Television advertising as a means of promoting an intercultural and interracial South Africa and nation building. A case study of the International Marketing Council's 'alive with possibility' campaign

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DECLARATION

Submitted in fulfilment of the requirements for the degree of Master of Arts, in the graduate programme in Culture, Communication and Media Studies, University of KwaZulu Natal, South Africa.

I declare that this dissertation is my own unaided work. All citations, references and borrowed ideas have been duly acknowledged. I confirm that an external editor was not used. It is being submitted for the degree of Master of Arts in the Faculty of Humanities, Development and Social Sciences, University of KwaZulu Natal, South Africa. None of the present work has been submitted previously for any degree or examination in any other University.

Sumaya Asmall

5 December 2010

Dedication

To my dad, mum and brother. And my precious husband Bilal

Acknowledgments

First and foremost I must thank the Almighty for granting me the ability and knowledge to put this document together. I have realized that sincere prayer can conquer all difficulties.

I must thank Professor Ruth Teer Tomaselli and Professor Keyan Tomaselli for their patience and understanding over the course of this dissertation. Thank you for having faith in me despite everything that has happened.

My deepest gratitude goes to Mr Mike Maxwell who guided me toward the latter part of my dissertation. This document would not have been possible without his cutting-edge editing skills.

Thank you to my mum and dad who have ensured that I received the best of education, love and care for the last 26 years.

And finally to my husband Bilal who makes me a better person everyday.

ABSTRACT

The study is concerned with how television advertising content in South Africa promotes diversity and nation building. It looks at whether advertising representations reflect the idea of a new South Africa. The basis of the study involves a thorough analysis of the International Marketing Council's (IMC) 'alive with possibility' television campaign through content analysis as well as Focus Group discussions. These advertisements are then comparatively examined with corporate advertisements on South African television.

Post 1994 advertising was facing a new era with new challenges, especially due to the emerging black middle class as an important target market. Advertising in South Africa went through an enormous transformation, especially with regard to race and cultural representations and symbols of nationalism and patriotism. Some adverts, like those of the IMC, took on a specific didactic role to try and shift the perceptions of people. These ideals were also noticeable in corporate advertising in the country.

Although television advertising itself went under transformation, people were unable to progress as quickly as broadcasting did. The dissertation looks at the variety of opinions regarding this type of advertising in South Africa.

Key words: Nation building, Cultural Diversity, Intercultural, Interracial, Television Advertising, South Africa

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CHAPTER ONE

Introduction

As an individual born into apartheid but raised in the era of democracy, the transformation of South Africa is fascinating. The 'new' South Africa has initiated changes in all spheres of life, many of which involve undoing the prejudices of the past. However, one of the defining aspects of this 'new' country is the building of a 'new' nation powered by diversity. This thesis studies this process in the light of television advertising. My experiences of the old and the new South Africa have made me aware of the difficulties associated with change, and the many amendments that have to be put in place to catalyse this change harmoniously and without creating friction. My research is therefore based on a paradigm or a world-view that is informed by my own experience of South Africa.

The study looks at whether advertising in South Africa facilitates and promotes the idea of an intercultural and interracial South Africa and Nation Building. The investigation is primarily conducted by studying the International Marketing Council's 'alive with possibility' television campaign.

The 'alive with possibility' campaign is an initiative of the International Marketing Council of South Africa (IMC). It utilises specific depictions in its advertising to suggest the idea of an intercultural and interracial country that is progressing despite its past. In order to show how this type of marketing has filtered through in other advertisements, the research compares the ideology of the IMC's 'alive with possibility' advertisements with corporate advertising in South Africa. The corporate advertising used for the purpose of this study includes television advertisements for South African Airways, First National bank and Castle Lager.

The case study involves three steps. The first of which is the selection of television advertisements from the 'alive with possibility' campaign and other organisations. The second identifies thematic conventions in the advertisements through a semiotic analysis. The third deals with the interpretations, perceptions and opinions of people in three focus

groups toward the depictions in the advertisements. Research focusing on the effectiveness of advertising has changed over the years with more emphasis being placed on the viewers' emotional response to advertisements (Bureau of Market Research, No 362, 2006) – hence the use of focus groups.

The International Marketing Council of South Africa (IMC)

The International Marketing Council of South Africa was formed in August 2002[1] The main aim of the IMC was to create a positive brand image of South Africa by using print, radio, television and online advertising. Using these forms of media the IMC planned to market South Africa to the rest of the world in order to attract investors and promote tourism. The advertisements were subsequently aired on South African media as the campaign was also meant to inform the South African public. Domestically, the aim was to build and sustain national pride and patriotism[2].

The ownership and control of the IMC lies with the South African government. The executive authority of the IMC is the Minister in the Presidency, who it reports to through the Government Communication and Information System (www.brandsouthafrica.com).

Before developing the campaign, the IMC looked at existing research and interviewed over 25 000 South Africans living in South Africa and abroad.

> We held specialist focus groups with targeted groups of stakeholders across the social, political, media and business spectra. In this way, we uncovered the true essence of South Africa – Alive with Possibility! Alive with Possibility is about our collective confidence as people, and our fervent belief that tomorrow can be, and should be, better than yesterday[3]

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[1] www.brandsouthafrica.com

[2] www.brandsouthafrica.com

[3] www.brandsouthafrica.com

The 'Alive with Possibility' Campaign Advertisements and Corporate advertisements

Three campaign advertisements are used for the purpose of this study. They include:

1. *Today I woke up*
2. *Rhythm of the Nation*
3. *We've done it before*

Three corporate advertisements are used in comparison to the campaign advertisements. They are:

1. *South African Airways*
2. *Standard Bank*
3. *Castle Lager*

The corporate advertisements were selected from different spheres of the South African commercial market and include an airline, a bank and a popular brand of beer.

The role of advertising

Roger Sinclair and Mark Barenblatt (1989) have summed up the role of advertising. There are different ways advertising is used. Advertising can be used to announce a new product or service or to expand the market to new buyers (Barenblatt & Sinclair, 1989). Furthermore when a price change/special offer of a product occurs, or if the product has been improved in terms of what it does, advertising is used to transmit this information to the consumer. The same goes for a product that has changed its packaging and wants the consumer to be informed about this change. An example of this is the change of the popular Ego deodorant for men to Axe as we know it today. There were a series of advertisements that accompanied this name and package change.

> Advertising constitutes all forms of paid, non personal communication through the mass media of ideas, goods and services by an identified sponsor (Engel, Warshaw and Kinnear, 1994)

Advertisers send a message through a medium (TV, print, internet, etc.) to an audience. The audience/receiver then decodes the message being sent through and creates a perception depending on their personal culture, values and beliefs (Koekemoer, 1998). This is known as the advertising communication process. This process is then followed by the effects of marketing communication on consumers (Engel, Warshaw and Kinnear, 1994).

Advertising can also alter attitudes. Sometimes people develop a negative attitude towards a product because of the way it is advertised. Advertisements can also educate people about issues such as rape, child abuse, racial tolerance, etc. If a product is experiencing a decline in sales, a burst of advertising is used to boost sales. Advertising also tells people where products are available and reinforces the reasons why they should purchase a particular product. It serves as a reminder to the consumer as well.

With regard to this particular study, product advertising is not its focal point although it is used as a comparative component. The 'alive with possibility' campaign is a selection of advertisements that promote South Africa. It should be noted that in the case of the 'alive with possibility' advertisements South Africa itself is being made into brand or a product to sell.

The desired effect of an advert is to create a positive perception (Bureau of Market Research, No 362, 2006). Television advertising is used as a marketing tool.

Issues associated with advertising

Advertising, irrespective of the medium has problems with issues of ethics. Sometimes advertisements tend to offend or displease audiences because the mistakes are more visible, which makes it more susceptible to criticism. Advertising has been criticised for its influence on society (Arens, 2000) and often affects society's culture. Some of the more important issues related to the social impact of advertising include the effect of advertising on our value system, stereotypes and offensiveness (Arens, 2000). Advertising impacts on people due to its manipulative nature. Therefore any misrepresentation of race or culture impacts greatly on the audience.

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Advertising has been criticised for its insensitivity to minorities, cultures, genders. This is what we refer to as stereotypes. The very presence of advertising affects the nature of our culture and environment and it is ironic because advertising practitioners are suppose to be professionals of communication (Arens, 2000). Since the 1980s advertisers have become more sensitive to the concerns of minorities (Arens, 2000). Unlike before, black South Africans are portrayed more favourably in advertisements because they represent sizeable target markets. The objective of advertisers is to convince its target market and refrain from offending them. Advertising therefore has immense social impact.

Social responsibility and advertising ethics are two very important issues when looking at racial depictions in advertising. Social responsibility means doing what is appropriate for the society that it (advertisers) serves while advertising ethics is a set of laws drawn up by advertisers to ensure that all within the advertising fraternity do not over step their boundaries. All institutions within a society have a responsibility to maintain social harmony (Arens, 2000) and advertising institutions are no different. Advertising influences a society's stability, attracts thousands of potential customers affects the outcomes of many events, often political – such power places a burden of responsibility on those involved in the processes of advertising to maintain ethical standards that support the society (Arens, 2000). So it is the responsibility of those who buy, sell, produce, sponsor and create advertising to ensure that the majority of South Africans do not find their advertisements offensive (Tellis, 2007). Furthermore the representations of the race and culture of people is done so in a positive manner where negative cultural and racial stereotypes are completely avoided.

Advertising ethics occurs within ad agencies as well. Now that more black South Africans have entered the advertising work place there are often contradictory views. However, employees are never forced to work on accounts they morally oppose or accounts that could engender in cultural conflict.

Advertisements are cultural markers. Advertising is not just a business expenditure undertaken to sell goods, but is an integral part of modern culture (Leiss, Kline, Jhally,

1986). Advertisements are anchored within a certain culture and the signs and symbols particular to a specific culture add meaning in an advertisement (Bezuidenhout, 1998).

Advertising is by definition manipulative and convincing. So much so that we often buy things we don't even need because the advert was so persuasive. If an advert can make a product look so believable then the representations in the advert are easily convincing. If a culture or race is misrepresented then viewers may be misled in understanding that culture or race. Advertisements yield great cultural power and significance in dictating norms, lifestyles, values and consumer trends (Bezuidenhout, 1998).

Television Advertising

Television advertising has the ability to reach mass audiences quickly and frequently. Advertising through the television medium introduces a whole new area of creative capabilities. The television medium can exploit the use of visuals, colour and actions and is collectively a more expressive medium for advertisers (Abelman & Atkin, 2002). The creativity of television advertisements has a far greater impact on the consumer than other mediums (Messaris, 1997).

Television advertising in South Africa

A brief History
Television was introduced into South Africa in 1976 without any advertising. Two years later in 1978 television advertising was permitted (Holt, 1998) and advertisers were not slow to recognize the potential of broadcasting as an advertising medium. There was much controversy surrounding the introduction of television in South Africa. In the 1960s The National Party's Dr Albert Hertzog, Minister for Posts and Telegraphs at the time, said that TV would come to South Africa "over [his] dead body"[4]. He also argued that "South Africa would have to import films showing race mixing; and advertising would

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[4] www.wikipedia.org

make (non-white) Africans dissatisfied with their lot"[5].Television would give non-whites the opportunity to voice their dissatisfactions, thus giving them power. Also by televising the inferiority of the non-white conditions, they (non-whites) would become more conscious of their inequalities. There was a belief among the National Party that television would destroy the supremacy of the Afrikaans language and culture (Cros, 2003). At the advent of television in South Africa during the mid 1970s the target audiences were largely made up of white, 'coloured' and 'Indians' middle class (Sinclair, 1985

Therefore, when commercial advertising was introduced, advertisements were constructed for this particular audience. The television advertisements during this time reflected the apartheid ideology however some, of the early TV1 commercials were inclusive of blacks (Holt, 1998).These advertisements did not portray blacks very favourably and placed them in stereotypical roles such as labourers and menial workers (Kankuzi, 2004). During the apartheid era' black', 'Indians' and 'coloured' South Africans were considered as the inferior class and were barred from many social practices. It was only in 1979 that the apartheid government condoned racial integration in advertisements with both blacks and whites but they could not appear in the same camera frame (Holt, 1998).

TV1 was introduced in 1976 and catered for whites only. TV2 and TV3 came about in 1982 and catered specifically for blacks. The advertisements featured on these two channels were ethnic based and contained racial stereotypes associated with the apartheid regime (Holt, 1998). Commercials aimed at urban blacks were restricted from using English or other colloquialisms on these ethnic channels (Holt, 1998). Even though many blacks could speak and understand English, advertisers were restricted from producing advertisements for them in English .For example English words such as 'chips' and 'toothpaste' which blacks had adopted into their languages could not be used in

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[5] Cape Times, 4 May 1967, quoted in Contact, Vol 10 no 1, p4

advertisements targeted at them (Kankuzi,2004). TV2 and TV3 followed the recommendations of the Meyer Commission:

> The commission recommended that the television services should respect, preserve, strengthen and enrich the social structure of the county's various communities by reflecting and projecting the cultural assets of each community (Meyer, 1971:18).

According to Holt (1998) TV2 and TV3 were in place to keep black faces out of white channels. Erasmus had been appointed head of TV 2 and TV3. He emphasized that the television stations were meant to be 'from the people, for the people, by the people' (Tomaselli, 1999:)   However Erasmus was strongly controlled by Afrikaner Nationalist gatekeepers (Tomaselli, 1999), which meant that his clichéd statement was not entirely true.

When MNET, the first channel that viewers had to pay for, was introduced in 1986 it changed the outlook of the SABC on multicultural television advertising (Kankuzi, 2004). MNET featured advertising that included all races and cultures and consequently the SABC began to transform its advertising as well to keep up with its competitors. Between 1989 and 1994 there was a radical change in the way the media portrayed blacks and more faces of colour were now being seen in advertising content (Holt, 1998).

In 1992 TV2, TV3 and TV4 were merged into a multicultural channel known as CCV-TV (Contemporary Community Values Television) (Holt, 1998). This development was geared toward achieving democracy in South Africa (Holt, 1998). The purpose of CCV-TV was to draw viewers from all cultural backgrounds. In early apartheid, texts designed for white consumption excluded blacks or presented them as related to their own homelands (Holt, 1998). Texts designed by whites for black consumption tended toward the representation of a black world, where social interaction with whites was mostly absent (Holt, 1998). TV2 and TV3 were introduced in 1982. They were designed to broadcast programmes to blacks and featured advertising in their vernacular (Holt, 1998).

In 1992 the tendency of advertisers was to spend more on English rather than Afrikaans advertising in the belief that they will reach a fair proportion of Afrikaans speaking

people through English media (Bureau of Market Research, 1994). It was further noted that advertisers tended toward investing more in 'white' rather than 'black' media (Bureau of Market Research, 1994). During this period there was a greater importance of the black sector. Black media consumption began to increase at a much faster rate than that of whites, 'coloureds' and Indians. The figure below shows the astonishing rate at which black television audiences grew (25%) compared with that of non-blacks (3.4%).

There was a growing preference by black viewers, especially rural ones, for television programmes that reflect their own culture and interests (Martins, 1994).CCV-TV was the most preferred with the least preferred being M-Net. In the case of whites 'coloureds' and Indians viewing of the various television channels remained the same between 1992 and 1993 (Bureau of Market Research, 1994). In 1993 market researchers noted that advertising in the future will have to be relevant to the socio-political changes taking place in South Africa. Campaigns should help to develop a national South African character and try to integrate society (Blair, 1993).

The construction of advertisements changed prior to 1994. Advertisers used:

a) Indigenous advertising – tapping elements of both white and black culture creating warm and likeable advertising using homely characters (*Financial Mail*, 1992c).

b) The use of characters with whom the average South African consumer can identify (Ad report, 1991a)

c) The human appeal – showing ordinary people of all ages in everyday living situations. This has shown to succeed in changing attitudes. Humour is one of the favoured appeals (Financial Mail, 1993b).

By the mid 1980s beer advertisements and a few others showed Blacks and Whites equally, with both races being incorporated into one advertisement (Holt, 1998).The rationale behind this was that blacks were beginning to occupy a sizable part of the purchasing market and a marketing strategy that excluded them would be inappropriate.

eTV was launched in 1998 and is South Africa's only free-to-air television channel. eTV broadcasts mainly in English but features some programming in other languages to comply with its license requirements. eTV often criticizes the SABC for having close ties with the ruling ANC party and therefore being influenced by them. As a free-to-air channel, eTV's only source of income is advertising revenue[6] while the other SABC channels generate income via TV Licences.

The South African Broadcasting Corporation (SABC) is the state-owned broadcaster in South Africa and provides three television stations to the general public[7]. In1996, the SABC and its services were remodelled for the new democratic South Africa. In 1996, almost two years after the ANC came to power, the SABC reorganised its three TV channels, so as to be more representative of different language groups[8]. These new channels were called SABC1, SABC 2 and SABC 3. It has since been accused of favouring the ruling ANC political party.[9]

- SABC 1 – carries programming in English and Nguni languages
- SABC 2 – carries programming in English, Afrikaans the three Sesotho languages, Tshivenda, and Xitsonga.
- SABC 3 – carries programming in English

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[6] www.etv.co.za

[7] http://www.sabc.co.za/portal/site/corporate/   [The SABC has announced the launch of two regional television channels, SABC4 and SABC5, with an emphasis on languages other than English. SABC4 will broadcast in Tswana, Sesotho, Pedi, Tsonga, Venda, and Afrikaans as well as English, to the northern provinces of the country. In the southern provinces, SABC5 will broadcast in Xhosa, Zulu, Ndebele, and Swazi, as well as Afrikaans and English [7]]

[8] *Daily News* , 2 September 2005 "SABC battles image of state mouth piece"

[9] www.wikipedia.org.za.sabc

In Recent Times

Over the last 15 years democracy has come into effect and people of all races are considered equal from a legal standpoint. Subsequently there has been a change in the way television advertising is featured. The market no longer is reserved primarily for 'whites' but now caters for people of all races (Maisela, 1985). As a consequence, advertising companies in most cases have taken a step toward culturally diverse advertising in order to target those who were previously excluded from the attention of advertisers. While this has helped to facilitate change in the country in recent years, it has also enhanced the stereotypes that exist in South African communities.

The South African market is highly complex. Within one geographical location there is a multiplicity of groupings each with its own distinct cultural, sociological and buying characteristics. Cultural diversity is a characteristic of South Africa. Although inter-race and intercultural communication has always been a natural occurrence in the country, more emphasis has been placed on it in the recent years. Marketers who were previously identified as 'white' marketers are now working toward a situation where they are seen as South African marketers[10]. Advertising to South Africans means being aware of the 22 different languages (11 of which are official) they speak, the numerous religions they follow, the polarized opinions they have on issues which results in the different sets of values and needs they are motivated by (Sinclair, 1985). In South Africa many realities have been recognized and changes have been made in Government policies that have impacted on marketing in a number of ways (Sinclair, 1985). In the late 80s there was a reasonable degree of electrification in black homes which increased television viewing (Sinclair, 1985). This, coupled with the improved levels of disposable family income, precipitated the rise of the black middle class as a recognisable market. Marketers have traditionally viewed South Africa from the point of view of the white market, which dominated consumer spending and a black market which was only recognized formally as such in the 60s (Sinclair,1985).

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[10] http://www.Unileverinstitute.co.za/default.asp

For many years the coloured and Asian markets were hardly considered an important marketing element – often grouped with the white market to form a unit – The black market has rapidly grown to the stage when, in many product categories, it is as and in some instances, more important than the white. (Strydom and Van Rensburg, 1984).

In the late 80s black consumption began to overtake that of whites. Eric Mafuna (1983), a black marketing consultant, said advertisers had limited knowledge of the black consumer and believed the sophisticated black consumer was identical to the sophisticated white consumer. During this time the tendency among many marketers was to predict sales to the white market and then to see what increment exploitation of the black market will bring (Irving,1984) Because of its developing nature the black market is regarded as the potential and real market , while the white market has reached saturation point (Maisela,1985). Maisela also suggested that advertisers should discard the traditional approach of establishing one set of objectives and strategies for the white market then looking to see whether other non-white markets hold any potential and if so developing separate campaigns at the lowest possible cost (Sinclair, 1987).

Every time an advertisement appears in the so called White media, it is often being seen by an equal number of non-whites. This is rarely taken into account in the creation of advertising… Most Blacks believe that a product designed by/for blacks rather than Whites is inferior and regard it with suspicion and resentment. This means to launch a new product and neglect to advertise it to all races is taking a great risk (Bureau of Market Research, 1983)

Previously the South African market was discussed by advertisers in terms of:

- AB income group – English speaking white males
- BCD income group – Afrikaans dominated white males
- AB income group – urban blacks
- WCA income group – affluent housewives, etc.

