pitout, 2004). The variance of reception that the *Big Brother* franchise will get in different countries points to the flaw of the criticism of globalisation as inherently homogenising pointed out by Appadurai, (1996) and corroborated by Waisbord and Jalfin, (2009) who averred that various uniqueness of media cultures can still be maintained even if global media flows bear homogenising and similar features. The implication of this is that global media flows that are deemed 'Western' may not be wholesomely accepted in some contexts (Appadurai, 1996).

The establishment of this franchise has not only featured on the main-stream media but has filtered across multiple media. It relies on those platforms as the Internet, telephone voting, live events, tabloid narratives and public debates (Mathijs and Jones, 2004). The integration of the social media is also a way to captivate more members of the audience and also sustain the interest of its young viewers through interactive panels. This highlights media convergence (Johnson, 2009) and the participatory culture of the audience which is fundamental to the success of reality television (Jenkins, 2006). This is because globalisation is a reflection on the growth of global networks of information and new media technologies (Thomas, 2006). In Devereux's (2013) case study on *Big Brother* goes Global?, he pointed to the fact that since its establishment, this franchise had evolved to be one of the most talked about global media phenomena in recent past with global attention and devotion of fans through various social media and websites such as Facebook, YouTube channels, Twitter, websites as welovebigbrother.com among many others. Media convergence has thus brought about a cultural shift in how consumers are informed and the ways they interact across multimedia platforms (Jenkins, 2006). The social media have aided this cause through news feeds, fan comments, uploaded pictures and videos, hashtags, constant conversations online and exclusive online streaming of the show.

Glocalised features of Survivor South Africa

Survivor is also another important franchise of the Endemol Shine Group. The *Survivor* franchise was developed from 'Expedition Robinson'; a Swedish television series in 1996 (Kavka, 2012: 97; SurvivorWiki, 2016a). As a result of its low cost and high ratings, it immediately became a marketable franchise worldwide. After its American debut in 2000, several adaptations have been produced. The success of a contestant is largely dependent on relationships and alliances with other players. The mode of relationship is that of networking with real and virtual teams (King, 2006). Unscripted behaviours such as scheming, lying, cheating, ostracizing teammates, manipulations and various extents to which the contestants go, demonstrate a level of questionable ethics (Crew, 2006; SurvivorWiki, 2016b).

Endemol Shine Africa caters to the local adaptation of *Survivor* in South Africa hence it is the content producer, franchisor and distributor while the content broadcaster and franchisee is MultiChoice through M-Net. The *Survivor* series in South Africa according to its producer and distributor Endemol Shine Africa (2015b) was an adaptation of its hugely successful American format that documented the lives and activities of a group of ordinary South Africans separated into two tribes who were abandoned on an island with little or no supplies available to them. They were made to build their own shelter, find food, compete on a daily basis against one another and also form relationships with each other under harsh conditions.

Survivor South Africa is similar to all other adaptations of the show. This was corroborated by April Roth (2003: 28), in her study on reality television as a contrived genre with *Survivor* as a case study, where she said every detail of the show was already planned before production; ranging from an already scouted location to the screening and gathering of the 'perfect' group and designing the 'challenges' that have been gamed-out/acted before the filming of the show began but the producers can only control the actions and reactions of contestants in a limited manner. Some common features of the global and glocal adaptations include the location on a remote-island, formation of tribes, tribal councils, the tribal council jury, rites of passage, immunity tasks, rewards, torches, branded bandanas and immunity idols. The tribal council jury is made up of players voted out of the show. Another common element is the merger of both tribes into one after a significant number of contestants has been voted off. The last tribe on

Survivor South Africa CHAMPIONS was the Juara tribe (Survivor South Africa Champions, 2014a). The single tribe arrangement allows the contestants to be judged individually and not at the tribal level. The tribal council jury also determines who the final *Survivor* is.

The last edition of *Survivor South Africa* that aired in 2014 was tagged the *Survivor South Africa CHAMPIONS* because it was a special edition with the involvement of two sporting legends in the persons of ex-Springbok rugby captain Corne Krige and soccer superstar Mark Fish. This was the fifth season of the show in South Africa. Corne Krige led the 'Selatan' tribe while Mark Fish led the 'Utara' tribe. If a tribe fell short at a task, the winning tribe was immune while the losing tribe was made to face the 'tribal council' where tribe-mates nominated and voted off a member from their own tribe. The 'Selatan' tribe eventually produced the winner in the person of Graham Jenneker (Survivor South Africa Champions, 2014b). It was shown on M-Net.