This structure encouraged separate marketing views to be taken of the four major race groups, widened the gaps between races and categorized whites as havening distinctively

different purchasing habits from non-whites (Sinclair, 1985). In today's society these attitudes and principles are not valid. As predicted by Sinclair in 1985, the wage gap will narrow, cultural differences will disappear very slowly but there will be a rapid fusing of multi cultural and multi racial purchase groups at different levels of the market. The new market structure is evident today after many years of reform. In the future global marketing could very well be a distinct factor of advertising in South Africa, many signs of which are evident today. In Europe for example marketers look at the totality of the European market and note common values and products that have usage as a common factor (Phillips, Pruyn & Kestemont, 2000). Market planning starts from the base and only when detailed tactics are planned are cultural and perceptual differences taken into account (Market place). In South Africa there is often an overlap of values where people from different cultural and racial backgrounds hold the same values. This is where a merging of lifestyles occurs. With regard to market research, marketers are testing 'respondents' rather than testing blacks, whites, coloureds and Indians as separate entities (Barenblatt, 1989). There has been a considerable move from marketing to people who are black, white , coloured and Indian but rather marketing to people and their particular needs and preferences (Ackerman, 1988).

The South African Market is divided into two fundamental phases of economic development: a) A multi-racial economic unit living broadly by western standards on the "developed level" and b) one that is composed mainly of blacks and typical of Africa's under-developed and developing economies (Barenblatt & Sinclair, 1989). The first group includes those from affluent income homes and their lives are very westernized. They are the ones who shop at supermarkets, eat at restaurants, own cars, attain university degrees, have children who get a good education, etc (Sinclair, 1989). That is where the commonality stops because they speak 11 different languages, are separated according to race, stem from different cultural backgrounds, hold different views (Barenblatt and Sinclair, 1989). The second group is largely rural and their needs are very basic. Previously the literacy rate among this group was very low which made communicating to them very difficult.

It is evident that in the past 20 years changes have occurred in South Africa. Electrification in township homes, improving levels of disposable family income, the rapid emergence of the black middle class and newly acquired urban permanence are just a few reasons that brought about change in South African advertising (Sinclair, 1989). Presently about 70% of the black population are urbanized.

For decades we have had to grapple with the multi-cultural communication problem in South Africa. Television advertising in South Africa has been in existence for the past thirty years. During those thirty years there has been a major transition from apartheid South Africa to a democratic South Africa. This transformation brought about a change in the way products were marketed to the South African viewer (Barenblatt & Sinclair, 1989). Since the democratic transition more people have gained access to television, making them an integral part of marketing objectives. Between 1993 -2004 the share of all households that use electricity increased by 55% (Development Policy Research Unit[11]) Television ownership increased by about 12 percentage points between this period as well[12]. Initially there was a saturation point of television sets for whites, 'coloureds' and Indians. This figure stayed static for many years. Furthermore advertisements depicting positive change in the country suggesting concepts such as ubuntu[13] and nation building have filtered through as public service broadcasting.

> According to a press release in January 2007 post-apartheid South Africa has experienced exponential growth in its black middle class with a new study showing the birth of a powerful consumer market. The so-called "Black Diamond" marketing survey found that the black middle class was a very complex group to understand because they lived in two worlds -- modern and traditional. Three-quarters of the black middle class, partly defined by an average monthly R5,900 income, still live in townships but in houses with

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[11] http://www.dpru.uct.ac.za.

[12] http://www.cage.org.za

[13] Ubuntu is a philosophy reflecting African heritage, traditions and values.

electricity and hot water. The study showed that the black middle class was growing at about 50 per cent a year (UCT Unilever Institute of Strategic Marketing)

In most societies in the world, it takes four to five generations for a person to rise from poverty to affluent middle-class status. In South Africa, a raft of surveys shows this is happening within a single generation (*Sunday Times*, 28 January 2007). An International Marketing Council Report suggests that

- 94% of the 3000 South Africans surveyed say they are proud to be South African;
- 80% believe their lives are better now than before 1994; and
- 89% say their lives will be better in 10 years.[14]

A South African advertiser wishing to sell his goods or services has to undergo the task of deciding who among the 45 million people in the country are most likely to buy his product, what benefits will appeal to each of the groups and which medium will carry his message to them in the most effective and economic way (Sinclair, 1989).

With regard to advertising, researching the South African population is an important factor to ensure the success of a campaign. The Markinor social values study indicated that English-speaking whites are very family orientated. Work and religion follow second. Politics was important to a relatively small minority (1991). Amongst Afrikaners religion comes first and following closely after is family (Markinor, 1991). Amongst blacks work is equally important as family. Of all four racial groups, blacks place the highest emphasis on politics. Rural blacks acknowledge the value of friends far more than urban blacks (Markinor, 1991). Coloureds and Indians identified work and religion as an integral part of their lives. Politics scored very low amongst this group.

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[14]Education is seen as one of the main drivers of class mobility - In 1980, more than a quarter of the adult population was illiterate -2006 boasted an illiteracy rate of only 4%(*Sunday Times,* 28 January 2007). The burgeoning middle class is 58% African, 13% 'coloured', 6% Indian and 23% white. A decade ago, six in 10 of the top 20% of South Africa's income-earners were white. In 2006 there are equal numbers of blacks and whites.

In the light of South Africa's history, the SABC takes particular care when dealing with issues of racism, and in depicting race. They are committed to representing issues of race in a way that does not perpetuate negative stereotypes, and that creates awareness of such stereotypes.[15]

Stereotyping in South African television advertisements

In the earlier parts of the 1980s publicity was given in the press to advocates of advertising as a means of facilitating the reform process and what was being suggested was that advertising could act as a vehicle for gaining public acceptance of certain policies or for effecting social change (Holt, 1998). After the mid 1980s television commercials for consumer products began to stereotype blacks in highly affirmative middle class roles and to depict them together with whites in integrated commercials flighted on TV1 and TV4 (Holt,1998). As mentioned earlier the appearance of stereotyping in the media could make certain groups aware of their superiority or inferiority and make the latter act against their inequality. Non ethnic depictions on TV1 and TV4 promoted the ideology of a new South Africa and a non-racial class-based society (Holt, 1998). The entire move of stereotyping was from an ethnic depiction of blacks to a more westernized portrayal.

Since 1984 Sanlam had featured babies in its television commercials for life assurance schemes (Willoughby, 1991). The campaign initially featured white toddlers that were blond but by the end of the 1980s it began to include black toddlers in some commercials. More recently in 2006, the CTM advertisement previously featuring two white men (Bob and Nige) began to include a third person who was a black female.

An advertisement for a popular brand of potato chip was used to probe the influence of black or white models. Analysis of the data showed that the advertisement using a black model was preferred because people identify more easily with people of their own race

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[15] www.sabc.co.za

(Deppe, 1975). The preference for the black model was confirmed by the reasons given for a negative reaction to a white model advertisement (Deppe, 1975).

Advertisers do not design advertisements with the motive of stereotyping particular cultures or races in an offensive manner. However the manner in which the motive is experienced and decoded by the viewer may present a negative stereotype which people may find insulting.

Positive stereotypes provide collective identity and a sense of solidarity among people. Negative stereotypes on the other hand break down and disrupt relationships between people (Kashima, Fiedler & Freytag, 2008). Diversity gives rise to stereotypes as people attach certain traits to certain races and cultures. When advertisements enhance and further perpetuate these stereotypes people are influenced into believing that what is being visually represented is true. Visuals lead communication in television (Fiske, 1987) and by merely representing a domestic worker who is black the advert is suggesting that all domestic workers should be black. However due to the previous political situation in South Africa this is the reality. So where do we draw the line between negative stereotyping and representations of reality?

The results of a survey conducted at the University of KwaZulu-Natal in 2003 illustrates positive and negative stereotyping. The survey was carried out in a second year 'Language in the Working World' course. Individual responses of black, white and Indian students were recorded. In-group positive stereotyping amongst blacks showed that they thought of themselves positively however they recognized that people within their group had criminal tendencies. They thought of whites as being lazy, Indians as being cowardly and coloureds as warlike. Indians, 'coloureds' and whites recorded high scores with regard to stereotyping blacks as stupid and dirty. In-group positive stereotyping amongst Indians and whites showed that they thought of themselves as rich and hardworking while they negatively identified themselves as racists. Indians thought that Whites were selfish while whites thought the same of them. The above survey was conducted with 115 respondents from different racial and cultural backgrounds.

Product stereotyping can be problematic in television advertising. Sunsilk, a range of hair care products, was previously aired using only black models. The product itself became stereotyped so that if a woman saw Sunsilk Shampoo in an Indians woman's bathroom she would be confused. Now Sunsilk is using white models and have widened their market share including women of all backgrounds. However the product has been stereotyped as a black product over the years and penetrating non-black markets initially encounterd some resistance. This is a form of product stereotyping.

Although advertisers do run successful awareness campaigns the main purpose of advertising is to sell a product and not to increase social awareness. However advertisers cannot afford to be insensitive to what is going on in the world as this could alienate the consumer (Barenblatt & Sinclair, 1989). In June 2005 an advert for the popular steak restaurant, Spur, had to be removed from television as it was seen to be insensitive to Indians particularly of Hindi decent. The advert featured an Indians man posing as film actor and eating at Spur. The ad was considered offensive as Hindus regard the cow as a sacred animal and do not consume the meat from it.

A survey published in the *Sunday Times* in 2005 found that 65% of blacks and 35% of whites believe that multi-racial TV commercials will help improve race relations and accelerate social integration. Many of the blacks surveyed believe that advertisers hope to achieve better race relations through multi-racial commercials. A survey conducted by Anske Basson [16] (1989) found that lower-educated blacks are more positive to multiracial advertising than highly educated blacks.

Sexual stereotyping is also a common criticism in advertising. Examples of pictorial stereotyping are extremely obvious like the sports car compared to the body of a woman (Sinclair & Barenblatt, 1989). Women are often portrayed as sex objects. Although sexual stereotypes are used frequently in advertising, the fact that these advertisements

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[16] Doctoral thesis conducted at the Department of Communication, University of Free State

are still effective indicates that people still find them to be acceptable (Sinclair & Barenblatt, 1989).

The media can have a major effect upon the formation and maintenance of stereotypes and portrayals in the media bias our formation of opinions of groups other than our own (Awakuni & Mio, 2000). Many believe that stereotypes are natural results of our desire to categorize people (Awakuni & Mio, 2000).

Some issues in South African advertising

Language marketing in South Africa is of particular importance.

> Speak to a man in a language and it goes to his head; speak to him in his own language and it goes to his heart (Nelson Mandela quoted in *Ad focus*, 2005).

According to some marketers, an ad needs to be created in the language in which it will be broadcast and not translated. It is not enough to create advertising in English only. In order to reach consumers advertisers need to talk to them in their own language and not a second or third language (*Ad focus*, 2005). Furthermore an advertiser must keep in mind that consumers react to hundreds of commercial messages every day and in order to rise above the commercial clutter they need to get their message noticed.

The Peoples Choice awards are the only advertising awards in the country where consumers vote for their favourite awards. In 2004 the famous 'polka.com' ads came second and consumers stressed that they enjoyed the play on stereotypes in a humorous fashion.

One of the issues surrounding South African advertising is transformation. This includes companies taking on black shareholders as partners as well as staffing agencies with black talent. It would however be counterproductive to staff agencies with inexperienced individuals simply to present a politically correct front (Furlonger, 2005). Furthermore, advertising is not a sought-after career among young blacks (Ad focus, 2005). According to Grey Worldwide South Africa CEO Ann Nurock (Ad Focus, 2005) the advertising

industry has lost its allure and appeal. It also takes 10 to 15 years to train a good copywriter, therefore this amount of time is needed to truly transform the industry (Ad focus, 2005). Many clients also have their own Black Economic Empowerment (BEE) targets and a way of achieving this is by doing business with companies who practice BEE. The advertising industry often falls behind in addressing transformation issues especially in managing the challenges of reaching a multicultural market (Maggs, 2005).

> The industry has evolved significantly during the past democratic decade. The question is to what extent is it mapping its own culture to reflect the demographics of the country…as long as white advertising leadership continues to dominate this industry and nothing is done to elevate black leadership, it will remain in a state of flux. (Samuels, 2005) MTN brand manager.

Marketers also need to define consumers more effectively. LSMs shove people into wealth-based categories that ignore other features. This does not help in recognizing and providing for South Africa's new society and consumers. One of the biggest challenges for marketers is segmenting consumers to reflect social and economic transformation (Samuels, 2005). Creative concepts need to reflect the culture and aspirations of the target market (Samuels, 2005).

The emergence of a global media system is a development that reflects the globalization of the market economy (Herman & McChesney, 1997). A pertinent issue is the tendency of multinational clients who impose global advertising campaigns on South Africa. These advertisements are not always suitable to target the South African market. This does not mean that they are not always successful but they do not cater for specialized markets. Advertising is one of the ways that western values are structurally imposed rather than culturally adopted by people (Demers, 2002). Although the content of global advertising may help liberate some people it does not mean that global media content will lead to less social conflict (Demers, 2002). The imposing of international advertisements on local television is a sign of globalization. Globalization eliminates cultural diversity and breeds homogenization (Waisbord, 2004). In the last decade, ratings have confirmed that when given a choice, audiences prefer regional content to foreign ones (Hoskins, McFayden & Finn, 1997; Langdale, 1997; Waisbord, 2000a; Waterman & Rogers, 1994).

It is generally believed that audiences choose programming that resonates with their own cultures (Waisbord, 2004).

The role of images in television Advertising

Images play an important role in advertising. Visuals can play three major roles in an advertisement. They can elicit emotions by stimulating the appearance of a real person or object; they can serve as a photographic proof that something really did happen; and they can establish an implicit link between the thing that is being sold and some other image (Messaris, 1997). Advertising practices such as celebrity endorsements fall into this category. Visual images are different from other modes of communication such as words and sound. The study of signs, known as semiotics (will be discussed in detail later) categorizes the visual effects of advertising. Pictures are able to recreate the kinds of visual information that our eyes and brains make use of when we look at the real world (Messaris, 1997).

When we are presented with an unusual visual our brain reacts differently. Psychologist Roger Shepard (1990) says the human perceptual system is fine tuned to pay special attention to unfamiliar objects. In the normal course of visual perception our brains attempts to find a match in a "dictionary" of a previously encountered picture that we build up over the course of our lives (Marr, 1982). With an unfamiliar object that is different from anything else in this "dictionary" it will either be ignored or the brain will construct a "new entry". Therefore strange pictures can cause us to pay closer attention (Messaris, 1997).

Another device in visual persuasion is having a model or spokesperson looking into the viewers' eyes and addressing them directly. In this way the person speaking enters the viewers' space. Facing the camera serves the purpose of engaging the TV viewers' interest more directly but it is also an attempt to inspire trust (Messaris, 1997). A demonstration of these aspects of 'eye gaze' was in the 1960s. People who listened to the debates of John F Kennedy and Richard Nixon on radio were more likely to consider

Nixon the winner; in the eyes of the TV viewer the perceived viewer was Kennedy (Messaris, 1997). Apparently it was Kennedy's appearance that made the difference.

Cross Cultural Television advertising and the use of images

If images can bring us closer than words can to the appearance of reality, then they are also an effective means of communicating across cultural boundaries (Messaris, 1997). Are visual images a vehicle for the sharing of meaning between people who are separated by linguistic or cultural differences (Messaris, 1997)? As commercial advertising becomes more common advertising messages are no longer tailored to suit the characteristics of each specific culture. In his book *Visual Persuasion* Paul Messaris (1997) asks the question whether different advertisements should be produced for different language and cultures or can pictures be relied upon to transcend such differences?

> Because of their ability to simulate a direct encounter with other people and places, visual images have been used in deliberate attempts to foster cross cultural understanding (Messaris, 1997).

Advertising across cultures is not a new phenomenon (Messaris, 1997) and products such as Coca-Cola have been marketed internationally even before WW II (Quelch and Hoff, 1986). Free market economy has contributed significantly to advertising as a global enterprise where the world is seen as one large market. In advertisements created for cross cultural purposes advertisers pay attention to visual images rather than verbal speech. This is so because anyone can interpret a visual execution whereas a verbal advertisement requires that the consumer understand the language that the ad is featured in (Kernan & Domzal, 1993).

In contradiction to the above statement it is argued that the conventions of pictorial representations are culture bound (Scott, 1990). What may be understood in one culture may have no significance or be meaningless in another.

A viewer might correctly perceive the contents of an image but misinterpret the intended cultural implications and on the other hand a viewer might be aware of the cultural implications but unresponsive to the values behind them (Messaris, 1997).

With regard to cross-cultural interpretations of advertising, advertisers cannot take viewers knowledge for granted. Younger generations in particular are unfamiliar with images of the past and they do not grasp the visual references of certain images. Furthermore when an image is exported to another culture it may become difficult to understand. However in some advertisements a viewer may not necessarily need to understand the cultural connotation but merely grasp the surface meaning. The viewer in this case does not need to have any previous knowledge of the image.

Viewers being exposed to certain advertisements, especially American ads might not make sense of references to specific images. However their ability to interpret more general cultural depictions must be taken into account (Messaris, 1997). A person may still be able to form an intuitive understanding of selected aspects of an unfamiliar culture through extrapolation from the known features of familiar ones (Messaris, 1997). Depictions of social situations in advertisements can be culturally remote from a person's own personal experiences. For example cultures may endorse one mode of social interaction (intimacy vs reticence or privacy vs display) (Samovar & Porter, 2000).

Interpretational barriers are evident in cross-cultural advertising and leads to miscommunication. Messaris (1997) compares and contrasts advertising styles between the United States and other parts of the world. US ads are more likely to use individualistic appeals rather than collectivistic. As discussed in the section on intercultural communication above, Americans focus on personal independence as compared to group responsibility in other cultures. US advertising is more likely to convey information about a product whereas European advertising takes a more indirect approach (Nevett, 1992). French advertising on other hand contained more sex than US advertising (Biswas, 1992). A French advert would then not be culturally acceptable in Saudi Arabia which is a conservative society. In another example an airline was almost banned in Saudi Arabia when its advertisements showed passengers consuming alcoholic

drinks which are unlawful for Muslims to consume (Ricks, 1993). An ad highlighting a certain brand of toothpaste that whitens teeth was received poorly in some region of Southeast Asia where the local population valued darkly stained teeth as a sign of prestige (Ricks, 1993). And an Irish themed beer advertisement featuring a man in a green hat was ridiculed in Hong Kong because the green hat is allegedly a Chinese symbol for cuckold (Ricks, 1993).

The above indicates the advertisers' lack of knowledge regarding the culture at which the ad is aimed. Due to the numerous problems there has been a greater use of local models or actors in advertisements (Landler, 1994).

In summary there are many barriers to the cross-cultural reception of advertising.

- Presence of culture specific imagery
- References to local cultural practices
- Incompatibility of cultural values (Messaris, 1997)

Advertising is also used to change cross-cultural perceptions. Colour, culture, race and nationality are factors that create boundaries between people. These factors also lead to misunderstandings and false perceptions. Many scholars have asked the question whether visual media such as television advertising can contribute toward eradicating the boundaries that exist between people. A study was conducted on the impact of television viewing on children living in Alaska (Forbes & Lonner, 1980). Before watching television the children's ratings of blacks had tended to be unfavourable but after watching television there was a pronounced movement toward the favourable side of the rating scales (Messaris, 1997). Therefore one can conclude that the effect of television was positive. The study also concluded that mere exposure of people to another race, culture or nationality may be enough to bring about a positive change in attitudes, even if the portrayals of those people are not positive (Messaris, 1997).

There have been other studies that that have shown how visual media improves inter-group attitudes (Gorn, Goldberg & Kanungo, 1976; Cantor, 1972; Katz & Zalk, 1978). However several other studies where some programs about other cultures not only failed

to alter stereotypical beliefs but sometimes actually strengthened them (Martinez, 1992; Shom, 1994). Older viewers in these cases brought with them an extensive history of past experiences.

With regard to racism and television images Chinua Achebe (1988) said

> The west seems to suffer deep anxieties about the precariousness of its civilization and to have a need for constant reassurance by comparison with Africa therefore a person with an insecure sense of self worth can derive satisfaction by imagining that other people are inherently inferior to him.

Paul Messaris concluded that there is much scope for the use of visual media as a means of enhancing cross cultural knowledge and understanding.

The SABC

All copy for the SABC has to be submitted for approval in advance of production. For television, a script is submitted but if a script cannot adequately describe a scene that may give rise to controversy, a storyboard is submitted as well. During the making of advertisements in particular, words or scenes are often changed during the production phase (Barenblatt & Sinclair, 1989). In this case the change must be telephonically approved by the SABC. It is preferable that advertisers resolve all their problems before submitting their scripts and storyboards to the SABC. The commercials that the SABC airs must conform to the ASA code and to the SABC code of practice (Barenblatt & Sinclair, 1989).