Representation of race, age and gender on *Survivor South Africa* was an indication of the careful and constructed selection of contestants for the show that was a characteristic of glocalisation (Survivor South Africa Champions, 2016a). The rainbow nature of South Africa was brought to play in this show. The contestants were ten males and ten females and with the inclusion of the two tribal captains (Corne and Mark), they were 22 contestants in all. The introduction of the two tribal captains was a unique glocalised attribute of the show. As a result of this, the South African audience could identify with the sporting icons because they are well known people in the country who served on national teams (Survivor South Africa Champions, 2016b). These icons would be easy to identify with because they participated in rugby and soccer that are popular sporting activities in South Africa. Soccer, rugby and cricket are the most popular sporting activities, including local and international fixtures, known to draw many spectators (SafariNow, not dated). South Africans are very passionate about their sport as it "has and always will unite people from every walk of life" (South African Tourism, 2016). Some sporting icons and personalities also made guest appearances on the show which was another glocalised feature of this format. Examples include Jimmy Tau; a former Bafana Bafana defender (Survivor South Africa Champions, 2016c), Makhaya Ntini; a former fast cricket bowler for South Africa (Survivor South Africa Champions, 2016d), Jonathan Neil "Jonty" Rhodes; a former Test and One Day International Cricketer (Survivor South Africa Champions, 2016e), Derek Alberts a radio sports anchor and SuperSport's Presenter Carol Tshabalala (Survivor South Africa

Champions, 2016f). The host Nicolaos Panagiotopoulos also played a major part in the glocalisation process. He is a popular media personality and businessman in South Africa (Survivor South Africa Champions, 2016g). Another glocalised feature of the show is the logo.

Figure 5.5: *Survivor South Africa CHAMPIONS* **Logo**

Source: Survivor South Africa Champions (2016h)

From Figure 5.5, it clearly bears the name *Survivor South Africa CHAMPIONS.* Another glocalised trait was the branded bandana worn by contestants for their duration on the show (Survivor South Africa Champions, 2016i). It was unique because it bore the *Survivor South Africa CHAMPIONS* logo as it is shown in Figure 5.5. The producers also made the show glocalised when they gave the captains opportunities to advise contestants; for instance Corne and Mark's advice to Buhle on strategies to outlast other competitors (Survivor South Africa Champions, 2016j). Another identification of glocalisation was the period when the two captains reminisced about the eliminated 'castaways' (Survivor South Africa Champions, 2016k).

A way through which feedback from the audience was maintained was from their social media platforms like Facebook, Twitter and the homepage of the show's official website where audience could vote via Mobile, WeChat and SMS platforms (Survivor South Africa Champions, 2016l). The audience voted for their favourite tribal captain won by Corne Krige (Survivor South Africa Champions, 2016m). The ability to promote a franchise across multiple platforms will capture a wider range of audience. Through *Survivor's* adaptation of a multiplatform approach of

convergence, especially Internet technology, viewers were engaged on various media. For instance, in America, <u>CBS</u> ensured its viewers were able to stay in touch "through the official *Survivor* website [and] the Internet also promoted interactivity between viewers and *Survivors* allowing the network to extend the program beyond the confines of the television set" (Jordan, 2006: 88). This was achieved by the encouragement of the audience to participate through the use of various media to follow the show. This was also done within the South African media landscape through the various *Survivor South Africa* social media platforms like the official website of *Survivor South Africa*, SurvivorWiki and their official YouTube channel as noted earlier. Another important involvement of the audience was through the use of the hashtag on social media like Twitter and Facebook. Hashtags like #TeamFish and #TeamKrige were used to display allegiance of their fans to the show and the contestants (Survivor South Africa Champions, 2014c). Other hashtags include #SurvivorSA, #TeamSelatan and #TeamUtara that syncronised and linked various conversations about *Survivor* on Twitter.