The Advertising Standards Authority

The Advertising Standards Authority of South Africa is an independent body set up and paid for by the marketing communications industry to regulate advertising in the public interest through a system of self regulation.[17] It has been in existence for over 27 years.

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[17] http://www.asasa.co.za

By using self regulation the marketing communication industry regulates the content of advertising. The advertisers, the advertising agencies and the media that carry the advertisements have agreed upon certain advertising standards and a code of conduct. If an advertiser does not co-operate with the ASA an ad-alert (similar to a press release or a notification) is issued to the media and as the media support the code of advertising practice, they will not accept the advertising for which the ad alert has been issued.[18]

Complaints received by the ASA are first dealt with administratively: the ASA will obtain the advertising and ask the plaintiff to look at the complaint and respond. If the matter is straightforward the ASA decides that there are either no grounds for the complaint or the advertiser is at fault and must change the advertisement (Barenblatt & Sinclair, 1989). If a company does not comply with a ruling, no advertising that they produce will be permitted to appear on any media. If the matter is not a straightforward one, it is then referred to the Copy Committee. Many advertising agencies consult with lawyers before producing their advertisements to ensure that there are no discrepancies later on.

Advertisers are often involved in an ethical battlefield. Due to advertisements being placed at the intersection of industry (marketing practices), communications (the mass media) and group interactions (stereotyping), advertising can come under attack from anyone who is upset about any feature of these three domains (Leiss, Kline, Ghally, 1986). Advertising's everyday functions make ethical conflict an ongoing reality (Rotzoll & Haefner, 1996).

A complaint against a Virgin Money television commercial was lodged against a commercial featured on SABC3 on 14 March 2007.

> The commercial features a photograph of the late Mahatma Gandhi making a speech about the benefits of the advertised product. This is achieved by means of an animated

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[18] http://www.asasa.co.za

mouth. At the end of the speech a female voice states "We don't discriminate because at Virgin Money everyone pays 0% interest for the first three months". (Adapted from ASA consumer complaints)

The advert was said to be offensive because it used a well respected person and made a mockery of his fight against discrimination. In response, the advertisers argued that the advert was meant to be entertaining and humorous. They also stated that the advert is not discriminatory toward the target group, especially Indians viewers, who may revere and look up to Mahatma Gandhi.

The complaint was dismissed because it did not contravene section 1 and section 2 of the code of advertising practice. Section one is the 'responsibility to the consumer' and section 2 is 'offensive advertising'.

The role of SAARF in advertising

The South African Advertising Research Foundation (SAARF) is a non profit organization founded in 1974 to provide an ongoing, unbiased and credible measure of mass media and product usage (http://www.saarf.co.za). The organization consists of marketers, advertising agencies and media owners. According to the SAARF website, they are financed through an industry levy on advertising expenditure which is currently 1 %. SAARF provides the following:

- AMPS – All media and Products survey
- RAMS – Radio audience measurement survey
- TAMS – Television audience measurement survey
- LSM – Living standard measure

The product that this research deals with is TAMS. Television information is collected through the use of people meters that measures peoples viewing behaviour. It is a semi-automatic electronic device connected to the household's television equipment and records TV-set events automatically. Viewers log in or log out by pushing buttons on a remote control unit. Visitors to the home are also included in the measurement. The

TAMS results are published weekly (www.saarf.co.za). When the people meter was first introduced in South Africa, it excluded the majority of black viewers, most of whom had no telephone and TV sets that were battery driven. Only in 1993 people meter households included urban black households.

SAARF uses two methods to measure TAMS. These include the AMPS main questionnaire and the people meter. When viewers are asked about watching television it means that the viewer must have personally watched all or part of the program irrespective of where it was watched (Muller, 1999). People meters enable people to gain daily details of events such as a particular program or commercial breaks.

There are currently two types of meters used in South African homes. The 'mark one' meter can only be used in households with mains electricity and telephones serviced by automatic exchange. Due to the inconsistent distribution of these facilities in black households the initial panel was restricted to only white, Indians and 'coloured' households (Muller, 1999). The 'mark two' meter was developed to include black households that did not have telephones.

Nation building in South Africa

The term nation building is a common term used in South Africa, more so since 1994. A basic explanation of the term suggests that nation building is a strategy used to bring people together within a country so that a country can function peacefully. Nation building has gained importance since the advent of democracy in 1994. Due to the segregation and injustices that the apartheid government enforced on certain segments of the South African population, the country was left fragmented and imbalanced. The democratic government instated in 1994 recognized the problem of disunity among South Africans and set out to address the issue by vigorously promoting nation building. This was done through various avenues, one of them being the media. This project looks at the role of television advertising as a means of promoting nation building.

The new constitution ensured that the inequality people experienced in all spheres during apartheid should be recognized in order to build a nation that is free and equal.

This Constitution provides a historic bridge between the past of a deeply divided society characterised by strife, conflict, untold suffering and injustice, and a future founded on the recognition of human rights, democracy and peaceful coexistence and development opportunities for all South Africans, irrespective of colour, race, class, belief of sex. (1993 Constitution of the Republic of South Africa – "National Unity and Reconciliation")

To bring together a nation that was so severely divided meant that the task ahead would be a difficult one. Due to the indoctrination of apartheid ideals many 'whites' saw 'blacks' 'Indians' and 'coloureds' as being inferior. The latter races and cultures felt alienated due to the laws that were imposed on them; laws that stifled their freedom. South Africans had to therefore deal with a very bleak political past before they could move forward and assimilate. To bring together all these races under one 'rainbow nation' would only materialise if the principles of nation building and democracy were practiced across the board. This is where projects like affirmative action, the Truth and Reconciliation Commission (TRC), the Reconstruction and Development Programme (RDP) and Black Economic Empowerment (BEE) came into play. In order to achieve reconciliation and encourage national unity, South African society would have to be reconstructed so that everyone enjoyed equal status.

In May 1998, former deputy president Thabo Mbeki opened the debate of the National Assembly by addressing the issues of reconciliation and nation building. He mentioned that in order to achieve the goals of reconciliation and nation building we need to 'behave in a manner which promotes the achievement of these goals'[19]. These include among many others:

- a common fight to eradicate the legacy of apartheid and to protect and advance the interests of all the different cultural, language and religious groups that make up the South African population;

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[19] http://www.anc.org.za/ancdocs/history/mbeki/1998/

- an all-embracing effort to build a sense of common nationhood and a shared destiny, as a result of which we can entrench into the minds of all our people the understanding that however varied their skin complexions, cultures and life conditions, the success of each nevertheless depends on the effort the other will make to turn into reality the precept that each is his or her brother's or sister's keeper. [20]

In terms of achieving the objectives of nation building the television media introduced more people of colour on to TV screens. Television programmes showed people of different races living in harmony with each other. Television advertising was also used to facilitate nation building and reconciliation. Sometimes playing on stereotypes or using images in jest, advertising helped to create an understanding of the 'new' South Africa. The 1996 constitution stated that South Africans are 'united in their diversity' which is exactly what the advertisements in this study have aimed to portray.

Culture – a definition

Culture makes every aspect of a person's life more meaningful and helps them to make sense of their surroundings. People interpret things differently to other people because of the influence of their culture on their decision making. What may seem acceptable to some is often unacceptable to other people. Many people become ethnocentric and believe their ways are correct. This makes them intolerant to other cultures as they view them as absurd and unconventional. This unrealistic perception breaks down communication between them and other cultures. Culture gives meaning to events, objects and people (Samovar & Porter, 2000). Culture defines people's ways of thinking, and a persons views and opinions are often moulded by the culture that they represent.

In a culturally diverse country like South Africa people are given the opportunity to learn more about other people and enhance their interactivity with others. However, when people begin to misinterpret other cultures it results in a culture clash, For example black

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[20] (http://www.anc.org.za/ancdocs/history/mbeki/1998)

people in some cases speak loudly when they are in a group. To the more conservative cultures this sometimes represents rudeness and unruly behaviour. However this is not so in black culture, because the reason that blacks raise their voice when in conversation is because they do not want people around them to be suspicious of what they are talking about (Oje Ade, 1989). Another example is that black people often avoid eye contact with those they are conversing with, as a sign of respect. Yet when someone avoids making eye contact with the individual he is talking to one would think they are unsure of themselves or they are lying. This is the very reason why understanding intercultural communication is so important to those living in South Africa. Through advertising, many of these misconceptions can be rectified. Also by viewing instances of intercultural activity we become aware of the diversity that surrounds us. What people see in advertising may contribute to their understanding of the different cultures that make up South African society.

The characteristics of culture as mentioned by Samovar and Porter (2000) explain culture as a learned phenomenon that is transmitted through generations. The ethnocentric nature of culture is explored together with symbolic and iconic representations of culture. To further explain these characteristics one must understand that people learn their culture through those around them. People are born into a culture but are not born with a culture embedded in them (Samovar and Porter 2000). Therefore the actions of those around us influence the way we perceive the world. For example if a person sees their parents eating with a fork and a knife they too will eat in that manner. If they eat with their hands then a child will think that is the correct way of eating. However over time people learn that neither way is incorrect but these differences are actually cultural differences. Culture is not only learned through observation but also through interaction with others. People all over the world do things differently. This is so because of the way their cultures have shaped them. A homogenous society does not exist anywhere in the world. We have been made into nations and tribes with different beliefs and therefore each culture is unique from the other. By merely observing the manner in which people dress, we can characterize which culture they belong to. A person with a red dot on their forehead belongs to one of the Indians cultures. A lady who covers her entire body

including her face is Muslim. Someone with painted black nails, black hair, eye piercings and black leather clothes accompanied with black lipstick is a goth. Our minds are trained to differentiate ourselves from others.

Culture is also mediated through proverbs, folktales and art (Samovar & Porter, 2000). These reinforce culture. When we assert our difference we assert our culture. Although we may share the same experience we interpret that experience in different ways. Although we have the same needs, the manners in which we go about fulfilling those needs are different. This is how we learn our culture.

With regard to the transmission of culture over generations it is important to note that communication makes culture a continuous process (Samovar & Porter, 2000). If core values of a culture are not transmitted over generations, the culture could disappear. This brings us to the next point of how culture is changed through the process of transmission. When cultural contact occurs between cultures and also between new technologies and ideas they begin to mutate and incorporate new aspects into them. In some cases it is advantageous while in others it is detrimental to the core values of a culture. In most cases the deep structure of a culture resists alterations (Samovar & Porter, 2000).

Icons, symbols, verbal and non-verbal communication characterizes culture. A cross is symbolic of Christianity and bones and skulls would denote Pirates. A spear with an animal-skin shield is a tribal African. Icons and symbols denote culture and create meaning in an interaction.

Ethnocentrism is the term for viewing things in a manner where one's own group is the centre of everything and all others are scaled and rated with reference to it (Crisp, Hewstone, 2006). Using ethnocentrism, cultures judge other groups with reference to themselves. It often leads to the notion, as mentioned earlier, "we are right "and "they are wrong" (Samovar & Porter, 2000). Ethnocentrism is not something that is taught but rather something that develops unconsciously. "Afrocentric" in terms of South Africa would mean that everything African is acceptable and correct while anything

contradicting this is wrong. Although ethnocentrism deals with cultural differences it lends itself more toward how one group positions itself in relation to the other.

Intercultural communication

Intercultural communication is the interaction of one or more cultures. These include verbal or non-verbal interactions. Verbal language includes the variety of meanings people attach to words. In one culture a pig is detested while in another, pig meat (pork) is a delicacy. In non-verbal communication the meanings of our actions differ across cultures. Bodily behaviour, facial expressions, proxemics (the way you physically position yourself in relation to the next person) and touch are all forms of non-verbal communication. Some arbitrary signs in one culture could be offensive in another. In South Africa we make a zero with our index finger and thumb as a way of saying everything is perfect. Yet the same gesture means money in Japan, is an insult in Greece and is an obscenity in Brazil (Samovar & Porter, 2000). In the Arab culture men greet men by kissing each other while in most other cultures people shake hands.

It is impossible to ignore cultural diversity in South Africa and therefore we must understand that intercultural interaction has profound consequences. Studying intercultural communication is looking at how your behaviour looks and sounds to strangers. Racial appearances lead to us making assumptions about other cultures. This gives rise to stereotypes and prejudice which will be discussed later. The study of communication messages in advertising can help not only to understand what is going on in our communication with each other but also how to improve the quality of our intercultural relationships. Cultural identities are negotiated and reinforced through communication .Cultural identities are reinforced and created through products which are associated with a specific cultural hierarchy. Sometimes we become agitated by a cultural difference. This means that something within us is reacting to what the other person is doing. Xenophobia is a fear of foreigners but it is difference that allows us to be innovative and ultimately ensures the rhythms and pulses of our country continue to beat.

Negative stereotypes and prejudice are created through the existence of various cultures. Negative stereotypes create false perceptions in people's minds that lead to communication problems. They are generalisations and preconceived ideas of the characteristics that typify a culture. Stereotypes can be indoctrinated in a person's mind to create a view that is not open for negotiation. In this way stereotypes create barriers. It is learnt behaviour that comes from society. The minute we categorize people and attribute any behaviour, belief or feeling to them, we have stereotyped them. We learn stereotypes from our family, friends and the media. Advertisements play on stereotypes to promote their products. Stereotypes can be misused, especially in the media, and can result in negative effects.

Prejudice implies a judgment made in advance of someone. Prejudice is often affiliated to an entire group of people. Unlike stereotypes, prejudices are always negative and held more rigidly. Prejudice breaks down the system of intercultural communication and is never productive. Different forms of media play an active role in the public reproduction of ethnic prejudice (van Dijk, 1987). The media in particular serves as a direct source of information about ethnic groups. The information provided in advertisements for example can shape people's opinions of a particular group.

Stereotypes are a cognitive component of human interactions; prejudice is the evaluative component; discrimination is the behavioural component and racism the institutionalized component (Awakuni & Mio, 2000). The terms stereotypes and prejudice are often used interchangeably.

South Africa is a culturally diverse country and intercultural interaction is inevitable. The purpose of defining culture and intercultural communication was to create an understanding of the two concepts which will be applied in the study.

A critical look at intercultural communication in South Africa

Apartheid encouraged the separation of groups according to race and culture. Even if non whites, especially blacks, attempted to outwardly express their culture they were restricted and their practices seen as barbaric. The media played and still plays an

important role in depicting race and culture. These depictions can reinforce preconceived ideas of certain groups which can sometimes be negative. Mersham (1985) claimed that the people who constructed television content during the apartheid regime intended to suppress those of 'colour' in their portrayals on television. These people had no say in the way they were depicted (Tomaselli, 1999).

In 1989 Du Preez, in writing for the SABC set out a plea for 'groups' to understand each other better (Tomaselli, 1999). However Tomaselli argues that communication strategies during the period of reform were never intended to facilitate intercultural communication (Tomaselli, 1999). Rather it was done in a manner that pushed whites into an already dominant position. Even the head of TV2 and TV3 (channels catering specifically for non-whites) during 1982 was controlled by an Afrikaner nationalist (Tomaselli, 1999) who had strict gate- keeping policies when it came to content. There was always a strong presence of the terms 'them' (non-whites) and 'us' (whites).

Cultural imperialism

Cultural imperialism is the dominance of a certain culture. The term is used most often when referring to the west. More recently the term cultural imperialism has been replaced with its euphemism: "Globalization". Cultural imperialism is based on the imposition of western cultural products on the non-west and the homogenizing effects that western culture has had around the world (Hesmondhalgh, 2002). Furthermore it deals with the destruction of indigenous traditions by the west (Hesmondhalgh, 2002). When scholars began to realise the positives of being interconnected globally they refrained from using the term cultural imperialism and replaced it with globalization. In global advertising, cultural imperialism was seen as imposing western lifestyles and products on countries around the world. The local is increasingly affected by the global through the movement of cultural texts (Hesmondhalgh, 2002). . According to Schiller (1969) television was the most significant development in western cultural domination. Although cultural imperialism/globalization has many negative implications, global audiences use internationally distributed cultural texts to assert their difference, thereby maintaining their identity.

Ownership and control

The common belief is that ownership ultimately determines the nature of the media (McQuail, 2000). Commercial media have to make profits to survive and this often involves taking decisions which directly influence content (McQuail, 2000). According to the book 'Second Law of Journalism' by Altschull, the contents of media always reflect the interests of those who finance them (McQuail, 2000).

How much control over the editorial content in the medium in which it appears does advertising have? The media need advertising and in the case of television it makes the medium more accessible because it lowers the costs (Barenblatt & Sinclair, 1989). Sometimes the advertisers do have control over the editorial content. The advertisers are shown the series or program before it is aired and the advertising is produced accordingly. In the 2007 version of The Amazing Race featured on SABC 3 the advertiser, Disprin, clearly had knowledge of the series before it was aired. If the contestants were battling it out in a bungee jumping exercise or rowing themselves through rapids in a river the Disprin advert that followed immediately after the task, would feature two cartoon characters doing the exact same action.

Various elite groups have access to and control over media contents (van Dijk, 1987) and consequently the opinions of the dominant elite are reproduced in media advertising. Media users do not always repeat beliefs or opinions represented in the media (van Dijk, 1987) but when it involves race or ethnic prejudice this may sometimes be the case.

Until a few years into democracy, major sectors of the media were controlled by whites. However, transforming the white-domination of the market became a priority of the new South Africa (Emdon, 1998). Firstly, there was a need to encourage black ownership of media companies and secondly, use the media as a tool for supporting development (Emdon, 1998). The SABC had almost complete control of broadcast media and they were known to be highly influenced by the government. The Independent Broadcasting Authority (IBA) was established in 1994 to regulate broadcast media. Part of their portfolio was to try and break the SABC away from governmental influence and make them into an independent and respected body (Emdon, 1998). Whether this has been

achieved to date is contestable. The IBA charter originally had a clause that stated: 'no person may control more than one TV station' (Section 49, IBA Act). Since 1994 the IBA was tasked to make a number of changes to the SABC with regard to diversifying ownership. The Human Rights Commission was also set up to support the new constitutional democracy in South Africa (Mojapelo, 1998). The commission promoted and supported 'freedom of expression': one of the greatest casualties of apartheid (Marcus, 1998).

Changes in the political situation in South Africa have resulted in changes in television broadcasting. Local programming is televised on SABC1, SABC2, SABC3 and eTV. This is where the criticisms of ownership and control arise from. As mentioned above the SABC has been condemned for its relationship with the government, especially in its news broadcasts. The tables have thus not turned as much as was hoped since apartheid. The only difference is that a different party is now in control.

Criticisms of advertising

Advertising has been criticised for its insensitivity to minorities' i.e. for not being 'politically correct'. In America, African Americans and other minorities are now portrayed more favourably because of pressure from watchdog groups and the realisation that these consumers represent sizable target markets (Arens, 2004). Marilyn Foxworth, referring to minorities in advertising, points out that positive role portrayal in some mainstream ads has had a positive effect on the self esteem of African American youth (Ward, 1992). The same goes for South Africa where blacks are now seen as a valuable market. Evidence has shown that media use can play an important role in the expression and reinforcement of identity for subgroups (Hebdige, 1978).

Stereotypes are generalisations and preconceived ideas of the characteristics that typify a culture. Kenrick, Neuberg & Cialdini (1999) defines stereotyping as the process of categorizing an individual as a member of a particular group and then inferring that he/she possesses the characteristics generally held by the members of that group.

A popular criticism of advertising is its use of racial, cultural and sexual stereotypes. Advertisers often walk a thin line between reflecting a culture and insulting it (Samovar and Porter, 2000). In one example of a campaign backfiring, an employment agency was forced to withdraw a television commercial which featured a black recruitment consultant apparently mugging a white executive. In South Africa one of the issues is the staff make-up of advertising agencies, and the lack of training given to black people to move into this industry. People from a specific culture have a better idea of making ads that speak to people in that same culture[21]. In 1988 Reuel Khoza said that advertising agencies are dominated by white people with certain points of view and advertisements tend to uphold the thinking of the creators of the advert. He went on to state that these were mainly white people who had little understanding of the black world view (Khoza, 1988)

Since the 1980s advertisers have become more sensitive to the concerns of minorities (Arens, 2004) but even now the problem of stereotyping still exists in advertising. Some advertisers totally ignore the needs of minorities (Kuzwayo, 2000). Minorities are constantly being exploited in everyday advertisements (Killbourne, 1999). Television no longer shows products, but rather shows gimmicks in order to sell their product. In general, these gimmicks seem to enforce racial stereotypes.