Another distinguishing factor was the 'braai' made available for the winning team of one of the challenges on the show (Channel24, 2014). The use of this iconic form of social gathering and meal occasion has already been remarked on in the earlier discussion on *Big Brother.* These identify *Survivor South Africa* among other formats. These instances that showed glocalisation are equally relatable to the theory of cultural proximity as a result of local features that fill the void of cultural need in situations where there is the desire for a glocal version of global brands.

Ratings and viewership of Survivor: South Africa and America

The average viewership and rating for *Survivor South Africa CHAMPIONS* on the M-Net chart over a period of four weeks (week 4-7: 26 January, 2014 – 16 February, 2014) was 99,500 viewers while its rating was an average of seventh (TVSA, 2016e). This was at the inception of the broadcast of the show on M-Net. Towards the end, its viewership and rating over another period of four weeks (week 17-20: 27 April, 2014 – 18 May, 2014) had increased with an average of 122,750 viewers and an average rating of fifth on the M-Net chart (TVSA, 2016e). This increase in viewership is represented in Figure 5.6 below:

Figure 5.6: *Survivor South Africa CHAMPIONS* **Viewership Trend**
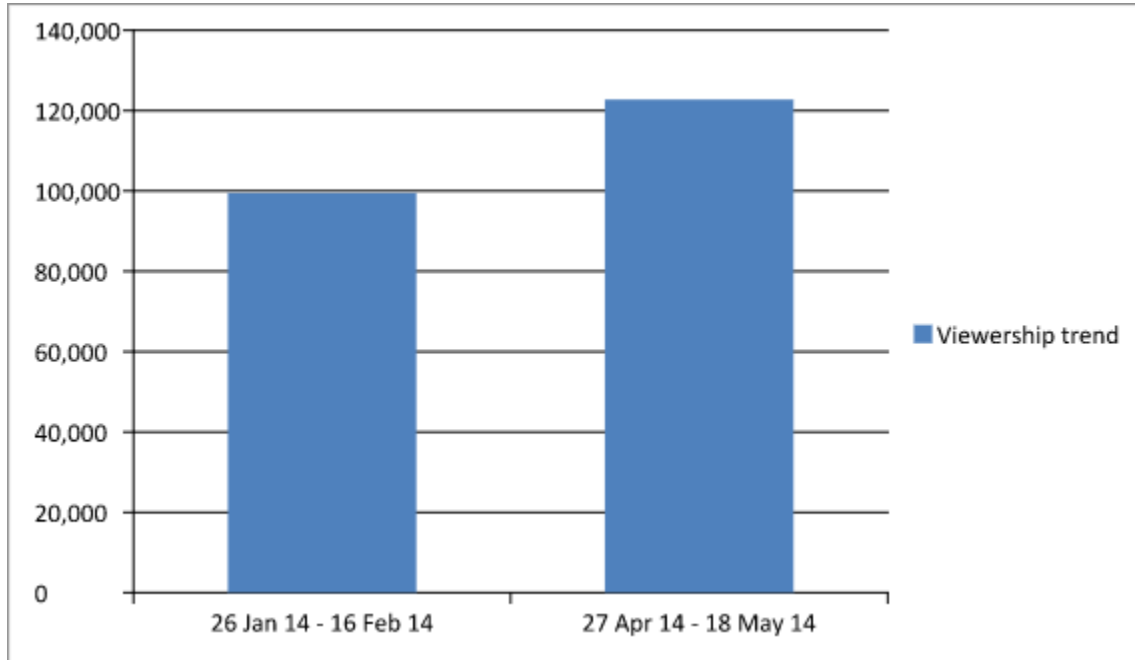
The viewership trend in Figure 5.6 shows an increase in viewing of the show as the show progressed. The initial rating for the first episode of the first season of *Survivor South Africa* (2006) was huge with about 1.2 million viewers; a feat that surpassed other M-Net reality series like *Big Brother* or *Idols* that made it the most watched episode of a reality show on the channel (TVSA, 2006). *American Survivor,* on the global media landscape, had the highest rating and an income of $50 million in advertising in 2000 (Hill, 2005). With the high number of followers as recorded in such cases as the 51 million people who tuned in to watch *American Survivor's* first season finale in 2000, reality television generally has translated to a very large and important part of popular culture (Kopp, 2013). It is therefore important for producers and broadcasters as well to synergise both local and international demands and consumption that have become increasingly important for the concept of reality television.

Synopsis of the discussed case studies

These transnational corporations have been able to reproduce adapted programme formats to suit their local audience. They have especially put into consideration the South African audience. These have been achieved through language-use, the use of familiar celebrities, the use of popular hosts/anchors for the shows and familiar features. For instance, in

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the case of *Idols South Africa;* songs in the local languages of the people, language-use, a panel of known judges, a known show host, the 'wooden mic' and guest performances by past contestants and known musicians in South Africa are examples of glocalisation. In the case of *Survivor South Africa CHAMPIONS;* a mixed and careful selection of contestants based on race, gender and age, the iconic use of the 'braai', identifiable logo and outfit (bandanas), a known programme host and the presence of popular sporting personalities and presenters were glocalised features. In the case of *Big Brother Mzansi;* a careful selection of contestants that would entertain the audience, a known programme host, local language-use, braai facilities, local foods, Jacuzzi, a unique logo, theme song and customisation of the diary-room were glocalised features. These glocalised features can also be situated within the theory of cultural proximity because they are positioned in the same cultural and geo-linguistic space especially in terms of national proximity because the audience [South Africans] exists within the same national boundary (Straubhaar, 2007). Though these glocalised franchises seem to be different through the infusion of certain local features, they promote a similar ideology with their global formats. For instance, the global ideology of *Idols* is to provide a platform for young people to express themselves musically while those of *Big Brother* and *Survivor* are to create environments where there is a relative level of freedom and restraint at the same time. The ideologies of these shows have consistent storylines that are unique and identifiable to each format. This is because media ideologies are identified and known to resonate with the audience as a result of repetition because repetition of a media text will influence the interpretation given to the text by the audience (Rayner and Wall, 2008: 104). As a result of the fact that glocalised franchises may perform autonomously of the cultural contexts they are situated in, they bear semblance with the global format; hence they create 'bureaucratic' outcomes (Dayan, 2012: 24). This situation questions if media franchises are truly glocalised with the interest of local audiences at heart.

Conclusion

Conclusively in this chapter, attempts were made to identify features of glocalisation within the case studies of the work. These features include those that promote cultural proximity in terms of language-use, renderings of local songs, traditional foods peculiar to South Africa and known media personalities/sporting legends. Due to the increase in demand for more reality television, producers have had to increase their outputs and also glocalise these formats to meet

the needs of their local audiences. These were reiterated by Hansen (2014: unnumbered) who affirmed that "interest in reality TV, where the show has been adapted locally, tends to gain traction quickly due to viewers relating better to a local superstar than a relatively unknown foreign celebrity." Though franchisors of these reality television shows promote a similar ideology in the sense that these media franchises have a number of similarities, they have adjusted a few features of their shows into local contexts around the world. These differences range from actual studios and locations to hosts/anchors of the programmes, local cuisines, local languages and cultural features, and in some cases name modification bearing in mind the cultural significance of this within certain local contexts. These are representations that make meaning to a unique set of people (Hall, 1997 and du Gay *et al*, 1997, 2013). These features emphasise considerations of the producers of these shows in the representation of reality television in different contexts (du Gay *et al*, 2013). This is because what may be allowed in certain situations may not be allowed in other places hence the socio-cultural impacts of such modifications within different countries are important considerations. Others glocalised features include the careful selection of participants for the shows who can appeal to the audience. These are prominent factors that made the local adaptations 'truly' South African. Ratings and viewership were shown to have symbiotic relationship because an increase in one led to an increase in the other and vice versa. Another particularly prominent aspect of viewership was in the case of *Idols South Africa* that indicated high viewership when the show was broadcast on a local and cheaper package rather than the expensive bouquet.

This chapter also shows that producers may adapt formats to point out germane issues within a society. For this reason, glocal formats are often "adapted to local culture and that through adaptation, specific local issues at play in a particular territory can be addressed" (de Bruin and Zwaan, 2012: 2); for instance, the scenario in *Big Brother Mzanzi* (Big Brother Mzansi YouTube channel, 2015a) where housemates discussed the challenges they had faced before they entered the house such as family issues like not having a father figure in their lives, unwanted pregnancy, struggling to take care of siblings and other family members and drug addiction. Attention could be on the social parameters to address some of the issues if all cannot be tackled. It shows that local adaptations are able to showcase pertinent problems that can be addressed through various media. These pertinent issues can be political, economic or socio-cultural, underscored through these shows via various media that may generate talking points and further increase the