Television and audience studies

Television studies is the relatively recent disciplinary name given to the academic study of television (Morely, 1992).One of the concerns of television studies is the study of audiences (Hartley, 1992). Television audiences are different from other types of audiences. Firstly they are physically segregated from the performance, secondly they are physically separated from other members of the audience and lastly their collective viewing choices directly impact on the success of the performance whereas as individuals they are powerless (Abelman and Atkin, 2002).

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[21] http://www.bbc.co.uk/article

The television audience is often considered to be a mass audience because of the extensive reach of television. The concept of the mass audience suggests that a massive number of people are gathered to share the same performance over time (Abelman and Atkin, 2002).

Taking into consideration the multi-ethnic, multiracial and multicultural composition of South Africa, television viewing is one of the activities that everyone probably has in common.

Many of the production techniques employed by the creators of television advertisements and programs mimic or reproduce human perception so if the camera is zooming in we think we are moving closer to the object (Messaris, P.1994). According to Abelman and Atkin (2002), watching and understanding television require two things:

1. Real world experience i.e. we see on TV what we see and experience in life so that it is easily recognized
2. Physiological capability i.e. the ability of our brain to transfer the meaning of three-dimensional information to its two-dimensional representation on television.

Television audiences watch TV in different ways. 'Flipping' is when the viewer changes from one program to another during commercial breaks. 'Grazing' is when the viewer watches several programs simultaneously and 'surfing' is when the viewer moves through many programs within seconds and then returns to the original program. Audiences do not passively and unconsciously accept and receive televised images, rather they evaluate how these messages are constructed and examine what is being shown to them.

Viewers watch television for a variety of reasons. They may watch it for relaxation, pleasure, entertainment or escapism (Abelman and Atkin, 2002). For many people television viewing is just a habit. Many adults watch television to gain access to information especially through the news.

One of the negatives associated with television viewing is that the audience may extract information from the internal reality of a program or advertisement and apply it to the real world. The more that events and people on TV appear to be useful or similar to one's own life, the greater the ease with which fictional depictions are confused with reality (Abelman and Atkin, 2002). This has serious ramifications in terms of advertising as well. The representations in advertisements can contribute to people believing the depictions in advertisements. In this way television has a dramatic effect on our behaviour and perceptions.

Advertising rates are brought about through audience and market research. Audience ratings are very important to advertisers. The A.C Nielsen Company is one of the largest rating services that provide audience data for the television industry. In South Africa the South African Advertising Research Foundation (SAARF) provides information on audiences. Television Audience Measurement Survey (TAMS) specifically assists television advertisers in choosing correct slots for their advertisements. The audience measurement ratings provide among many other things, an estimate of how many people with certain demographic characteristics view each program. Commercial time is then purchased by advertisers.

Advertisers see 'audiences as markets' (McQuail, 2000). However at the same time audiences also serve the purpose of civic groups and the perception of stereotypes together with the potential of advertisements to increase or lessen intercultural diversity, communication and tolerance, falls into the ambit of the 'audience as a public' (McQuail,2005). This research will therefore take cognisance of 'both' paradigms and will attempt to provide an overview on how these different paradigmatic approaches intersect.

Early audience research tended to view audiences either as 'victims', 'consumers' or commodities sold to advertisers (Webster and Phalen,1997). Audiences are defined as potential consumers not only of television programmes but of the products being advertised through those programmes (Ang, 1991). The audience is categorized in terms of economics and becomes known as a consumer society (Nightingale, 1996). This is the

reason they are viewed as 'markets'. Commercial television is based on the making of programmes for profit and the use of television channels for advertising (Ang, 1991).Without advertising and the 'audience as a market', television would not be able to sustain itself as it does today. Programmes are therefore transmitted to carry commercials. Television network executives are not interested in culture or pro-social values, they are interested in whether people watch the programme (Gitlin, 1983). The television network is basically a relay in a process of textualising the interaction of audience and advertiser (Browne, 1984). While viewing an advertisement the audience is acting as a 'market' that is being targeted by the advertising of products, services, etc.

> In day to day commerce, commercial television is not interested in the business of communications as in the business of delivering people to advertisers (Brown, 1971).

Except for public broadcasting, the television industry is for profit and the greatest profit is derived through the sale of advertising time (Abelman & Atkin, 2002). The larger the television audience for a particular program the more television stations can charge for flighting advertisements during that time slot. Therefore the industry perceives the audience as a commodity that is delivered and sold to advertisers and television programs are the method of delivery (Abelman and Atkin, 2002).

> Our needs for entertainment, cultural enrichment and education via programming are not taken seriously by the industry because we are a faceless commodity, a consumed asset and a common coin of exchange (Webster and Phalen, 1994).

More recently audiences are viewed as people who use the media as an integral part of everyday social interaction and experience (Carey 1989).The 'audience as a public' consists not of consumers but of citizens who must be reformed, educated, informed as well as entertained (Ang, 1991). In this case the audience is conceptualized as the 'receiver' in the communication model of source-channels-message-receiver-effect, with a more or less ordered transference of meaning (McQuail, 1987; Carey 1989). The view of the 'audience as a public' aims at serving the audience and transferring meaningful messages to them (Ang, 1991).This is the opposite of viewing the 'audience as a market 'where they are viewed as an object to be conquered. 'Audience research' as in this

study represents the voice of the audience or speaks on its behalf (McQuail, 2000). Audience reception studies identify that the media text (advert) is read through the perceptions of the audience and therefore the methods employed to study audience reception have to be qualitative (McQuail, 2000).

As a counter argument to the audience as a 'market' the audience is seen as a commodity. The audience is considered to be comprised of rational individuals who make well-informed decisions on when and what to watch (Abelman & Atkin, 2002). According to Atkin (2002) rather than passively receiving and mindlessly accepting televised messages, audiences learn to evaluate the messages that are created.

Although media are freely chosen by their audiences, actual people in audiences may not have personally chosen their media or the specific content to which they find themselves exposed. There is usually a large flow of unrequested media messages by way of advertising (McQuail, 2000).

Discussions on advertising's cultural effects are not a new phenomenon and many critics of modern consumer culture argue that the real impact of advertising is on the cultural climate of society (Dyer, 1988). As early as the 1930s the literary critic F.R. Leavis accused advertising in particular, of corrupting feelings, exploiting people's needs and fears and encouraging greed and social conformity (1933). Research on the media-advertising relationship suggests that the audience is much less passive than might be thought and a person's race or culture acts like a protective shield around the individual (Fiske,1989). Gillian Dyer (1988) also points out that an advertisement's effects are long term and advertising plays a role in defining reality in an anthropological sense. It socializes us into thinking that we are not only buying goods but a way of life as well (Fiske, 1989). Television institutions not only represent their audiences but enter into 'relations' with them (Hartley, 1987).

There are multiple effects of advertising – social effects, economic effects, psychological effects, ideological – of which some are positive and the other negative (Williams, 1974). Both political and economic advances have resulted in significant changes in advertising

we see today (Sinclair, 1989). (See section one above) As television consumers we are exposed to messages through advertising every day (Fiske, 1989; Ang, 1991). It has been argued that advertising through the television medium is more immediate in comparison to other forms of advertising. Television advertisements are displayed in narrative, autobiography or drama form (Arens, 2000) and the consumer has the advantage of seeing a product in its 'real life' form rather than hearing it through radio or reading it in a magazine. Thus television is a very effective medium for advertising and is among the most persuasive irrespective of the literary form used (Lull, 1990). The television medium is more graphic and is a fruitful way for the researcher to examine advertising and its audiences. This takes us to our next section on the visual effects of television advertising.

Audiences and Advertising

There are usually four stages that audiences encounter in advertising. The first is referred to as *Precipitation*. This is when there is an initial burst of advertising concerning a new product and the audience is moved from a state of indecision to one where there is a possibility of making a purchase (Rotzoll & Haefner, 1996). The second stage is that of *Persuasion*. During this stage the advertisements uses different appeals to emotions to convince the audience to purchase the advertised product. The third stage referred to as *Reinforcement* provides information about previous choices and validates a decision to reject a particular product and try a new one (Rotzoll & Haefner, 1996). The last stage which is the *Reminder* phase is used to imprint a brand on the audience and reemphasize its existence. The above process that the audience moves through is referred to as the Seth model.

Advertising agendas

Most media, including television, play a role in setting conversational agendas. They don't necessarily tell us 'what to think' but they steer us toward 'what to think about.' In the same respect, advertising contributes to the socialization effect of television (Lull, 1990). How often do we find ourselves discussing what we have seen on television with

others? Television advertising contributes to setting agendas in conversations more so if the advertisement is of a controversial nature or has a unique feature that makes it different.

The social aspects of advertising are both positive and negative. Some scholars say advertisements educate consumers, equipping them with the information they need, to make informed decisions. However, advertising can become the stimulant for whatever the advertiser is trying to convey to a willing recipient, both bad and good. Advertising is seen to promote goods and services at the same time also encouraging and endorsing ideas, therefore impacting on social norms. Advertising encompasses the art of persuasion so in order for an advert to be successful the consumer's needs must be satisfied. The theory proposed by Abraham Maslow (1943) has been used over the years to describe a hierarchy of motivational development in advertising that humans move through. The needs include:

1. Physiological needs
2. Safety needs
3. Love needs
4. Esteem needs
5. Self actualization needs
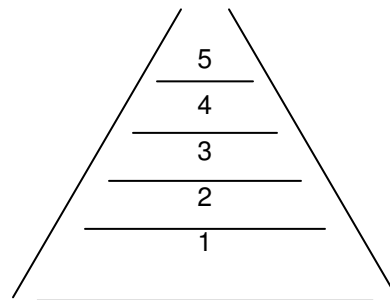
Abraham Maslow's hierarchy of needs suggests that human behaviour reflects a range of needs ranked in order from basic needs to higher aspirations and when one need is fulfilled the next need emerges (Clark, Baker & Lewis, 2002). For example once the physiological need is satisfied, self esteem becomes the next need to be fulfilled. Advertisements promise to fulfil our needs and that attracts us to advertising. If we have dry hair, an advertisement promoting a product that removes dryness would fulfil our need for self esteem. The needs do not always follow the order represented above and are reversible depending on external pressures and the individual. Physiological needs refer to the need for basic necessities such as food and water. Safety needs is feeling secure and not vulnerable to elements of danger. Advertisements depicting home security products (alarms, etc), house and contents insurance and life assurance fall into this

category. Social needs encompass ones relationship with others and the need for friends. Self esteem needs are to do with one's personal growth, self development and self confidence. This could include advertisements pertaining to cosmetics, fast cars, home improvements, furniture, fashion clothes, drinks and lifestyle products. Lastly Self-actualization is the need to develop all ones potential to the full (Clark, Baker & Lewis, 2002).

Advertising production for television

There is no hard and fast rule regarding the steps one has to follow to produce a television advert. Roger Sinclair (1985) suggests a very comprehensive method. The production is divided into six stages.

Stage 1 – Design
An advertising commercial is first produced in script form. The script contains a storyboard which shows drawings of selected frames of the proposed commercial (Sinclair, 1985). This helps to create a visual idea of what the advertisement should look like. Although the script contains the dialogue as well as the description of the actions, the final product may look significantly different once it reaches the shooting stages.

Stage 2 – Approvals
Approval is required from the advertiser who commissioned the production of the advert. Thereafter the media itself, in this case the SABC, must approve the advertisement according to their set of rules based on their 'code of conduct/advertising standards.' Lastly the advert must be approved by official bodies. For example if children are used in the advert then approval must be obtained from child welfare (Sinclair, 1985).

Stage 3 – Selection of production House
There are many companies in South Africa that produce television advertisements but the key is to choose the one specialized for your particular advert. Usually a few companies and television directors are asked to show examples of ads they have created in that particular genre and the selection is made accordingly.

Stage 4 – Pre production

This stage involves the following:

- Casting and wardrobe
- Location and set design
- Hiring props
- Booking of crew and equipment
- Composition or selection of music
- Preparation of artwork

(Sinclair, 1985)

Stage 5 – The shoot

The advert is shot during this time. It is the most intense part of the advertisements production.

Stage 6 – Post Production

This is the longest stage of the advertisements production. With new technology available, most editing is done digitally. During this stage the music and sound effects are inserted. These include, background music, sung pieces, voice-overs, synch sound and sound effects. Some advertisements require multi lingual versions. In case where the same advert is used (which is more economical) lip synch sound has to be inserted. There are two ways of doing this. The first is to shoot the ad a few times and on each occasion have the actors say the words in the next language. The pronunciation does not have to be correct because the words can be post-synched by a voice comfortable in each language (Sinclair, 1985). The second is to shoot the ad once and have the language version dubbed to fit the mouth movements (Sinclair, 1985). Due to South Africa's culturally diverse consumer market, the same advertisements are used but the actors are changed. For example in the OMO washing powder ad, there is a version with a white woman speaking English and dubbed in Afrikaans and another version with a black woman speaking isiZulu and dubbed in isiXhosa.

Effects of advertising

The social images represented in advertisements have a significant impact on the viewer. As Dyer (1988) points out, we believe that we will make friends by drinking the right kind of beer, get a boyfriend by using the right kind of shampoo or become a super-mum to an adoring family by buying the right tin of baked beans. In summary these are some of the most evident social effects of advertising.

It is difficult to prove any short term effects of advertising. Charting a growth of the sales of a particular product after a corresponding advertising campaign could be one of the best reflections of the success or failure of the advertisement. However these are not always accurate.

As mentioned before advertising impacts on the cultural climate of society. Certain values such as friendship, love and sexual attraction are associated with certain products. The Frankfurt School concluded that advertisements manipulated false needs and blocked people's ability to recognize that they are being controlled (Dyer, 1988).

According to Roland Barthes, advertisements use abridged grammar, condensed language, hypnotic and intimidatory language which suppresses cognitive evaluation. Advertisers think of people as targets on which they wish to make an impact rather than as human beings (Dyer, 1988) and the language used by them is 'loaded'. In advertisements the words chosen convey feelings and attitudes. The manner in which these words are spoken (the tone of voice) establishes the mood in the advert. In fashion advertisements the tone of voice is tactile and caressing, using adjectives of touch, shape and physical comfort (Dyer, 1988) to enhance the product. In television advertising, due to time constraints, words often play a minor role due to the combined power and impact of visual material (Dyer, 1988). The associations that words have can mislead a person into buying something that is not exactly the same as it was described.

Language is also a pillar of cultural distinctiveness and national identity in a globalised world (Waisbord, 2004). The link between the type of language used and a person's

culture is important. Certain cultures do not respond favourably to a direct mode of address whereas other cultures may prefer it.

Images in television advertising are very convincing. They encourage extravagant expectations because they are more dramatic and vivid than reality – reality itself cannot match up to the image (Boorstin, 1963) .As result consumers are left dissatisfied because their realities are misconstrued by advertisements.

> Advertisements do not mirror or reflect social meanings but teach us ways of thinking and feeling through dreaming and fantasy. It is of course still possible to argue that the effects of advertising are not harmful to people or society. To the degree that they manipulate rather than inform, distort rather than reflect the quality of life in our society and are the product of decisions taken by an unelected group of powerful businessman (Dyer, 1988).

When dealing with advertising, one has to consider it in the light of cultural expectations. Advertising can play different roles in different societies depending on matters such as the relationship between the individual and the society it is part of (Rotzoll & Haefner, 1996). In any discussion on advertising one has to determine what the culture expects from the advertising Furthermore advertising has varied intents and effects: some are interested in altering behaviour and attitudes whereas others may be concerned with getting people to switch to their product (Rotzoll & Haefner, 1996).

Eric Clarke (1988) sums up the positive and negatives of advertising very succinctly.

> Advertising has many positive features. It is needed to spread useful information. It has energy and extravagance. It can also be fun. But it is also a big, powerful and wealthy industry. That is why we must be eternally vigilant. It's target is us.

CHAPTER TWO

RESEARCH METHODOLOGY

The impact of advertising can be researched from various angles. One could look at the influence of advertisements on individuals and look for evidence of the ability of the advertising media to shape and sometimes change a person's behaviour, opinions and attitudes (Dyer, 1988). Another angle to take would be to consider the effects of advertising on the society as a whole and the extent to which consumer advertising promotes general ideas and beliefs (Dyer, 1988).

Together with these two types of research, the researcher needs to find out the embedded meanings in advertisements. This includes a textual and non textual analysis. Textual in the form of a semiotic analysis and non textual in the form of focus group discussions. Furthermore the analysing of iconography and verbal and non-verbal elements is also important. A more complex approach to the study of the signs and symbols in advertisements is referred to as semiotics. In this section the researcher analyzes the contents in the advertisements by treating them as complex messages that are composed of signs and combined into codes which eventually gives rise to meaning. Analysing and interpreting cultural depictions present considerable methodological difficulties to researchers (Seale, 1998). Due to its subjective nature social research is seen to lack credibility. However, semiotics has allowed for the introduction of a consistent method to interpret culture (Seale, 1998). Unlike audience research mentioned in the first paragraph semiotics looks at the texts themselves rather than the way in which people consume these texts (Seale, 1998). The method used for this research is a combination of semiotic analysis and audience research (via focus groups).

Qualitative research

Qualitative research methods deal with understanding the underlying meaning in participant experiences through an open-ended, unstructured and subjective approach (Lincoln & Guba, 1985). According to Denzin and Lincoln (1998) the research is descriptive and focuses on the depth and details of experiences. Data tend to be analyzed

through an ongoing process of identifying themes within a particular context (Miles & Huberman, 1994).

A concise meaning of qualitative research is offered by Denzin and Lincoln (1994).

> Qualitative research is multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical materials case study, personal experience, introspective, life story interview, observational, historical, interactional, and visual texts- that describe routine and problematic moments and meaning in individuals' lives.

Researching the effects of advertising

According to Williams (1981) there are two kinds of ways to research the effects of advertising:

a) Operational research – attitude surveys, recording consumption patterns after an advertisement or studying responses to adverts. These techniques fall into the category of market research.

b) Critical research – here advertisements are assessed for both immediate and long term effects, often in response to an expressed public concern e.g. violence in advertisements

Market research is usually provided by the advertising agency in order to survey the market that the product is aimed at. This is done to get a feel of what the target market's likes and dislikes are. Information obtained from this is used to prepare an advertising campaign that will best influence them. After the campaign has aired on television the effects of the advertisements are measured by looking at the sales of the product post-advertising. In some instances questionnaires are given out and people are asked whether the advertisement affected their purchase of a product.

Sociological research measures the long term impact of advertising. Advertisements are part of a flow or pattern of culture and are not the only influences in people's lives (Dyer, 1988). The audiences (viewers) belong to different social classes and this acts like filtering systems around the individual. The audience is not a gullible set of individuals and has the ability to be critical of advertisements. People will respond differently to advertisements according to their language, mode of address and an ad will elicit different responses from different people.

Textual and non-textual analysis

Textual

Textual analysis in the light of this research refers to viewing the chosen television advertisements and then analysing the meanings that are embedded in them. Textual analysis must be undertaken by a professional who is aware of extracting meanings from a text- in this case the advert. The interpretations are based on the value judgments and individual skill of the reader (Dyer, 1988). This approach may be very subjective.

Non-textual

There are two types of non-textual analysis. The first is to consult with the producer of the advertisement and ask him/her about what the ad is intended to do, what feelings it is meant to evoke and what sort of appeal it is meant to have. One cannot base the analysis of an advertisement on the information received from a producer as he/she may be subjective.

Another method would be to analyze the experience and opinions of the consumer in the case of advertising. This would be the 'receiver' in the model of communication whereas the producer is the 'sender'.

Classifications of advertisements

In order to make the researche'rs task easier the advertisements should be classified according to their functions, features etc. Advertisements can be categorized according to the attitudes or feelings they are meant to appeal to. Furthermore advertisements can be

subdivided into the themes common to all of them. Other categories of advertisements are suggested by Hall (1964). These are compound, complex, sophisticated and simple advertisements.

Compound ads – relies on pictures to do the persuading. The feelings aroused by the atmosphere are transferred to the product (Dyer, 1988).

Complex ads – concentrates on the presentation of luxury and status. The visual and verbal images evoke the status feelings associated with money, wealth, elegance etc. (Dyer, 1988). In complex ads it takes a while to see what is actually being advertised because the product is mentioned either at the end or has to be deciphered.

Sophisticated ads – explore hidden or subconscious feelings and are represented in a dream or fantasy like manner (Dyer, 1988).

Advertisements appealing to feelings – some advertisements appeal to similar emotions and can be categorized along these lines. Some emotions include fear, humour and success.

Analysis of iconography

Before we can ascribe meaning to the advert as a whole we need to break down the elements contained in the advertisement. This means extracting the visuals, props, symbols, settings etc that the advert is made up of. Description and interpretation is inevitably linked (Dyer, 1988).