awareness of these. Furthermore, in the adaptation of franchises to glocal formats, producers also consider the size and economic value of such shows; for instance Endemol had glocalised several formats of *Big Brother* but it had to consider the national markets of each country present on the African continent. Some countries were deemed 'too small' in economic terms and they had to produce regional versions instead (Magder, 2009). A similar case is also the regional adaptation of *Survivor* into *Survivor Africa* and *Big Brother* into *Big Brother Africa.* However, some countries as South Africa (*Survivor* and *Big Brother*) and Angola/Nigeria (*Big Brother*) have their own glocalised versions.

Through the discussions on the political economy of these transnational corporations, this chapter shows the various levels of media integration and acquisition that media outfits engage in. There is what seems to be a form of interconnectedness between these media organisations because they have links directly or indirectly with each other; for instance, the partnership between Endemol, Shine International, CORE Media Group (the parent company of 19 Entertainment), 21st Century Fox and Apollo Global management, LLC to form the Endemol Shine Group conglomerate, and Fremantle Media's joint ownership of *Idols* with CORE Media Group (already a part of Endemol Shine Group). Fremantle Media and Endemol also operate on a larger scale; for instance, one of their global collaborations include partnership between Endemol in Italy and Fremantle Media in France with Spain's Phileas Productions [an original production and advertising company] (Phileas Productions (2014a), to produce the local version of the show *Don't Say It, Bring It!* in Spain (Phileas Productions, 2014b). The Fremantle Media and Endemol are also members of the Format Recognition and Protection Association [FRAPA]; an international format industry association committed to protect television formats (FRAPA, 2016b). Though Fremantle Media is an independent organisation from the Endemol Shine Group, it is still connected to the group in a way through the links it has with CORE Media Group and other links on the global frontier. These TNCs have huge numbers of broadcasting hours, global formats of scripted and unscripted media texts distributed to their subsidiaries and adaptations of these texts into local domains worldwide. The succinct political economy of these TNCs summarises the spread of media conglomerates around the world and the influence they have on the global media market.

From the political economy of <u>MultiChoice</u>, it shows how heavily invested this broadcaster is in local contents and promotion of the local media industry. The political economy of <u>MultiChoice</u> indicates its commitment to the inclusion of excluded disadvantaged groups; for instance through its Black Economic Empowerment (BEE) programme. Though <u>MultiChoice</u> is a transnational broadcaster, it provides varying options in channel selections and thematic programmes for both the local populace and the global audience who subscribe to its viewing packages. The inclusion of thematic channels that broadcast different genres ensures it provides diversified media content to the public both locally, through channels that broadcast in the official languages of the country, and through channels that target its audience outside South Africa. The policies within the South African media landscape ensure emphases are placed on local content and the promotion of these mainly in language-use and other features that will promote cultural proximity, limit the influence of Western content on local cultures and local media in forms of imperialism, and provide diversified media viewing options for South Africans.

CHAPTER SIX: CONCLUSION

The television generally and its contents should show a level of creativity; a story being told that points to having a constant interaction and close relationship with its audience (The RTL Group Annual Report, 2014: 15). From this study, it has been shown that producers of media content like Endemol Shine Africa, Fremantle Media, 19 Entertainment and broadcaster MultiChoice endeavour to have a constant relationship with their viewers established through audience participatory approaches like the social media websites, and endearing features like involvement of known celebrities and hosts, local cuisines, and local language use among other glocalised features. Such a conclusion as this buttresses the point stated much earlier in this study on the role of the global media especially television content producers and broadcasters as storytellers (See pages 21-34). In the context of this study, *Survivor South Africa*, *Idols South Africa* and *Big Brother Mzansi* reality television franchises represent the 'stories'. These franchises as 'stories' help the audience navigate through the storyline, the development of the characters and brand spectacle of the shows (Calbreath-Frasieur, 2015). They could be national (local reality television shows) or transnational (available in many countries). The transnationality of a reality television franchise is as a result of its sale to various television networks around the world. The transnationality of reality television shows were studied from various sources as media reports, literature from various scholars/authors, Internet sources, websites including those that were fan-based and in certain instances through the YouTube channels of these shows. These revealed various unique glocal features of the shows which will be highlighted succinctly in this chapter.

There were homogenous or similar instances in glocal adaptations of formats because such glocal formats in this case *Idols South Africa, Big Brother Mzansi* and *Survivor South Africa* have features that are identical with the global formats. These features are pointers that help the audience associate glocal adaptations to global ones. However, though similarities abound, these glocalised media contents still had elements of distinction from global adaptations. This was corroborated by Albert Moran and Justin Malbon (2006: 146) who opined that content formats indicate levels of differences from one format package to the other, from a national adaptation to another national adaptation and from one programme episode adapted to another episode. They have the same concepts from global formats but are always suited to local taste. An adaptation of

a format may not always comprise of all the renderings of such formats; "instead, format adaptation always lies along a continuum ranging from the radically similar to the radically different" (Moran and Malbon, 2006: 146). As a result of this conclusion, it can be said that there would be elements of dissimilarities and similarities between global formats and adaptations.

From this study, it was noted that one of the most conspicuous ways to highlight the glocal format of a franchise is achieved through the design of the actual house or location of the show (Roscoe, 2004). Television 'space' in terms of designed studios, locations or houses are important features of *Big Brother, Survivor* and *Idols* (Hill, 2015). For instance, the *Survivor* and the *Big Brother* series both focus on the separation of a group of people from the 'outside' world to confined settings for the shows. In the case of *Big Brother Mzansi,* they were placed in a house filled with surveillance cameras; in *Survivor South Africa,* they were taken to an island and the camera crews followed the contestants as they moved around the terrain, made camp or participated in tasks, while on *Idols South Africa* the stage was designed specifically for the show. Producers also incorporate known celebrities into their shows so that the audience can resonate with such and can identify their shows from other shows (Hansen, 2014). This is because the audience relate better with people they know and share a level of proximity with – which is often achieved through the use of known celebrities – culturally, locally, regionally, nationally or transnationally (Straubhaar, 2007). The inclusion of unique socio-cultural elements to the shows through language-use, local cuisines, a relatively fair representation of race especially among judges and contestants, gender, age and talent among competitors indicated how the producers tried to conform to local tastes and at the same time tried not to lose touch with the global formats so there can always be a thread of similarity and continuity. This is because television franchises strive to maintain a level of sameness and continuity (Johnson, 2013).

In addition, it was established that ratings are important aspects of reality television because high ratings can encourage viewership, sustainability and production. In order to have increased ratings and show sustainability, the producers of reality shows ensure all-round entertainment with mass appeal to meet the viewing needs of the audience (Hill 2005). If these are low, such reality television shows can go out of production because of low ratings and viewership. The examples cited in the case studies earlier show the interrelatedness of ratings and viewership.

This means an increase in one leads to an increase in the other components while a decrease in one leads to a decrease in the other components.

Furthermore, there is the awareness of the integration of multiple channels for the reception of media texts. The use of multiple channels include online streaming of shows made available via YouTube and other websites, interactive news feeds from syncronised social media, instant voting channels for those shows that require audience votes among other platforms. The utilisation of these channels, for instance reality television voting systems adapted to live models so that the audience can see the immediate effects of their votes like 'instant save' on *American Idol,* have impacted the reception of these media texts. This is because such integrations and convergence are of utmost importance to viewership (Hansen, 2014).

This study also showed the importance of media convergence in the sense that transnational corporations were able to reach a wider range of audience through other media and technology-facilitated channels that resulted in strengthening and furthering their presence in the global media landscape and thus reconfiguring the concept of broadcast of media content and television viewing. The implication of this reconfigured perception is that the audience may no longer be reliant on only television broadcasts when they can also access such media content through integrations of ICT, Internet and technological advances. Furthermore, the presence of these transnational corporations as observed in the discussions about their political economy evinced various integrations that connote the strong influences and powers of these companies. For instance Bertelsmann, the holding company of RTL and Fremantle Media displayed vertical integration in its business ventures in broadcasting, education and entertainment, 19 Entertainment displayed vertical integration into touring, entertainment, merchandising among others, Endemol displayed horizontal integration into broadcasting and entertainment and MultiChoice displayed horizontal integration into broadcasting, Internet and entertainment. Mergers and acquisitions or joint ventures; for instance between RTL and CBS Studios, Fremantle Media's acquisition of 495 Productions, Miso Film, Divimore and StyleHaul among many others; Apollo Global Management LLC's acquisition of CORE Media Group and joint management of Endemol Shine Group by Endemol, Shine International, CORE Media Group, 21st Century Fox and Apollo Global Management LLC and partnerships between CORE Media Group and companies like Alevy Productions, Bayonne Entertainment, Sharp Entertainment,