The phanerescopic table (Tomaselli, 1999) approaches the meaning of advertisements on three levels. The first level is the primary level and describes things such as lights, colour shape. It is uncomplicated and forms a basic understanding of objects, gestures, people etc. The second level extracts the themes and motifs that occur. They are usually a combination of elements, and at this level we see how these elements refer to our culture.

The manner in which we perceive and interpret the most simple objects and images depends on our culture. Each culture can interpret a certain image in different ways. We

associate meaning to something because we have had experience with it before or our experience of life (our culture) has told us how to interpret it.

In the analysis of any advertisement a researcher needs to identify how the actors communicate social meanings through the use of facial expressions, appearance, body gestures and settings. Many non-verbal mannerisms are culturally determined. Some expressions can be read and understood cross-culturally, while others are culture bound. Those that are culture bound are learnt according to cultural traditions and have to be understood within the cultural context (Goffman, 1979). A detailed explanation of non-verbal communicators will follow in the section on semiotic analysis.

Analysing content and ideology in advertisements using semiotics

Ideology

To gain a better idea of advertisements in its social context, one needs to analyze how advertisements produce reality, and how ideology and meaning filter through these advertisements (Dyer, 1988). An ideology is a system of ideas that is subtly or implicitly represented in a text and can only be interpreted by reading into a text (Stokes, 2003). An advertisement does not simply reflect ideology but rather reworks it thus producing new meanings (Dyer, 1988). An advert uses objects which already exist in a culture to transmit ideologies. One of the goals of semiotic analysis of television is to make us conscious of the use of connotation on television so that we realise how much of what appears naturally on TV is actually historical and culturally specific (Dyer, 1988) . An ideological analysis of an advertisement aims to understand how a cultural text specifically embodies and enacts particular ranges of values, beliefs and ideas (White, 1992). Television is a notable part of social life and therefore studying the ideological meanings portrayed in television advertisements is relevant. A semiotic analysis of an advertisement reveals its higher order of meaning like its ideology. Roland Barthes argues that images not only denote particular things in the world but also connote a range of higher level ideological meaning (Seale, 1998). He looked at how ideological concepts are embedded within images and appear to be natural attributes of the real world (Barthes, 1977).

The reason for studying ideology in a text is to find out the underlying meaning that is unobtrusive. Advertisements and other texts use objects or signs to portray their specific ideology. The work of Max Horkheimer and Theodor Adorno is famous for looking at ideology in the media (Adorno & Horkheimer, 1993). They argued that the media specifically in America, supported the ideology of the government and subliminally limit people's freedom (Stokes, 2003). In many countries governments are heavily involved in the media hence their influence on content. The content used in the International Marketing Council's advertisements for South Africa has to first be approved by government (this is discussed in the section on ownership and control). Adorno and Horkheimer also believe that the media should help to uplift people rather than indoctrinate them. Ideological meaning can be derived by studying semiotics.

When using meaning as a basis for analysing advertisements there are three basic levels through which meaning is conveyed. The first is the surface meaning which is the overall impression that a reader gets from a first glance (Frith, 1998). This is a basic description of what is going on in the advertisement. The second level is the advertisers intended meaning. This is the overall strategy behind the ad and is the 'preferred' message the advertiser wants to get across to the viewer (Frith, 1998). The third and final level of meaning is the ideological or cultural meaning. This level relies on the cultural knowledge of the viewer and how they implement their belief systems to interpret the advertisement (Frith, 1998).

Semiotics
Semiotics, which is the study of signs, is a contributing factor to the study of content in advertisements. Historically, semiotics was brought about by Ferdinand de Saussure who conceptualized structural linguistics (1974). Through his work on linguistics, Saussure argued that meaning should be studied as a system of signs (Seale, 1998) and semiotics could be used to analyze a large number of sign systems in any media form (Saussure, 1983). He traced the 'sign' back to its system or code to derive its meaning (Seale, 1998). Semiotics is very useful when trying to derive the meaning of texts. Roland Barthes developed on the ideas of Saussure and applied his theory for the study of language to the study of images. He studied how the producer of an image makes it mean something and

how we as readers/viewers get meaning out (Barthes, 1984). A semiotic analysis provides a way of breaking down the content of texts and relating them to broader discourses (Stokes, 2003). It demonstrates how our cultural knowledge interacts with the text in order to derive meaning (Stokes, 2003).

The sign is the smallest unit of meaning. A sign consists of a signifier and a signified. Semiotics helps us to make a connection between the *signifier* and the *signified*. The signifier is the represented object whereas the signified is the concept it represents. The connection between the signifier and the signified is implied, but has to be made by the viewer (Seiter, 1992). Saussure argued that the relationship between the signifier and the signified is arbitrary (1974). The meaning of a sign is established by differentiating it with other signs. Some scholars believe that all signs are cultural constructs, that have taken on meaning through learned use and when one tries to define a sign it uses another sign to translate it (Seiter, 1992). This is known as the *interpretant.*

> The assumption is that all meaning arises from the relationships between signs within systems of signs, and that therefore anything that has a meaning – a photograph, a traffic light – can be analyzed in terms of the system in which that meaning arises(Seale, 1998).

There are three types of signs. These are symbols, icons and indexes. Photographic images look like the represented image and are therefore known as an iconic sign. This could be a photograph, a drawing or a picture of something. An example of an index would be some representation that constitutes an associated meaning- like the Big Ben would represent London. In a symbol there is no clear association between the signifier and the signified (Dyer, 1988). For example a flower exchanged between a man and a woman would symbolize love. The flower does not mean love but over time many cultures have used a flower to symbolize love. In many advertising campaigns iconic, indexical and symbolic signs work simultaneously with each other. Advertising uses the signified part of a sign to form associative meanings, thereby suggesting to the consumer that by purchasing a particular product he/she will experience the same feelings or satisfaction.

Semiotics shows how elements of a text obtain their meaning from their interrelation within a code rather than looking at them as single units (Seale, 1998).

Television scholars John Fiske and David Morley consistently used semiotics in their work. Fiske (1987) analyzed television texts by dividing them in to three levels:

Reality – this means that anything to be televised is already encoded through social codes such as dress, speech, gestures etc (Fiske, 1987). For example a man dressed in a suit and a tie, holding a briefcase in his hand would be symbolic of an upper class businessman.

Representation – this refers to elements such as camera angles, lighting, sound and editing (Fiske, 1987). For example a high angle shot (the camera looking down on the person) is used to show the vulnerability of a person.

Ideology – these are embedded messages derived from analysing a text. It refers to broader systems of meaning such as nation building, individualism, patriotism etc. (Seale, 1998).

Denotation and Connotation

Denotation refers to the literal meaning of a sign while connotation is the additional meaning associated to the sign. Denotation occurs on the first level and connotation on the second level. Viewers can only join up or make sense of these two systems by their knowledge of cultural codes and associative meanings, without which, the second system connotation would not be possible (Dyer, 1988). Connotative meanings are also derived from filming techniques, like camera angel and type of shot which are described in the first level of meaning (denotation).

Syntagmatic and Paradigmatic

In advertising terms, syntagma refers to the sequence in which an advert appears on the screen. This is its horizontal representation. Paradigma refers to the isolation of a unit of an advert in order to analyze it and extract its vertical meaning. Paradigmatic relations are also connotative. Paradigmatic items are similar and are contained in one category. Paradigms are classifications of signs (Seiter, 1992). Paradigmatic relations are those

which belong to the same associative set by virtue of the function they share (Dyer, 1988).

Concluding semiotics

The essential factor in a semiotic analysis of a text is that the researcher must have a sound knowledge about their chosen object of analysis (Stokes, 2003). It is imperative that the researcher thoroughly understands the codes and conventions within which he/she is working. In the case of this particular study a person who is of any other nationality other than South African will have difficulty understanding certain 'culture specific' codes embedded in the advertisements. In addition the number of texts/advertisements chosen for analysis depends on the researcher. Judith Williamson who conducted a ground breaking study of advertisements in women's magazines used many advertisements in her study (1978) while Roland Barthes (1984) based some of his works on only one advertisement (Stokes, 2003). Semiotics plays such a vital role in advertising that advertising agencies have to be well informed about the use of semiotics in their advertisements. Semiotics forms part of the creative process of advertising (Stokes, 2003).

Advertisers set out to attract the attention of viewers and every element in the advertisement has been placed there to perform a certain function. The aim of the researcher is to isolate the elements of the advertisement to see how meaning is formed and how the audience interprets these elements. A semiotic analysis is sometimes seen to be subjective as each researcher may interpret an image according to his/her world view. Furthermore images are polysemic/multisemic which means that they are open to diverse interpretations. However as a method semiotics is interpretative and consequently, necessarily subjective (Stokes, 2003). The study of television advertisements using semiotics, is in this study enhanced by the study of its audiences. Stokes (2003) suggests that together with a semiotic analysis, focus groups can be used to confirm your ideas about a text as well as examine how they are received by an audience.

Audience studies

Audiences are exposed to messages via the media every day. The term audience is almost interchangeable with society (Stokes, 2003). Therefore to measure the social impact and influences of advertisements, the study of audiences is quite essential. The audience constitutes the "receiver' in the sender/receiver model of communication as discussed in chapter one. The message conveyed via a medium (in this case television) is interpreted in a variety of ways depending on an individual's experience. Audience research is based on human experience. Culture, race, gender, age, geographical locations etc. all affect one's interpretation. Questions about the impacts and influences of the media have driven research for the past century (Stokes, 2003). The perceptions of audiences can assist a researcher in recording the effects that a specific text has on a viewer/reader. An audience study adds value and credibility to other forms of analysis like semiotics (as mentioned above).

> Many people are attracted to studying the media because they have heard arguments that the media are powerful influences on our lives. There are media campaigns which are designed to bring about change in people's behaviour….they are purposefully designed with the goal of changing the attitudes and behaviour of the people who see them. Many studies have shown that the actual effect of these is very minimal but the best we can hope for is that they contribute to a gradual shift in cultural patterns… The relationship between media exposure and behaviour is highly complex and many other factors intervene. (Stokes, 2003)

Ian Ang and David Morley have written about audience research in the 1980s. Morley recorded how the meaning derived from the same news programme differed across different groups of people (Morley, 1980). Ang looked at the different reasons why people watched the popular melodramatic television soap opera 'Dallas' (1985). Ang prompted other studies like the one in 1990 by Liebes and Katz who studied how different ethnic groups in Israel interpreted 'Dallas'. In another study Peterson and Thurstone conducted a study on children's attitudes toward certain social groups after watching a specific film (1976).

Testing consumers' responses to advertisements

Noting down the responses of consumers to advertisements is a good way of tracking the success or failure of an ad. In direct response advertising or product advertising it is easier to measure the response of consumers, as one would look at product sales in relation to the time frame of the advertising campaign. In areas where advertising performs more subtle and complex tasks such as building awareness, image development, attitude etc. (Barenblatt & Sinclair, 1989) the conventional methods of recording sales is ineffective. In this case it is necessary to delve into the psyche of consumers and ask probing questions concerned with feelings, emotions and attitudes.

According to Barenblatt & Sinclair (1989) advertising should not insult, patronize or irritate consumers deliberately and continuously. In a survey carried out Ogilvy & Mather (1988) people who like an advertisement are twice as likely to be persuaded by it than someone who doesn't. Viewer reaction to an advertisement is a direct way of recording an advertisement's effectiveness.

The use of a sample in advertising research concerning consumers is to obtain the views, responses and behaviour of a group of people in such a way that they represent the views, responses and behaviour of the wider population from which the sample was drawn (Barenblatt & Sinclair, 1989). In this way the results can be generalized from the particular sample to the wider population.

Recognition measurement in advertising (as used in this research) relies on the respondent being shown a television commercial and then being asked how he/she feels about it or whether they have seen it before.

Most research for advertising is done on a small scale and questions regarding the validity of small scale studies are common. The advertising research experts who contributed to Chapter 10 of 'Make the other Half Work Too' were unanimous in their opinion that small scale tests are acceptable with a few constraints (Barenblatt & Sinclair 1989). Some of the conditions include:

- The research must be conducted among the prime target market

- There should be a very tight control over the results

- They must be used primarily to confirm theories and ideas (Barenblatt & Sinclair 1989)

Reliability

Advertising research is different to scientific research. Scientific research is very numerical and has to be completely accurate. Advertising research (in this study) on the other hand deals with a psychographic analysis of individuals and is therefore more content based. This brings up the question of whether advertising research is actually reliable. According to Barenblatt and Sinclair (1989) even the biggest samples are open to judgment.

In small scale research a select group of respondents are chosen and in terms of representation they are as close as possible to representing the target population. (Barenblatt & Sinclair 1989) However within one race group for example, there could be a multiplicity of views and the respondent chosen may only give one view (Barenblatt & Sinclair 1989. In this case advertising research is limited. It is impossible to produce completely accurate results considering that nature of the research.

Focus groups

A focus group is a form of qualitative research in which a group of people are asked about their attitude towards a product, service, concept, advertisement, idea, or packaging. It is an organized discussion of a small group of people on a given topic and delves into the complexities of their opinions and attitudes (Stokes, 2003). Questions are asked in an interactive group setting where participants are free to talk with other group members[22]. A focus group is appropriate when looking at the responses of different

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[22] www.wikipedia.com

people toward something (Stokes, 2003). For the purpose of this research, focus groups will serve as an important tool for acquiring feedback regarding advertisements. In this study focus groups are combined with a semiotic analysis. Focus groups is a good way to find out whether your own interpretation is shared or whether other people can provide different insights (Stokes, 2003). In this study we are combining audience research with textual analysis. Focus groups are used to gather information about themes which forms a major part of this research (Denzin & Lincoln. 2000)

There are usually 6-10 members in a focus group and the allocated time should be 1-2 hours (Marshall & Rossman, 1999) depending on the text. The researcher will conduct the focus group and guide respondents through the discussion. Researchers examine more than the spoken words. They also try to interpret facial expressions, body language, and group dynamics (Marshall & Rossman, 1999). The questions asked are usually open ended questions, to encourage a flow in the discussion.

The observer's paradox is when respondents act differently to how they would normally act because they know they are being observed. Furthermore respondents feel group pressure to conform and this can also contaminate the results (Marshall & Rossman, 1999). Other criticisms of focus groups include:

- The number of members of a focus group is not large enough to be a representative sample of a population; thus, the data obtained from the groups is not necessarily representative of the whole population[23]
- the results can be influenced by the manner in which the researcher structures or phrases the questions
- Researchers are not detached observers but always participants. Researchers must take this into account when making their analysis (Walvis,2003)

Despite the negatives associated with focus groups, there are also many positives.

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[23] www.wikipedia.com

- A researcher ensures that each person in the group participates and interacts with the others, without any one individual attempting to dominate the discussion (Quirk's Marketing Research Review, 2003).

- A key benefit of traditional focus groups is the group dynamics which occurs when the moderator stimulates discussion among the participants about a topic. This can often generate new thinking about a topic which will result in a much more in-depth discussion of the subject being covered (Quirk's Marketing Research Review, 2003).

- In focus groups one can analyze the non-verbal behaviour of a participant

There are different types of focus groups e.g. two way focus groups, dual moderator focus groups etc. However for the purpose of this research a one-way focus group will be used. This is where there is one moderator, who in this case is also the researcher and a group of respondents.

Detailed research methodology for this research

This research is a case study which involves fewer people with more detail. The criteria for a case study include use of multiple sources with an emphasis on qualitative data[24]. A case study is a small scale study and uses multiple methods to measure the phenomenon under investigation. In this case it includes focus group discussions and a semiotic analysis. The disadvantage of a case study is that the data is perceived as 'soft data' because of its qualitative focus.

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[24] Qualitative research is based on concepts and meanings that are interpretative. The sample for the research will be smaller than that of a quantitative research study and will interpret opinions and perceptions. Qualitative data is non-numerical and consists of words rather than numbers. The methods of data collection will be discussed below.

Due to the nature of the research design, the methodology used will supplement the research design. The research consists of a two step method:

1. Involves collecting, examining and interpreting a range of advertisements from the IMC's 'alive with possibility' campaign. Also collecting advertisements from other corporate companies to use as a comparison to the IMC's campaign.
2. Focus group discussions to through light on the manner in which the advertisements are understood and interpreted, with the emphasis on their potential to add to or detract from representing an interracial and intercultural South Africa and nation building.

Advertisements from the 'alive with possibility' campaign as well as other corporate advertising were taped over a period of three weeks. Thereafter a selection was made as to which corporate advertisements and which campaign advertisements will be used for the study. The selection process involved viewing advertisements and deciding whether they were appropriate for the study. The advertisements selected from the 'alive with possibility' campaign contained only those that were screened on South African television and not those which were used for overseas television only. Non-probability sampling (as in this research) contains a sample where there is no clear distinction between the units chosen. So for example one cannot predict the likelihood of a specific advert being chosen for the study. Purposive sampling was used to select advertising campaigns as they needed to be selected according to their ability to sustain an argument on intercultural and interracial situations and nation building.

Once the advertisements were selected a brief semiotic analysis was constructed on each of them. The themes and visual representations common to each advertisement were also documented. A more detailed focus group outline was drawn up from the findings in order to conduct the focus group discussion, taking into account the specificity of each advert. The questions were grouped into two broad types; open ended and closed questions. The open ended questions reflected the words of the respondent and measured the depth of information that the respondent could provide. Closed questions provided a

predetermined set of answers from which the respondent chose from. The sessions lasted for approximately 60 minutes.

Purposive and snowball sampling was used to select the focus group members.[25] The focus groups consisted of five to eight individuals. The three groups were divided inter-generationally and inter-racially. The first group was individuals over the age of 45; the second were adults between the ages of 25 to 44 and the last young people under the age of 25. The groups were divided inter-generationally because each group had a different experience of the political situation in South Africa. The problem with focus groups was that the small group (the focus group) should have been a valid reflection of the larger group (population) that was being surveyed[26]. (A detailed section on the problems encountered will follow).

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[25] Convenience sampling, snow ball sampling, quota sampling and focus groups form part of non-probability sampling. Quota sampling or purposive sampling will be used to select respondents. In quota sampling the sample is selected based on the proportions of subgroups needed to represent the proportions in the population (Fink, 1995). The researcher is aware that it is a less reliable method because the researcher chooses what is at hand. Purposive sampling is a better option for the research as the respondents are handpicked and special cases are selected. These cases will provide unique information. Snowball sampling is when previously identified members identify other members of the population. Snowball sampling will be used in the selection of focus group respondents if there is difficulty in locating individuals to participate in the focus group. The researcher is aware that this type of sampling could however produce a biased sample as people may recommend others who are similar to themselves. The observer's paradox is pertinent in a case study as people act differently because they know they are being observed. This could occur in the focus group session as respondents may tend to provide the answer that the interviewer wants to hear rather than what they really think

[26] As far as possible the focus groups will include persons from across the gender, race and class division. However, given the small numbers within the focus groups statistically valid representation is not possible. According to the mid-2006 estimates from statistics South Africa, the country's population stands at 47.4 million. 37.7 million Blacks (79.5%), whites 4.4 million (9.2%), 'coloured' 4.2 million (8.9%) and Indian 1.2 million (2.5%)[26].

The procedure of the focus group discussions followed a distinct format. An introduction of the study was given to the focus group members. The advert was screened; thereafter the respondents were asked a series of questions in the group according to the focus group outline. This process was repeated for each advert. The researcher led the discussion so that every group followed the same broad subject ideas (Stokes, 2003). This made it easier for the researcher to record comparisons between the different groups. The discussion was very structured and the researcher was very prominent and directive to limit digression from the topic (Denzin & Lincoln. 2000). Emphasis was placed on allowing the respondents to say how they saw things in their own words. Although it was difficult to develop trust amongst group members in such a short space of time, they were encouraged to speak frankly and truthfully. They were discouraged from saying what they thought the researcher wanted to hear. The researcher remained objective throughout the discussion. A facilitator/moderator was present to assist with recording and was used to recollect any important information after the discussion was completed.

Transcription

Though laborious, the experience of transcribing can bring a much closer appreciation of meanings in the data (Seale, 1998). Without transcribing the focus group conversation it becomes difficult for the researcher to remember and recall details such as pauses, hesitations and other features of conversation that influence the interpretation of it. With a recording of the focus group conversation it is easier for the researcher to transcribe the information and tidy up the messy features of natural conversation (Silverman, 1997). By analysing conversation through a transcription the researcher can infer or suggest reasons for a person's response. When people interact in a group they protect their public self esteem (Goffman, 1955). They take into consideration the moral standing of themselves in relation to their co-interactants (Goffman, 1955) and often base their responses according to this. This can be seen when people set up invisible boundaries in conversation and do not allow people to step in to their personal space nor do they step out of their protected comfort zone.

It should not be assumed that the preparation of transcripts is simply a technical detail prior to the main business of analysis. The production and use of transcripts are essentially research activities. They involve close, repeated listening to recordings which often reveal previously un-noted recurring features of the organization of talk (Atkinson and Heritage, 1984).