Halfire Entertainment and B17 Entertainment go a long way to show the level of power invested among a privileged few who 'indirectly' control global media content. These integrations, partnerships and acquisitions form strong media enterprises that make it almost impossible for smaller conglomerates to thrive within the media landscape. This buttresses Herman and McChesney's (1997) earlier argument that the global media is largely influenced by Western media conglomerates in the media industry. These media firms therefore enjoy higher economies of scale (Yong, 2010) as a result of the varied ground they have covered in the global media market scale. The owners of these franchises have capitalised on media convergence to sell and re-sell their media content to audiences across the world (Johnson, 2009). The outcome of such levels of oligopoly is that small media outfits find it difficult to burgeon if they are not in any form of partnership with established TNCs (Long and Wall, 2013). However, though these 'privileged few' control content on the global frontier, they have equally allowed the interactive audience to be involved through various audience participatory approaches they employed for their shows through voting, opinion polls, and other means through which the audience can contribute to global media flow. Su Holmes (2004) corroborated that these approaches that producers of reality television use to engage their audience is a 'new' participatory relationship that has been established between the audience and the shows.

This study further confirmed that though MultiChoice has more interests and establishments outside South Africa, it is still devoted to the development and furtherance of the South African media landscape and promotion of more local content. The promotion of this local content includes formats that have been glocalised. This submission on the inclusion of glocal formats as local content can be made because this study established that though the TNCs who are the franchise holders of these shows recreate these franchises from global formats, the glocalised versions are actually made locally with the local audience in mind rather than the global audience. To further reinforce this point, broadcast of these glocalised versions have been made available both on global and local channels. An example of a global channel is the M-Net Movies Channel because it is received on a wider scale across the African continent while the local channels are Mzansi Magic and kykNET that are for the South African audience alone. The provision of M-Net, Mzansi Magic and kykNET on the DStv platform via different affordability channels demonstrates the manner by which MultiChoice has been able to balance the needs of both its global and local audiences.

Within the South African media landscape, and from the discussions, it showed that these reality television shows have led to both homogenisation or similarities and heterogenisation or uniqueness because the formats of these shows are similar but different in some ways within varying local contexts. It is not a complete state of homogenisation neither is it a complete state of heterogenisation; it is a blend of the two concepts. As there are elements of homogenisation, there are also elements of heterogenisation. This conclusion was supported by Rantanen (2005: 116) when she argued that the consequences of globalisation could not only be homogenising or heterogenising, these consequences could both be located within similar contexts. These concepts can thrive alongside one or the other depending on circumstances that aid these within social contexts. Circumstances that aid homogenisation in this context include the power relations and ownership structures of the TNCs (Endemol Shine Africa, Fremantle Media, 19 Entertainment and MultiChoice) that is, the political economy of those who distribute similar content ideologies of global franchises and the transnational broadcasters who diffuse these to local audiences. The issues of size and power come to play in the sense that these TNCs individually have a central controlling unit or headquarter with the authority to supersede local interests – perhaps on the inclusion of more local features – for a more profitable and global interest or decision. Those circumstances that aid heterogenisation are those identified glocalised features that include language-use and familiar socio-cultural elements that promote similar values; all elements of cultural proximity.

To protect the cultural heritage of a people, it needs to have vibrant media and media regulations in place that ensure this. The South African media landscape is no exception. From the data gathered, South African media policies ensure that the media landscape promotes and reflects the country's diversity through media programming. These policies also strive to protect the autonomy of its local audience through the allocations made for local content. The local content media regulation ensures that priority is given to South African media content in order to strengthen the broadcasting sector through the provision of varieties for its populace who in turn patronise such contents as a result of cultural proximity especially achieved through language-use. In addition to regulations that guide local content programming within the South African media landscape, it was observed that various broadcasters including public television broadcasters, community broadcasters and commercial broadcasters all had different quotas that needed to be met as regards their promotion of local programmes in order to make the media

landscape more diverse and encourage the local media industry. They were mandated to spend a certain amount of their budgets on local content and also broadcast this content. These policies will protect the cultural heritage of the country especially with the use of the official languages. The use of the official languages of the country will furthermore promote diversity in media content. The provision of diverse programmes, as regards the use of the country's official languages, offers the South African populace numerous options to choose from. These will encourage the cultural diversity of the country and limit external influences on the culture and media of the country that may result in varying forms of imperialism.

Though franchise holders, their production companies and their broadcasters have endeavoured to consider local audience's preferences in local contexts, more cultural elements can be integrated into glocalised formats in order to foster the reception of these media texts. This is not to say that glocal adaptations should not be linkable to their global counterparts, but there should be more incorporation of local cultural features that are relatable and these should be with little influences from franchise holders, producers and broadcasters. Also, in as much as the regulation of online content or the control of online publications may prove difficult (Botma, 2014), more efforts can be addressed to the regulation of the broadcast of local and glocal contents on multi-channel platforms like the new media aided by Internet technologies since these media corporations and broadcasters utilise these platforms to reach their audience.

This study has opened up several gaps that need to be filled. For instance, the circuit of culture was used only to examine the representation of media franchises within local contexts and the regulations that guide these within the South African media landscape. However, other aspects as the production and consumption of glocal media franchises and the influence of these on audience identities can be researched. This raises queries as what the roles of producers are in the encoding process of reality television shows. This is as a result of the fact that the personalities of the producers are equally important as the contestants on the shows. It raises debates on whether for instance, *The X Factor (UK)* or *The Voice* would have been as successful without such producers as Simon Cowell and John de Mol respectively.

The concept of media consumption can also be examined. In other words, further research needs to go into how target audiences receive encoded media texts (reality shows) and the

meanings/interpretations they give to these. Further research can also examine how these members of the audience relate with characters of reality shows and the identities they form as a result of their exposure to these. The issue of identity will delve deeper into the cultural representation and reception of media texts and the influences of such on audience identities because producers of shows seek those characters that are able to produce strong reactions from their audiences and also influence them in a way. Another gap that requires further research is the comparison of the reality television genre with other genres and how other players within the media industry like advertisers, sponsors and partners of various programmes, take advantage of audience fragmentation in various media genres to make the audience aware of products and services.

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APPENDIX 1

QUESTION GUIDE

In what ways have transnational media owners of global television format franchises been able to reproduce such media exchanges within local contexts like the South African media landscape?

- What are those features that make glocalised South African franchises different and uniquely South African?
- What are the implications of ratings and viewership in the contexts of these glocalised franchises?

How has MultiChoice as a transnational broadcaster aided the glocalisation process in tailoring these franchises to local appeal within the South African media landscape?

- How has MultiChoice balanced the needs of both its local and global audiences?
- Are these creating a state of homogenisation, heterogenisation or both?
- What are those instances that promote these consequences of globalisation?

How have media policies within the South African media landscape encouraged pluralism and the need to promote more local media and media content?

- Do the media policies within the South African media landscape encourage the promotion of more local media content?
- Do these policies also encourage pluralism?
- How do the media policies within the South African media landscape encourage the promotion of more local media content and content diversity?
- In what ways do these policies also encourage pluralism and content diversity?

APPENDIX 2

ETHICAL CLEARANCE CERTIFICATE

UNIVERSITY OF ™ KWAZULU-NATAL

INYUVESI YAKWAZULU-NATALI

08 December 2015

Ms Rhoda Abiolu (214580202)
School of Applied Human Sciences – CCMS
Howard College Campus

Dear Ms Abiolu,

Protocol reference number: HSS/1760/015M
Project title: Glocalisation within the South African media landscape: A study of selected Media Franchises and Transnational Broadcaster Multichoice

Full Approval – No Risk / Exempt Application

In response to your application received on 03 December 2015, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL.**
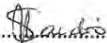
Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

....

Dr Shenuka Singh (Chair)

/ms

Cc Supervisor: Professor Ruth Teer-Tomaselli
Cc Academic Leader Research: Dr Jean Steyn
Cc School Administrator: Ms Ayanda Ntuli / Mr Mike Eley