Transcripts help tremendously during the analysis process. Although it is merely a research activity (Atkinson & Heritage, 1984) one can identify things that may have been missed during the focus group discussion. It adds credibility to your research.

Using tapes and video recordings during focus group discussions make it easier for the researcher to prepare the transcripts. In this research both video recordings and tape recordings was used. We cannot simply rely on our recollections of conversations to prepare a transcript (Denzin & Lincoln,. 2000).. It is not possible to remember everything a group of people said without having the raw data (tape/video recordings) at hand. By using video/tape recordings one can focus on the details of conversation (Sacks, 1992). Another advantage of recording your focus group discussions is that it will always be on record and can be made available to people in the academic community (Denzin & Lincoln, 2000)

Once the data has been transcribed, collected and documented the next stage which is the 'analysis of the results' takes place.

Difficulties encountered in the focus group discussions

The multi cultural/racial composition of the focus groups did not pose any major ethical problems and everyone was comfortable and relaxed. One of the problems experienced across all three groups was that a small coalition of people began to dominate the discussion for a while (Denzin & Lincoln, 2000). The researcher then redirected the conversation by asking a question to someone else. With any group discussion there will always be those who tend to hold back their opinions out of fear or insecurity. It was also taken into consideration that what people said in interviews/focus groups/questionnaires was not necessarily what they did in practice (Seale, 1998). Due to the nature of the

research involving opinions of different races, the researcher had to obtain responses from the entire group to ensure that the information needed for the analysis was obtained.

Who conducts advertising research?

Advertising research is conducted by many people. Universities in South Africa carry out research relating to advertising but one of the more popular research initiatives is that conducted by UNISA's Bureau of Market Research. The national census is also a form of advertising research conducted by the government every 10 years. Specialized research companies such as SAARF (South African Advertising Research Foundation) also conduct research that is valuable to advertising agencies. Advertising agencies themselves carry out market related research. This research is done by in-house research divisions.

Research design

Principal Theories upon which the research project is constructed
The principal theories this research will draw on include a number of theorists from the cultural studies and media studies domain. Larry Samovar and Richard Porter explain the various perspectives on intercultural communication. They discuss intercultural communication and explain how one's behaviour and racial appearances lead to us making assumptions about other cultures (Samovar and Porter, 2000). They offer explanations on prejudice and stereotypes and how these impact on intercultural and interracial communication and encounters. In addition they give details on the consequences of verbal and non-verbal messages in various cultures (Samovar and Porter, 2000).

The encoding and decoding of advertising messages will be studied using Stuart Hall's semiotic approach. The literal meaning of a sign featured in an advert is referred to as its denotative meaning whereas the associative meanings which are generated by the sign are called its connotative meaning. Every visual sign in advertising connotes a quality, situation, value of inference etc. For example a sweater signifies a warm garment (denotation) and thus the value/activity of keeping warm (Hall, 1980). Hall's theory will

be incorporated with the study of semiotics and structuralism in television as discussed by Ellen Seiter (1992). These are based on the principles brought about by scholars such as Charles S Pierce, Swiss linguist Ferdinand de Saussure and anthropologist Claude Levi Strauss.

Semiotics is the study of how meaning occurs in language, pictures, performance and other forms of expression (Tomaselli, 1999).Structuralism stresses that each element within a cultural system derives its meaning from its relationship to every other element in the system (Seiter,1992). Semiotics and structuralism are closely related – semiotics being a field of study itself and structuralism is a method of study often used in semiotics, thus they are specially suited to the study of television. The study of the television audience and television culture will be based on the ideas put forth by Ien Ang (1991), John Hartley (1987, 1985), John Fiske (1981, 1986a,) and Todd Gitlin (1978,2000). Hartley re-conceptualizes television as a new kind of cultural teaching which facilitates communication across social and geographical boundaries. Gitlin and Fiske offer answers to how television has come to play such an important role in our culture.

The phaneroscopic table featured below, together with Seiter's explanation on semiotics and structuralism in television, will be used to construct a semiotic analysis of the advertising campaigns in the study.

Orders of Signification	Phaneroscopy	2nd trichotomy of signs	Nature of semiotic interaction	Phenomenology
1	Firstness: central idea	Icon	Encounter	Being there
2	Secondness: Identity in the face of the other	Denotation Index: Connotation Myth	Experience Transmission/transmitted text	Activity/doing Reading/writing Conceived/received texts
3	Thirdness: Codes/syntagma Modes of relations	Symbol	Intelligibility Making sense	Public signs

Tomaselli (1999)

Culture can be studied by examining the point of view of individuals or by observing interactions between people. The research will draw on intercultural communication perspectives by Samovar and Porter and explain how cultural identities are created through products and images that are transmitted through the media.

Prior research into area

There has been a considerable amount of research in advertising and its effect on people. Most of the advertising research revolved around gender and racial stereotypes and how this differs from country to country (Furnham & Farragher, 2000). In South Africa advertising research relating to pre and post apartheid has also been conducted. However studies with regard to advertising as a nation building and race assimilation tool have been limited. Below is the research conducted in this area.

A research conducted in 1998 by Alexander Holt analyzed racial stereotyping in SABC television commercials in the context of reform. His research dealt with aspects such as the importance of blacks to the consumer market, stereotyping and the reinforcing of apartheid through advertising. He provided evidence to show how the broadcasting system had been designed to further communications in support of apartheid (Holt, 1998). However there was a broad awareness in communications practices in the 1980s that relations between whites and blacks should be represented in a positive light (Fourie, 1982; Louw 1985). In the same year Ilze Bezuidenhout studied a discursive-semiotic approach to translating cultural aspects in persuasive advertisements. Drawing from the findings and conclusions made in these research papers, the study of cultural diversity in advertising and the enhancing of intercultural communication through advertising is considered to be relevant. More so to reflect on the changes that have now produced what we see in television advertising at present.

According to Bezuidenhout (1998)

> It can be said that people are more prone to react [to advertisements] and respond to situations and ideas that fall within their frames of reference, in other words their cultural orientation

Although Bezuidenhout studied the cultural elements in advertising, she did not discuss how it impacts on intercultural communication and nation building. Furthermore she did not discuss whether advertising at that time reflected cultural diversity

A study of the attitude of urban blacks toward advertising was undertaken by R.K. Deppe (1975). He concluded that blacks in particular preferred advertisements that featured black people. They identified more easily with people of their own race. This research was undertaken in 1975 and much has changed in the racial and cultural domain since then. His findings will help in recording whether the attitudes of blacks in particular have changed since then.

Research reports compiled by the Bureau of Market Research at the University of South Africa was also relevant to this study. 'The role of execution elements in television advertisements' and 'Understanding, acceptability and preference for advertisements in selected languages among blacks in Soweto' were thoroughly dissected.

In 2004 Sydney Kankuzi looked at advertising as culture and how television advertising represented work in South Africa. This helped to track the way in which certain races and cultures were represented over time on South African television.

Taking into account the research findings of all of the above mentioned sources coupled with that of Holt's study of advertising and racial stereotyping during the era of reform I have formed a basis for my study. This research will show how television advertising has contributed to an intercultural and interracial South Africa and nation building. A topic that has not been discussed in detail in any of the above mentioned studies.

Data analysis – qualitative research

The process of data analysis, especially with qualitative research can be a challenging task. Firstly, there is great volume associated with qualitative findings. Secondly, the volume has to be condensed in a manner that ensures important information is not left out. In the case of this research it involves reducing the findings from both the focus group discussions as well as the semiotic analysis. Thirdly, prior to the analysis, the

findings need to be arranged using a structured method so the researcher can extract information such as themes, trends etc efficiently. If the above are in place then only can a succinct analysis take place.

> The data that is collected from qualitative research is not amenable to statistical analysis. It falls to the researcher to *organise the data* in a *meaningful way*, and to *interpret what it means*. The good qualitative researcher will also reflect upon this experience, and consider how their own views and biases influence their interpretation. In other words, their analysis will be *critical*[27]

The process of data analysis involves looking at both the information obtained from the focus group discussions as well the semiotic analysis. This has to be done almost simultaneously to see whether the themes extracted from the semiotic analysis of the advertisements are the same/or similar to those the audience deduced after viewing the advertisement. Ultimately the researcher has to analyze whether the advertisements had the desired effect on the audience and whether they evoked the emotions and ideas put forth in the hypothesis. It is therefore necessary to have a logical method of displaying the data so the overlapping areas can be clearly seen.

Qualitative researchers are challenged to make the process they use in data analysis transparent as readers and fellow researchers want to know where and how the findings have emerged from the data (Wolcott, 1990). If readers are unsure of the analysis process, then they question the credibility and trustworthiness of the research (Lincoln & Guba, 1985). According to Miles and Huberman (1994) data analysis in qualitative research contains three sub processes: these are data reduction, data display, and conclusion drawing.

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[27] http://www.bris.ac.uk/Depts/DeafStudiesTeaching/dissert/Qualitative%20Methodologies.htm

Analysing transcripts

It is important that the transcripts are used to gather the maximum amount of information as it is the only raw data derived from the participants in the research. Each transcript was looked at as a single unit and the researcher would move down the pages making observations as she went along i.e. highlighting themes, picking out differences and similarities in responses etc. (Denzin & Lincoln, 2000). After all the transcripts were thoroughly dissected, a comparison was made between the responses from all three transcripts. Each transcript represented a different generation group. After the 'inter-generational' analysis was complete a racial analysis was done to identify how different races from each group responded to the advertisements and whether there were any differences or similarities in their responses. Lastly the themes derived from the advertisements were written down and the responses belonging to those themes were slotted into their specific column. Informants' statements were sorted into piles according to the theme they represented (Barkin,Ryan & Gelberg, 1999). Lastly a comparison was made between the campaign advertisements and the corporate advertisements based on the responses of the group members.

Analysing themes

Themes are recognized by bringing together components or fragments of ideas or experiences, which if viewed as a single unit may not make any sense (Leininger, 1985). Themes are identified by relating them back to literature and seeing how certain representations elicit particular responses. Advertisements use themes to stress specific visions of society (Jhally, 1997).

Themes are identified before, during and after data collection (Denzin & Lincoln, 2000). Themes are derived from text, which in this case refers to the transcripts as well as the advertisements. General themes are selected at first and if necessary then sub themes are introduced later on in the analysis (Miles & Huberman, 1994). One of the ways of substantiating the choice of themes is by using examples from the text and explaining how the theme was derived from this.

A widely used method for describing themes is the presentation of direct quotes from respondents – quotes that lead the reader to understand quickly. (Denzin & Lincoln, 2000).

To test the themes derived from a semiotic analysis, the study as in this case, is coupled with a focus group discussion where actual viewers identify themes without any prior exposure to the literature of semiotics. Once the themes from the advertisements have been identified a table will be drawn up to identify at which points the themes from the advertisements overlapped with or diverged from the themes identified by the focus groups. A table will be drawn for each advertisement. Tables are used to display qualitative data and cells can also be filled with 'verbatim quotes' (Denzin & Lincoln, 2000).A sample of the table layout is shown below with a very brief example:

Themes (derived from semiotic analysis)	Which depictions portrayed theme (as identified by Semiotic Analysis)	Was theme identified by FC respondents	Which depictions portrayed theme (as identified by FC respondents)	Comments
1. Unity	a. People of different races holding hands b. People helping each other at work	Yes	a. People helping each other b. People from different races standing together and talking	
2. Racial stereotyping	Majority 'Blacks' portrayed as labourers	Yes	Same as identified by semiotic analysis	

The data analysis will also take into consideration any other themes mentioned by the focus group respondents that may not have been identified by the semiotic analysis. Once the three tables are complete the researcher will identify how similar depictions are used in corporate advertisements and how they would therefore elicit the same responses; Either proving or disproving the hypothesis that South African advertising promotes the idea of an intercultural and interracial South Africa that is striving towards nation building. Aside from identifying and analysing themes in the advertisements the researcher will also take into consideration external factors such as facial expressions,

tone etc of the focus group respondents. This will be included in the 'comments' section of the table.

Tables will be drawn for each focus group discussion. The researcher will thereafter record similarities or differences of the opinions and ideas put forward by each generational group. The focus group analysis will be done in conjunction with a video-taped recording of each session. The side-by-side comparison of the advertisements assists the researcher in understanding content and thematic differences in visual representations (Frith, 1998).

Using graphic representations in Data Analysis

Visual displays are beneficial in qualitative analysis (Denzin & Lincoln, 2000). Information will be tabulated as mentioned above. Furthermore flowcharts will be used to represent information visually to the reader. This assists in communicating ideas and concepts to the reader.

CHAPTER THREE

ANALYSIS OF ADVERTISEMENTS USING SEMIOTICS

Advertisements are available on the accompanying CD

Advert: one

Title: Today I woke up

The first television advertisement released by the IMC features many prominent personalities from South Africa. In order to contextualize the appearances of these individuals it is necessary to start with the smallest unit of meaning in semiotics, which is the sign. A combination of signs will give meaning (Seiter, 2000) to the depictions in the advertisement.

The advert will be divided into segments and analyzed within these units, beginning with the sign and moving on to the symbolic meaning.

Segment one

The advert begins with a man in a heavily printed shirt in a small steel enclosure and thereafter a move to the same man with a walking stick and a flat- topped mountain behind him. These are representations of signs and are referred to as the signifier. Analysing these signs reveals that the man is old because of his wrinkled and grey outward appearance, as well as his walking stick. He is wearing an African print shirt. The steel enclosure is recognized as a jail cell. These are the signified.

There are three types of signs. The iconic, indexical and symbolic. Television uses all three types of signs: images are both iconic and indexical and the use of soundtrack or a voice over is symbolic (Seiter, 2000). Most images produced by cameras belong to indexical signs because they require the physical referent before the camera lens at some point in time for their production (Seiter, 2000). The denotative signs in the first segment include the upright man, his grey hair, his walking stick, the steel bars. The associated meanings (connotation) are that the man is old yet strong and that the steel bars represent a jail cell. Furthermore despite his frailty he is strong and secure. The aspect of the voice

over also produces connotative meaning. The man is speaking in first person and is forthright in his manner. This represents confidence and self assurance.

Most of the time signs become so natural and arbitrary to us that our minds do not even go through the first and second level of analysing an image. In television representation we sometimes become so accustomed to signs and codes that they become as 'natural' to us as the symbolic signs of language and we think of them as being just logical (Seiter, 200). Furthermore many signs are cultural constructs that have taken on meaning through repeated, learned and collective use (Seiter, 2000). It is a pedantic exercise to analyze each advert from its smallest unit of the sign to its symbolic meaning. In some instances the researcher delves straight into the signified meaning and its connotative association.

The final stage of analysis reveals that the man is Former President Nelson Mandela in his jail cell on Robben Island. The shot immediately after reveals that Table Mountain is at his background. This shows that he was released from jail on Robben Island and is now enjoying freedom on the mainland of Cape Town. Together with Nelson Mandela's distinctive voice-over we could immediately recognize who he was. By dramatising this small journey of Nelson Mandela from captivity to freedom the theme of 'transformation' is already established. We are already expecting something positive to follow in the shots after. The establishing shot has already set up our expectations and caught out attention. The first shot is a close up of Mandela in the jail cell and moves to a wider shot with him standing on the mountain. This strategic use of camera shots enhances his transition from imprisonment to freedom. The emotions associated with the first segment include hope and optimism. We are inspired by the greatness of Mandela and his historical significance as the man who transformed South Africa from apartheid to democracy. His facial expression discloses the seriousness with which he is talking.

Segment two
The signifiers in the second segment are:

- A close up of black lady wearing a tracksuit with a stick in her hand in the first shot, but thereafter a long shot disclosing that she is actually sitting in a wheelchair. The stick now has a sharp tip and she is throwing it with force;
- A wide shot of a figure putting something on its head in front of a body of water and an object flying across the screen. Immediately after a close up of the figure which is now a robust white lady wearing a leotard followed by the same lady with just one leg in a genuflecting position on a block;
- A mid shot of a black man with his fists toward the camera thereafter a long shot with him wearing puffy red gloves over his fists and a pair of gold shorts and calf length boots. He is also wearing a robe which he takes off;
- A figure running in a grassy area with an industrial structure in its background. The next shot reveals the figure was a black man who now has something hanging around his neck which is gold. He is dressed in a shorts and a vest with takkies;

The above signs give rise to signified meaning which are:

- The black lady is paraplegic athlete throwing a javelin;
- The white lady is a paraplegic swimmer diving into a pool and the object flying across the screen in a bird;
- The black man is a boxer wearing boxing gloves on his fists and dressed in boxing attire: boots, shorts, robe;
- The black man is a runner wearing a gold medal around his neck. He is running in an open stretch of land past a gold mining plant. The industrial machinery in the background together with the voice over helps the viewer to associate the industrial machinery with a gold mine.

The connotative meaning associated with the above is that they are all involved in some sort of sporting activity. Two of them are physically challenged but they still exude strength. All of their facial expressions show self-confidence and seriousness. Sport represents virility and power. In this segment a female voice is featured on the voice over, also speaking in first person. However, the tone of voice remains the same.

The cultural codes embedded in the advert are interpreted through our experience. The disabled swimmer is South Africa's Special Olympic star Natalie du Doit. The boxer is South African light weight champion Baby Jake and lastly the runner is none other than Josiah Thugwane who won gold for South Africa in the 1996 Olympic Games. All the above individuals are heroes in the eyes of South Africans.

The symbolic representation of the bird flying across the screen is freedom. Josia Thugwane training in a rural area in the midst of a gold mine shows that despite his disadvantaged situation he still emerges with a gold medal. Boxer Baby Jake is first shown as a thug but in the next shot we realise it is him. Despite the crime surrounding him he fights back by being a boxer. Secondly, his small physique is seen as a disadvantage but he is still a great boxer. As the voice over says "it's the size of your heart that counts and not your fists." The theme develops in the second segment. It emphasizes how people with disadvantages have achieved success. In other words it demonstrates ambition despite adversity. This segment also focuses on the past and the present through the repetition of the words 'yesterday' and 'today' in the voice over.

Each visual depiction is enhanced by an appropriate voice over which contributes to its symbolic meaning. For example Josiah Thugwane running past a gold mine and then standing wearing a gold medal thereafter is accompanied by a voice over that says "yesterday I was digging for gold but today I'm wearing it". This makes the viewer think of the athlete's hardship and how at some point in his life he may have even worked in a mine but today he has won a gold medal – possibly that very gold that he may have once unearthed.

Segment Three
As in the first two segments the third segment is subdivided into a number of situations.

- A wide establishing shot of a figure in the centre of a large 7 coloured semi circle. A close up in the next shot reveals it is a black man pointing an object to the camera. The man is moving around rhythmically and wears a gold chain and ring. Looking at this in terms of the signified we gather that the man is a rap singer and is standing in front of a large rainbow which forms the backdrop to a stage. His

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microphone is held in such a manner that at a first glance it resembles a gun being pointed to the audience.

- A medium close up of a black lady dressed in an overall and a material head gear, her face smudged with dirt and she is digging a large fork into sand. The signified in this case is a laborer who is plowing the fields.

- A close up of a pair of black hands holding onto a small gold cross thereafter moving to a wide shot of the back of the man dressed in a long, flowing maroon robe. He is wearing a small cap at the back of his head. These signifiers give rise to the signified: a) the cross associated with Christianity b) the man wearing a scull cap and a robe is inevitably a priest

The first situation illustrates how instead of using a gun (representing violence) to get a message across, South Africans now use peaceful methods such as music or dance. The rainbow in the backdrop is symbolic of the rainbow nation. Due to its cultural and racial diversity, South Africa is referred to as the rainbow nation. The next situation of the ordinary black labourer dressed in traditional clothing is accompanied by the voice over saying "even if I have nothing this place can give me everything." A simultaneous analysis of the picture and the words reveal that even those less fortunate (the labourer) are confident that their country will provide for them through its natural assets. It builds on the theme of belief which is further exemplified by the next situation of the priest holding a cross. Through our experience of South African history, in particular the Truth and Reconciliation Commission which was extensively covered in the media we recognize Arch Bishop Desmond Tutu both through his attire and the voice over, which at this point changes to his voice. Desmond Tutu epitomizes belief, faith, conviction and truth. He is strategically placed in this advert to represent and add credibility to these themes.

Segment Four

- The segment begins with a white man dressed in green on a large field with an elongated oval ball in his hand. The signified association is a rugby player as recognized by the ball and the rugby attire as well as the field. The ball is the

defining factor. It is also reemphasized in the next shot where the ball is being kicked over the goal post signifying a 'try' as referred to in Rugby.

- This is followed by a man in sporting attire cheering. His facial expression and gesture signifies that something great has just happened.
- Two boys (1 black and the other white), dressed in casual attire dancing by springing off the ground. Their attire signifies their youth and their distinct way of dancing immediately draws out attention to the fact that it is Kwaito. Kwaito is a blend of western and African dance.

The advertisement again makes reference to sport. The first is South African rugby player Joel Stranky who scored the winning 'try' in the final of the 1995 Rugby world cup. The next shot is of ex Bafana Bafana coach Jomo Sono cheering in a manner that he would if his team scored a goal. His action precedes the shot of Joel Stranky scoring a 'try' to make it seem that he is also celebrating that event. The pictures are accompanied by sound effects of a crowd which heightens the excitement. These two situations develop the theme of unity brought about by national team sport. It is further highlighted by the two young boys of different races engaged in Kwaito dance – Kwaito is usually practiced by black or 'coloured' youngsters but this picture features a white individual. This depiction illustrates how dance can bridge the gap between cultures and initiate intercultural understanding and tolerance.

Segment Five
- Lady dressed in traditional African clothing standing behind a grave stone. The grave stone has the name Hector Peterson written on it. Immediately the audience knows that someone has died.
- The next is an image of three people from different races playing the guitar. Again this is a symbol of how music has brought them together.
- The image that follows is of a white-bearded man dressed in black looking at his surroundings. The next shot is of him removing his hat from his head and holding it to his chest. His dressing and features signifies that he is old and sad and his gesture of removing his hat is a sign of respect or mourning.

- A lady with a huge stomach standing next to laundry on a washing line. We interpret this image by identifying the lady as being pregnant and engaged in domestic activity.

This segment features normal South African people. The association to Hector Peterson who was massacred in the 1976 Soweto riots symbolizes that despite death and tragic historical circumstances we have still moved on. The theme of hope is introduced in this segment. The three individuals of different races playing a collective tune on the guitar also show their unity across their cultures. The old man removes his hat because he is grieving about the past but the shot of the pregnant women that follows gives the audience hope of posterity.

Segment 6
- A 'coloured' man sitting and playing a musical instrument with his fingers. We recognize the instrument as a piano
- A dignified and well dressed black man buttoning the cuffs of his shirt.
- A group of individuals engaged in dance wearing traditional African clothing

The use of music and dance as a theme throughout the advertisement is reiterated with the man playing the piano and the individuals engaged in dance. Music and dance has been used to illustrate unity. The shot of the man buttoning the cuffs of his shirt is of extreme importance especially in the conclusion. It evokes feelings of trust in the audience. What is even more convincing is that the man is President Thabo Mbeki. Furthermore throughout the advertisement the facial expressions of all the actors/actresses were serious but in the last two shots they are smiling and celebrating giving hope to the people who are watching. It ends on a positive note.

A very distinct aspect common to all segments is the use of scenery. This included large open spaces especially mountainous areas and far reaching skies. It created a feeling of limitless opportunities and a fresh beginning. Scenery is always awe inspiring and the use of it in this advertisement added credibility to the themes of unity, ambition, hope and transition.

The use of the voice over in first person together with background music enhances the advert. The script for the advert was aptly tied together with the images to add both symbolic and semantic meaning. The use of first person creates a strong presence of the characters and involves the audience in the portrayed scenarios. The repetition of the phrase 'today I woke up' throughout the advertisement reminds the viewer of a new beginning just as waking up after a night of sleep is a sign of a new day.

The famous personalities used in the advertisement are well-known to all South Africans. They are revered and respected because of their achievements and the success they have attained. They have earned their respect and their credibility in the eyes of the people. This is why the influence they have on the 'man in the street' is so great. Irrespective of their race or their culture they are regarded as heroes by everyone. They therefore have the ability to unite people with their influential capacity. The common reverence South Africans have of these personalities alerts them to the fact that they have the same interests. And anything that is common between people brings them together.

Advert: Two

Title: Rhythm of the Nation

The television advert features South Africans of all persuasions going about their daily work, creating the "rhythm of the nation"[28]. 10-year-old Tlotlego Tsagae born on 27 April 1994 is the conductor of the 'orchestra'. The semiotic analysis of the advertisement is tabulated below.

Sign: Signifier & Signified (denotation)	Connotative Meaning	Symbolic and Thematic Association
Sun peeping between steel fence	Morning/early in the day	A new beginning, breathing life into the day
Child* tapping stick on fence	Playful, Child is playing	Innocence and ambivalence of child

[28] www.imc.co.za

	a game	especially toward what is to follow. Child is unaware of her important role of orchestra

Spray can in hand followed by large mural on an outdoor wall	Street graffiti	Graffiti may be a positive or negative representation. Firstly it could represent nuisance or it could represent talent and innovation.
White and black Lady laughing and walking	Friends or colleagues	Intercultural and interracial communication. Relationships override cultural and racial boundaries.
A group of men having their heads simultaneously shaven on a roadside	They are having a haircut. Roadside haircuts are common amongst black people.	This everyday practice symbolizes a change from old to new. The precision and rhythm with which their hair is being cut produces a sort of vibrancy in the air and we begin to experience the theme of rhythm. On the other hand black people having a roadside haircut may be seen as stereotypical.
Flag – red, blue, yellow, white and black	South African flag	Patriotism, devotion and loyalty to the country
Child pointing and swaying her stick at people having a haircut. She sways her stick to the rhythm of the sound created by shaving machine.	Child still playing but now interacting with her surroundings. Her movement introduces us to her role as the conductor of the sound.	Reiterating innocence through the use of the child. Children represent hope. The child's role as a conductor also shows the significance of children to a society, especially a society like South Africa that is undergoing change. Children are also less aware of things like prejudice and are less likely to be prejudice. Hence the use of the child.
A close up of hands weaving thread with two long sticks. The next shot shows the three ladies engaged in the activity.	The ladies are knitting	Another reference to an everyday activity. What is surprising is that they are three old white ladies who are sitting on the street and knitting. An unusual sight. Old white women represent apartheid South Africa because they were born and lived most of their lives during this era. The depiction in the advert goes against the stereotype that old white ladies are racist and snobbish. They are out on the street with everyone else showing that they too are part of this vibrant society. This depiction confirms how the mindsets of people have changed. Assimilation and integration are the evident themes in this situation.

Man with goods displayed on a cardboard. Smiling and dancing.	He is a street vendor who moves around selling his merchandise. He is happy and excited.	A very distinct image of street life in South Africa. Street vendors are always seen on the sidewalks. The simplicity of his job yet the joy that it brings to him.
Two children (white & black) dressed in uniform clapping their hands against each other.	They are school children playing a well recognized game.	Another form of intercultural and interracial interaction. Once again their youth is a sign of their innocence. Also their obliviousness to colour. If children see past cultural boundaries why cant adults.
Man working on lap top on a staircase	Businessman. Someone working in a corporate environment.	Represents sophistication. Contrast to other street activities but also forms part of the country's rhythm.
Formally dressed black man walking past white man who is busy on laptop	Both the men are involved in the corporate world	This signifies equality in the work place. Unlike apartheid times where blacks were restricted from various jobs usually dominated by whites. This depiction shows that both these men are equally involved in the corporate world.
Lady with distinctly different features from others in the advertisement. Pressing the keypad on a mobile phone.	We recognize that she is a foreigner but through her features we notice that she is of Korean, Japanese or Chinese descent. The lady is calling someone.	This highlights South Africa's diversity in terms of culture and nationality. It could also be a sign of encouraging or boasting international relationships keeping in mind that the purpose pf the advert is to promote South Africa. The use of the mobile phone epitomizes technology as part of our daily routine.
Indians/coloured Lady in a uniform associated with medical professionals. White shirt with maroon flaps on shoulder. She is carrying a baby that has a much lighter complexion than her with similar facial features to the lady in the previous shot.	A nurse who is taking care of a child that is not her own. The child belongs to the lady from the previous shot.	The emotions that filter through this image are that of compassion. The use of the nurse is a way of showing good health care and security. It also shows intercultural communication by using a baby whose colour is evidently different from hers. It shows that compassion exceeds colour and race. Although it is not physically shown we know that the child is being returned to its mother. Although this is not physically shown we complete the narrative subconsciously.

Child* swaying stick in the air and moving rhythmically to sound	It is now definite that the child is conducting the sound	The child is bringing together the sounds created by all the activities in the street. She is the conductor of this rhythm. She can see the vibrance and beauty behind these activities. She represents the future of the country and the wisdom of a child.
Woman grinding against obscure silver structure	A closer look shows that she is using scrap metal to create art using an angle grinder.	This job usually is associated with men. The depiction plays on gender stereotypes where a female is doing a job that a male would normally do.
Two men (an Indians and black) sitting next to each other. The one is busy on a sewing machine while the other is knocking an object with a hammer. The next shot is a close up of a hammer knocking on the heel of a shoe.	At first it is difficult to determine what they are doing but looking at both shots we realise that they are manufacturing shoes. The one is stitching the fabric while the other is putting the shoe together.	The two men are from different cultural and racial backgrounds but they are working in harmony. They are the two vital players in maintaining the system in their business. The situation shows cross cultural and interracial relationships in the workplace and how these two individuals have combined their skills to create a business.. Indians have always been involved in textile businesses hence the use of an Indians man doing the sewing.
Two black women and a white man looking at a drawing of lines and shapes on a large piece of paper. The paper is initially in a scroll and is thereafter opened up in front of them on a table. Surrounding are people dressed in hard helmets.	We recognize the drawing as being some kind of architectural drawing. We know that they are at a construction site because of the people in their construction helmets. The women are architects, construction managers or quantity surveyors.	This in another example of women involved in a stereotypically male profession. It is a sign that women in South Africa are liberated and enjoy the same privileges as men. Gender equality adds to one of the positive aspects of the country.
A wide shot encompassing a glimpse of all the people involved in their respective activity. The child is raised on a platform at the centre of all the activity.	The child orchestrates the final verse of her symphony. She brings together all sounds created by the activities to form one complete and bustling rhythm.	The child is the uniting factor. She brings together all the different activities to show the rhythm of the nation.

The advertisement is held together by 10-year old Tlotlego Tsagae who was born on 27 April 1994, the day South Africa had its first democratic election. There are a few symbolic relationships associated with using a child who was born on the day South Africa had its first democratic election. Firstly, South Africa entered into a new era where people of all races were permitted to vote. The birth of a child symbolizes this new beginning. Secondly, the child is oblivious to the events that occurred before her birth. She is born into a time where every person is considered equal and therefore sees the country as it is, free of any prejudice.

The theme of 'rhythm' enhances South Africa's vibrancy that is created through various daily activities. Many of these activities are practiced in South Africa only. The fast pace of the advert creates a beat which manifests into a rhythm. Song and dance amongst outdoor workers in South Africa is a common practice. It is phenomenon of Ubuntu that encourages nation building and a sense of brotherhood.

Advert: Three

Title: We've done it before
The final advertisement echoes the sentiments of the previous two. It looks at nation building from a different perspective and uses a comparison between the hardships of the past and the opportunities of the future as a base for the advert. The semiotic analysis explains how the advertisement uses depictions, accompanied by sound and narration, to transmit its intended message across to the audience.

The advert commences with a black screen accompanied by sounds of people shouting and screaming amidst loud bangs. Our immediate reaction is to expect a war scene to follow. The build up of the bomb-like noises and screams in the background is almost a prelude of what we are going to expect. Quite the opposite happens. The screen moves to an aerial shot of a long line of people. The line appears to be extending over a kilometre and weaves haphazardly around trees in the vicinity. The long line of people terminates at the entrance of a church. This visual representation together with the preceding noises in

the introduction has the viewer thinking of the after effects of war and the causalities and deaths as a result of it. It could be a church where people are gathering to pay their last respects. The aerial shot of the trees also looks like thick clouds of smoke so at this point the viewer is not certain of what is going on. However on a connotative level if a person has a sound knowledge of pictures that appear in the media they would recognize the introductory picture (aerial shot of church and line of people) as one of the famous pictures associated with the first democratic election. Therefore the first segment of the advert presents catastrophe (via the sound effects) followed by hope (first democratic election). This encompasses the entire message of the advertisement which it is built on the premise that South Africans continue to defy all odds and just when the going seems to be impossibly tough, they pull through[29]. The juxtaposition of war cry's with people waiting to cast their first democratic vote, contrasts adversity with hope.

The advertisement now begins to place emphasis on the people standing in this long queue. The first shot of them is taken from the inside of the building. It is done in a manner that suggests someone is looking out of a window and observing what is happening. The audience takes the role of this observer. The people are dressed warmly and the colour of the sky suggests that it is early morning. They take small steps as the line moves slowly into the building. We can deduce the magnitude of the crowd because even when the queue is moving forward there still remains an infinite number of people in the 'haphazardly neat' and outstretched line. The movement of people toward one particular building illustrates their common purpose. This in an expression of Ubuntu and nation building. Many of the people are shrouded with blankets and are very simply dressed. The majority of them are blacks with a few white faces scattered among them. The terrain is dry and there are not many buildings or greenery in sight. This is indicative of a rural area. The category of the people also suggests that they are not from very affluent backgrounds. There are also people on horse and carts which imply the rural and primitive nature of the area. An old man is being pushed in a wheelchair across the dusty

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[29] www.brandsouthafrica.com (press release 21 June 2007)

terrain. One can see that he is sick and cannot walk. This illustration describes the poverty and lack of healthcare facilities in the area. Although the man is disadvantaged by his illness and age he has made his way to this place where a great event is taking place. If the audience has recognized the scene as a voting station they will understand that it is after 50 years of apartheid that this gentleman is allowed to vote. This depiction alone encompasses the enthusiasm that flowed through the people on 27th April 1994. The wheelbarrow being used as a wheelchair is symbolic of hardship and struggle.

A close-up of two wrinkled hands interlocking with each other is featured in the advertisement. The hands are of two different people. The two individuals are holding hands. Clasping someone's hand is a symbol of encouragement and support. It also indicates brotherhood and is a sign that these two people share a common goal – A goal to build a democratic nation. Holding hands is an intimate gesture used to display emotion, hence the use of it in this situation.

During the above scene the voice over commences. It is a deep black male voice. A black voice is used to emphasize the shift in power from white domination to black. It is interesting to note that all the 'alive with possibility' advertisements are narrated by black voices. The opening words are: "of all the challenges we've yet to overcome none is greater than those we have already overcome." The words are strategically placed to add emphasis to the pictures. The opening line is taken from a speech by former president Nelson Mandela and makes the point that South Africans are no strangers to overcoming obstacles that appear to be overwhelming – As we have shown before, we can beat any odds – and we'll do it again.[30] The voice over goes on to say: "On the 27th of April 1994 we shifted our world and we shifted the perceptions of the world…" The date is acknowledged by all South Africans as the day of the first democratic election. The connotations associated with this date are endless. It stirs the emotions of people and invokes feelings of hope, equality, freedom, justice etc. For the 'black' majority in the country it is a day of recognition and impartiality. For the 'whites' it is day of stepping

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[30] www.brandsouthafrica.com

back but at the same time a realisation that assimilation and working together is the way forward. Although the injustices of the past will be an obstacle there is nothing that the people can't work through as the voice over clearly states, "we have done it before and we can do it again." On this day South Africa demonstrated to the world that they are a powerful and resilient nation. And it's by no means an exaggeration.[31] In addition they changed the negative perceptions that people around the world had of South Africa.

> The commercial demonstrates in a very inspiring, moving and emotional way the idea that South Africans are a powerful and resilient nation. And it's by no means an exaggeration. The beauty of this commercial is that it is based on fact. We have overcome hardship and adversity. We did, against all odds, achieve victory for democracy and freedom. (Press release www.brandsouthafrica.com)

As in the previous advertisements a mother and child situation is depicted. The child is hoisted with a blanket on the mother's back. This is the traditional African way of carrying children. Again the use of a child is symbolic of innocence as well as a symbol of hope for the future. Standing behind the mother and child is a middle aged white woman. One immediately draws a contrast between the rural inhabitants and the presence of a white face. In apartheid South Africa this would have seemed odd, but on this day it means that people of all races are finally recognized as equal. The white woman is stroking the child's cheek. This display of affection between people of different races was uncommon under the apartheid government, where blacks were seen as inferior. The sincerity in the white woman's gesture gives the audience hope that things are already starting to make a positive change. There is hope for developing intercultural and interracial understanding.

Four close-up shots of 'white' faces are shown scattered among the queue. A real contrast to the plethora of 'blacks'. This is done very strategically by the advertisers to confirm that all races are now equal and one race is not favoured over another. In the past the

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[31] www.brandsouthafrica.com

'whites' would have been standing in a separate queue reserved only for them. The expression on their faces can be read differently. Some are smiling while others are indifferent or unmoved by this epic day. The presence of the 'white faces' also indicates the personal change that they will have to make in their lives. From occupying a social position at the top of the hierarchy their status will now be radically reduced. 'White' faces will no longer be the faces of power. Most of the 'white' men are categorized as farmers because of their dressing and their presence in a rural area. Farming is an occupation practiced by predominantly Afrikaans speaking whites. This raises another valid point in the advertisement. By featuring 'boers' (farmers) they are drawing attention to the negatives associated with the Afrikaans language as well as the oppression by the Afrikaner regime. The scene revisits feelings associated with the Soweto riots where learners protested against Afrikaans as a medium of instruction. Furthermore, land that traditionally belonged to the 'black' man was being occupied by 'white' farmers purely because of their colour. The advertisement makes no distinction between the farmer and his labourer because in the eyes of the new South Africa they are all seen as equal.

Staying with the overall idea of 'success despite adversity' the advertisement features a blind 'black' man with a guiding stick making his way toward the queue. Like the frail man being pushed in a wheelbarrow (mentioned above), the blind man is also overcoming his disability to take part in the voting process. The men's disabilities' are a symbol of hardship but their actions symbolize hope and faith. The enactments in the advertisement display optimism and capture the triumph associated with the first democratic election.

The representation of multiple races in the advertisement captures the diversity of South African people. The positive aspect of the advertisement is that although everyone is so different in their ways and ideals, they all seem to be getting along. This shows how intercultural and interracial understanding is already being practiced.

The advertisement ends with a woman walking past the line of voters after casting her vote, capturing the sentiment of an inner victory[32]. Her modest smile and brightly lit up eyes tell the audience of a victory that goes far beyond financial or material gain. The woman becomes the symbol of victory. She symbolizes hope for a brighter future because she too had to overcome many challenges to be where she is today. As soon as the women steps out of the voting station the pitch and tone of background music is increased to show her emotion. From this point on the music is enigmatic and full of zeal. The music is accompanied by laughing and smiling faces and happy exchanges between people. It contrasts with the subdued first half of the advert where people seemed slightly uneasy and their emotions were contained. The advert concludes on a very high and positive spirit. The viewer feels that he too has gone on this journey from adversity to democracy.

For all non-white South Africans, 27th April 1994 was a historical and emotional day. It was the first time in decades that non-whites were finally given the right to have a say in their country. Both directors Teboho Mahlatsi and Gavin Joubert, did a fantastic job in capturing the triumph of the 1994 elections. The advertisement was meant to capture the spirit of the South African people through fact. They did this by showing how the people have overcome hardship and adversity and achieved victory in terms of democracy and freedom.

The advertisement concludes with a picture of the South African flag and the words 'South Africa, alive with possibility' written underneath. The flag is a symbol of patriotism and allegiance to ones country. It is a significant part of all the advertisements and is a symbol of the 'new' South Africa. The flag is a recognizable and unifying symbol that is common to all South Africans irrespective of their racial or cultural background.

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[32] www.brandsouthafrica.com

Analysing themes in advertisements

One of the ways of extracting meaning from advertisements is by looking at themes.

> Themes are defined as units derived from patterns such as conversation topics, vocabulary, recurring activities, meanings, feelings, or folk sayings and proverbs (Taylor & Bogdan, 1989)

By tracing the themes that develop over a number of advertisements one can establish the common purpose shared by these ads. Themes are conveyed using various methods. Sometimes symbols or pictures are used, whereas some themes require more detailed narration or role play to convey meaning. The 'alive with possibility' advertisements share a variety of common themes that are relayed in different or similar ways across each advertisement

Recurrent themes and symbols across advertisements 1, 2 and 3

One of the most noticeable themes throughout all the advertisements is that of 'unity in diversity'. The advertisements highlight the different types of people in South Africa and represent these differences in a positive manner. The entire campaign aims to show how our differences can be used as a tool to bring us together and to build a unified nation. The fact is that South Africa is home to many cultures, all of which are remotely different from each other. The advert literally shows how all these cultures have united under the common banner of being South African.

In terms of time, all the advertisements feature either the early morning sun or a sunrise on the horizon. These are all symbols of a rebirth or renewal. The advertisements' aim is to restore people's faith in the country by reminding them of the South African renaissance. The theme of 'a new beginning' or a revival is a prominent feature in all the advertisements.

The advertisements use children by drawing attention to their innocence. They have no reservations toward people of colour because they have no recollection of apartheid. Children also represent the future and are the tools to implement change. Children

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growing up in the 'new' South Africa are given the opportunity to be nurtured in an environment free of cultural or racial limitation. They represent hope because they will grow up to become tomorrow's leaders and faith because of their innocent and untainted disposition.

In contrast to the above, the advertisements tend to feature old people as well. This brings to light South Africa's past. The older generations lived through the discrimination of apartheid and therefore represent South Africa's bleak history especially for the majority. Although the advert encourages new beginnings it also pays homage to the past. However, it is done subtly to ensure it does not over shadow the positive feel of the ads.

Another important theme is that of intercultural and interracial communication. The advertisements feature people from different cultural and racial backgrounds interacting happily with each other. This is done by showing various situations where these people interact with each other. The people are at ease with each other and there is no friction in their interaction. Good social interactions create vibrant societies.

The advertisements capture the vibrancy of South African cultures. They constantly feature how cultures have blended and interacted to create a unique South Africa. Due to its diversity, South Africa is unlike any other country in the world. There is no single definition for a South African. South Africans show their unity through their diversity. South Africans have a very unique type of understanding and tolerance for each others cultural and racial practices. They might not condone the practices of every culture but they have the intellect to respect them. It is impossible to live in South Africa with an ethnocentric mentality. The advertisements attempt to represent a true South African as one who appreciates and respects difference.

The use of song and dance illustrates the energy and force that drives the nation. The effectiveness of song and dance is not restricted to a particular culture but is enjoyed and experienced by everyone. Song or dance scenes in the advertisements captivates the people by producing a rhythm. Rhythm produces movement and movement becomes an activity. Song and dance is used by many South African laborers who believe that the

rhythm created by singing and dancing increases productivity and efficiency. An example of this is the song 'Sho Sholoza.' Song and dance is also a principle of *Ubuntu*.

'Equality' among South Africans was introduced with the advent of democracy. The advertisements do not negatively stereotype any race or culture. It shows that people have equal status regardless of their colour. One race is not favoured over another but the advert does elevate non-whites by featuring them in the main roles of the advertisements. One must also keep in mind that blacks are the majority in the country and in terms of demographics they are rightfully represented.

All the advertisements are people-centered and social interactions are a very visible feature. This generates an interest in the actions that are taking place. By taking a closer look the audience realises that these are everyday activities and interactions. They begin to realise how normal these interracial and intercultural interactions are.

As mentioned above the advertisements conclude with a picture of the South African flag and the words 'South Africa, alive with possibility' written underneath. The flag is a symbol of patriotism and allegiance to ones country. It is a significant part of all the advertisements and is a symbol of the 'new' South Africa. The flag is a recognizable and unifying symbol that is common to all South Africans irrespective of their racial or cultural background.

The advertisements make use of scenery in a very comforting and uplifting manner. The scenery includes picturesque mountains, lush greenery, flowing water and breath-taking horizons. Especially in the first two advertisements, everything seems to be blossoming. This is symbolic of enrichment. The scenery serves as a reminder of the beauty of the country and instils a sense of pride to be associated with this beautiful place. By depicting things that alerts people to the common bounties that they share, they are made aware of their similarities. Even though people are outwardly different, they share the same pride with respect to their country. The far-reaching horizons are symbolic of the limitless opportunities that await the people in the new South Africa.

There is a sense of 'brotherhood' that emerges in all the advertisements. People are shown working together and coexisting in the same environment. There is a feeling of unity that permeates the air around them. They all seem to be interconnected by the activities they are doing or the thoughts they are having. They all share some type of common ground. There are many scenes where people are assisting their fellow countrymen. People appear in groups or crowds, which reiterates the theme of unity and brotherhood.

Brief Description of Corporate Advertisements

Castle Lager Advert
The Castle Lager advertisement illustrates how a beer can bring South Africans together in a foreign country. The advert shows how the arrival of cases of Castle Lager turns a New York rooftop garden get-together into a truly South African party (*Sunday Times*, Business Times 1998) According to Castle Lager marketing manager Dave Carruthers they decided to create a multi-layered communication strategy with appeal right across SA's different cultures and languages (*Sunday Times*, Business Times 1998). The advert attempts to position the beer as a South African icon. The advert tracks a man's steps from downtown New York to the top of a building where his buddies are awaiting cases of Castle Lager. As soon as they see him they become elated. The men are from different cultures and races and are brought together by the commonality of the beer brand.

Standard Bank Advert
The advert was created in commemoration of Africa Day using employees from Standard bank branches across Africa. The advert tries to capture the essence of Africa's multi cultural society by using a variety of different faces and colours. The ad capitalizes on the diverse range of its employees and uses its own staff to give it a personal touch (http://www.sbafricaday.com/tv_spot.php). The advert concludes with the slogan "It's not that we are in Africa, but Africa is in us"

South African Airways Advert
The South African Airways advert highlights all the unique aspects about South Africa. From Bunny Chows to classrooms under a tree, it's all there.

CHAPTER FOUR

RESULTS

The results chapter contains data obtained from the focus group discussions. The data will be represented in tables, flow charts and graphs. The discussion of these results will appear in the following chapter titled 'Analysis'.

Table 4.1.1 Results for Advertisement One (age Category 45 years and older.)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes
Confidence and self assurance	B- W- I-	Comment: This theme was not identified by respondents at all. I thought that they would recognize the confidence and determination in the personalities used. I think it was recognized to a certain degree but just not vocalized.
Hope and optimism	B – yes W – No I – Yes	W – "I feel nothing" I – "It makes you feel hopeful in a hopeless situation, the characters all represent hope"
Freedom and Democracy	B – Yes W – Yes/no I – Yes	B – " The personalities used are all symbols of democracy and freedom in terms of what they have achieved" W – "The personalities of which I didn't recognize half had no impact on portraying the message of freedom' I – "The landscape, the scenery everything is so free…Mbeki and Tutu are symbols of democracy itself"
Ambition/success despite adversity	B – No W – no I – Yes	I – "Look at what Natalie du Toit has achieved despite her disability and Desmond Tutu's contribution toward the struggle as well as the ordinary labourer in the fields" Comment: Throughout discussion respondents did not identify the success that the personalities achieved despite their adverse situation, however they did recognize them as being inspirational people

Peace	B – Yes W – No I – No	B – " I think the landscape brings in the theme of peace in a literal way, its just so serene"
Belief	B W I – Yes	I – "Desmond tutu is just such a great symbol in terms of God and Belief, I think it was very good that they used him. He makes you want to believe as well"
Cultural Diversity	B – Yes W I – No	B – "They did use a selection of people from all races and cultures" I – "I think the Indians race was not represented at all"
Nationalism	B – Yes W – No I – Yes/No	W – "I refuse to call myself a South African, no matter how convincing the ad might seenm' I – "It alerts me to the uniqueness of S.A, I feel proud to be a South African but its just not the realistic"
Positivism	B-Yes W- No I – Yes/no	B – "the ad made me feel hopeful" W – "the ad did nothing for me, waste of time" I – "Plays on our emotions but its also a bit far –fetched"
Realism	B – Yes W – No I – No/Yes	B – "The ad has a lot of truth in it" (in terms of being a true representation of South Africa" W – The ad is portraying something that is not really possible I – " Well it makes you feel hopeful in a hopeless situation but in terms of what is really happening, not very realistic again"
Intercultural understanding	B- No/yes W- No I – No	B – "I think the ad shows other cultures and races but it doesn't help me to understand them in anyway'
Coexistence	B – yes W – yes I – yes	W – " I think we could coexist peacefully but I don't think mechanism are in place to allow us to coexist" I – "depends on peoples personal experiences, if they had a bad experience then no ad is going to impact on you" B – "The ad gives people hope of coexisting, even if you had a bad experience"

Table 4.1.2 Results for Advertisement Two (age Category 45 years and older.)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes
Happiness/Joy/ Positivism	B-Yes W –Yes/No I – Yes/No	W – "the ad has a very positive feel to it but the impact is destroyed by what is really happening in South Africa – things like the name changing of streets/roads that is currently happening" I – "Im not to sure of the message but it is creating the perception that that we can be happy and joyful and enjoy life despite where you are and what you've been through" I – "The ad is like one big party and South Africa is not really one big party" B – "I saw a bit of positivity in the ad. As Blacks, rhythm drives us – it's a principal of ubuntu. With regard to the name changing, if people cannot accept change then how can we ever say that nation building will take place"
Cultural Diversity	B – No W -No I – No/yes	I – "more so than the other ad there seemed to be glimpses of other colours beside black and white" I – "I don't think my race was equally represented" B – "I don't think races were equally represnted but then again is that possible in an advert" W – "No, races were not equally represented"
Innocence		Comment: None of the respondents could relate to the innocence of the child and did not even recognize this as a vital element of the ad.
Interracial and Intercultural connectedness		Comment: All the respondents commented that the ad was too "haphazard" and "mish mash" to really derive any message. One would have to see the ad many times to actually derive meaning from it

Patriotism		Comment: No form of' pride in ones country' was suggested by respondents
Cultural stereotypes		Comment: a few of the respondents had an informal discussion after the Focus group session. They mentioned that the ad did at times put black people in specifically black roles which may be condescending. An example they used was the people having a haircut on the side of the road. The whites thought that this was a very unhygienic practice. It created some friction in the group.
Equality/ gender equality		Comment: whites and Indians said their race was under represented. The respondents did not look very deeply into the ad, they responded more on the surface meaning which to them was unclear and incomprehensible.

Table 4.1.3 Results for Advertisement Three (age Category 45 years and older.)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes/Comments
Hope	B-yes W-yes I-yes/no	I – "The few years after the release of Mandela and the first democratic election gave me a lot of optimism but it was a mixed emotion because I wanted to be positive but didn't really believe that anything would change for the better" I –" For us it was an awesome time because we were directly confronted with apartheid in the corporate world. Different queues, toilets for blacks and whites, etc. Finally we were being given a say" W – "I distanced myself from the whole voting thing, although I was very happy for the future of the country and that other races were allowed to vote" B – "looking at the ad I remember how happy I was. Finally there was going to be a black man in power that would give us our dignity. It made me very hopeful"

Ubuntu/Nation Building/togetherness equality		Comment: The respondents agreed that the advert was very inspiring but they said that it did not show any form of togetherness or brotherhood. The Indian race was completely excluded from the ad and everyone seemed to be involved in their own personal thoughts. They found the picture of the white lady playing with the black child very encouraging. They agreed the ad did feature the equality between blacks and whites as both races were standing in the same line and there was no segregation.
Hardship/Adversity	B – Yes	B- " The man in the wheelbarrow shows us that although he is physically challenged he will overcome his hardship to vote" B- " The ad makes me think of the past and how blacks were massacred and tortured just because they were BLACK. And on the 27th of April everything changed for them" I- "I sympathize with the old and frail in the ad because they will not live to experience enough of democracy as they lived most of their life in the apartheid era"
Democracy	B-yes W – yes/no I- yes	B – "what better way to remind of democracy than to mention the line 'April 27th 1994 I – the date 27th April 1994 reminds me of freedom and democracy W- "the date April 27th is symbolic of democracy but I don't know if we have achieved true democracy"
Racial Stereotype		Respondents felt that blacks were portrayed very primitively in the ad and whites looked like unhappy 'boers' because they were standing around with not much emotion on their faces.
Interracial understanding		Comment: Respondents did not indicate that the ad encouraged or highlighted interracial understanding.
Cultural diversity		Comment: Respondents felt that only the white and black race was represented and Indians were left out. However they acknowledged that this was probably because of the rural setting and having an Indians present would be out of context.

Table 4.2.1 Results for Advertisement One (age Category 25-44)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes
Hope and optimism	B – yes W – yes I – Yes	I – "the images are so beautiful, it makes my heart swell, it makes you think that anything is possible" I – "the ad makes you proudly south African in many ways" B – "It makes me feel like our country is really going somewhere"
Freedom and Democracy	B – Yes W – Yes I – Yes	B – "From Mandela who was jailed for so many years, he is now saying BE FREE,BE WHAT YOU WANT TO BE"
Ambition/success despite adversity	B – Yes W – Yes I – Yes	W – "I had a lump in my throat, it's amazing to see what the people in our country have overcome…Natalie du Toit is one everyone's mind at the moment with the Olympics being on, look at what she has overcome"
Peace	B – Yes W – Yes I – Yes	W – "the landscape brings a sense of tranquility" Comment: The other themes were recognized and expressed more than this one
Cultural Diversity	B – Yes W I – No	I – "I don't think the races are equally represented, the ad is not evocative of a rainbow nation"
Nation building	B – Yes W – Yes I – Yes/	B – "I think the landscape can bring people together because it is common to everyone, and we can all relate to it" W – "the landscape can actually unite a nation" W – "the personalities used play a part in nation building because they represent South Africa and they've made South Africa more alive in terms of What they have contributed" B – "No matter what their (famous personalities)race or culture, they are symbolic for everyone"
Positivism	B-Yes	W – "The main message in the ad is to make changes"

	W- Yes I – Yes/No	I – "Its telling us to move forward" B – "the ad is telling us that we can be be even better than what we are now I – "Its telling us that we can overcome obstacles all the time" I- " I think it's a marketing strategy and the country is being marketed as a destination and not somewhere to live" (others disagreed)
Realism	B – yes W – yes I – Yes	I – "At the time of apartheid peaceful coexistence was impossible, but as a generation that has moved forward , peoples perceptions have changed and so yes the ad does represent reality"
Intercultural Understanding /Coexistence	B- yes W- No I – No	I -"I think we can successfully coexist irrespective of our diversity" B – "Before as a Venda I would have been undermined but now in advertisements and in other things it is shown that all cultures are united " W – "If you look at our children and how freely they mix, they don't worry about colour" W – "Up to '95 there wasn't much mixing but now its different" B – "The fact that all of us black, Indians, white are sitting here it is proof that South Africa has changed so we have proven the ad is true"
Racial Stereotyping	B W I – Yes	I – "I found that the black lady who was pregnant was more a rural scene and it didn't have to be a rural scene so in that respect it was a bit stereotyped"

Table 4.2.2 Results for Advertisement Two (age Category 25-44)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes
Happiness/Joy/ Positivism	B-yes W –Yes I – Yes	I – "The ad is showing us that south Africa is vibrant and alive" B – "The child was born on April 278th so she is there to show that she was born in to a better South Africa, a south Africa where Everyone is equal" I – "the child is a symbol of hope" W – "Happiness, joy, laughter and what everyone else said"
Cultural Diversity	B – Yes W -Yes I – Yes	W – "It shows a lot of colour and diversity"
Interracial and Intercultural connectedness		W– "it shows different races and cultures beating to the same tune and highlight the common thread that runs through us" B – "the ad shows our daily life, we are living and working together, so that is the message behind all of this." I – "without the voice over and only the music we can actually see the blending of cultures, specifically white and black and also black and Indians"
Patriotism		Comment: respondents did not speak about loyalty to their country but I think if asked they would have responded positively
Cultural stereotypes		Comment: Respondents did not recognize any racial stereotypes
Equality/ gender equality		Comment: Although respondents did not mention the word 'equality' I think they did get a sense that the advertisement was portraying everyone as being equal.
Sympathy/ innocence	B – yes W- yes I – yes	B – "Whenever we see children in ads it makes us all mushy" W – "children are so pure , they don't have the cast system ingrained in them"

Table 4.2.3 Results for Advertisement Three (age Category 25-44)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes/Comments
Hope	B-yes/no W-yes/no I-yes	I – "The ad has lots of positive connotations" B – "yes it gives us hope when we remember that day but some people haven't changed they think and without this their cant be any progress" W – "looking at the ad it makes you feel proud but there were also a lot of scared people who did not know what to expect" W – "I think the ad makes you feel a sense of achievement because we achieved something from that (the election) and that was just one day so what could we do over the future"

Ubuntu/Nation Building/togetherness equality	B-yes W-yes I-yes	B – "it makes me feel so happy to see al those poor black people voting. And then you see a white mans face and you realise that all these people are in the same queue, black and white together" B – "everyone was there for one purpose, to make the country a better place" W – "Now when you look at the ad it makes you proud" B – "It gives us the impression that we can unite to make South Africa a better place to live in so that people from other countries like Australia would for a change choose to come and live in South Africa."
Hardship/Adversity	B – Yes I – yes W – yes	W – "I was only 17 in 1994 and I remember how amazing it was. People standing in long queues and people sleeping at polling stations from the night before, the distances they travelled…the amount of effort they made to make a difference" B – "The man in the wheelbarrow …"
Democracy	B-yes W – yes I- yes	I – "the last ad created an awareness of what happened in the past and moving forward through an "election for all"
Racial Stereotype		Comment: respondents said the depiction of a race did not influence their perception of them(the race) I – "I don't think the ads were meant to influence people about race but at the same time there were majority of blacks in the ad so it makes you think a bit. Is it excluding other races or is it just trying to uplift a previously disadvantaged race?"
Interracial/cultural connectedness	B-yes W-yes I-yes	"Standing in the queue you mixed with others for the first time in a long time"
Cultural diversity	B-yes W-yes I-yes	B – "You realise that it was the day that showed off South Africa's true multi cultural society and for the first time black white, Indians people were in the same place"

Table 4.3.1 Results for advertisement one: Age Category 25 and under

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes
Hope and optimism	B – Yes W – Yes I – Yes	W – "it shows the endless possibilities that South Africa has" W – "the ad shows us that South African people have achieved a great deal"…"the main message is hope" B – "it makes me happy that I live in South Africa" B – Same as what they said. They all are easily recognized by us. I

		think Desmond Tutu was used to inspire us. People always look to religious leaders for inspiration I – The advert also makes you feel positive, like you want to clench your fist, punch the air, and say 'Viva'
Freedom and Democracy	B – Yes W – No I – No	I – "I think it makes you feel free. You tend to appreciate freedom"
Ambition/success despite adversity	B – Yes W – Yes I – Yes	W – " It shows they (the people) had to experience so much of hardship to be where they are today" I – "It reminded me about how successful South Africans are in so many different aspects of life, like sport, music, farming." B – "Yes after all those years of living under really difficult conditions, they have all succeeded. Even people from rural areas."
Peace		Was not mentioned by any respondents
Belief		Was not mentioned by any respondent
Cultural Diversity	B – No W – No I – No	Respondents did not explore the idea of cultural diversity.
Nation building	B – Yes W – Yes I – Yes/	B – "The ad is showing us that South African people have achieved so much by working together and supporting each other." I – "when people work together they can achieve anything" W – "In your topic on this page is says 'nation building'. The ad is portraying nation building in a way because everyones' achievements contributed to nation building". Although we may not have recognized all the personalities in the ad, we know that they all achieved something for South Africa."
Positivism	B-Yes W- Yes I – Yes	I – "its telling us that we can achieve anything just by being South African" W – "The words alive with possibility are so appropriate. That's exactly what South Africa is – Full with potential and possibility" B – "I think the ad has a very positive feel to it. It's not racist at all."
Realism	B – yes W – yes I – No	B – "Of course. I don't think anyone would speak a lie in an advert, especially if its about a country. If you advertising a product it's a different story" W – "If someone didn't tell me which country it was I would know it was South Africa" B – "The ad is showing the world what South Africa really is"
Racial Stereotyping	B – No	W – "I don't think there is anything racist about the ad" I – "I don't think the ad is means to degrade anyone"

| | W – No | |
| | I – No | |

Table 4.2.2 Results for Advertisement Two (age Category 25-44)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes
Happiness/Joy/ Positivism	B-yes W –Yes I – Yes	I – "The ad is showing us that south Africa is vibrant and alive" B – "The child was born on April 278th so she is there to show that she was born in to a better South Africa, a south Africa where Everyone is equal" I – "the child is a symbol of hope" W – "Happiness, joy, laughter and what everyone else said"
Cultural Diversity	B – Yes W -Yes I – Yes	W – "It shows a lot of colour and diversity"
Interracial and Intercultural connectedness		W– "it shows different races and cultures beating to the same tune and highlight the common thread that runs through us" B – "the ad shows our daily life, we are living and working together, so that is the message behind all of this." I – "without the voice over and only the music we can actually see the blending of cultures, specifically white and black and also black and Indians"
Patriotism		Comment: respondents did not speak about loyalty to their country but I think if asked they would have responded positively
Cultural stereotypes		Comment: Respondents did not recognize any racial stereotypes
Equality/ gender equality		Comment: Although respondents did not mention the word 'equality' I think they did get a sense that the advertisement was portraying everyone as being equal.
Sympathy/ innocence	B – yes W- yes I – yes	B – "Whenever we see children in ads it makes us all mushy" W – "children are so pure , they don't have the cast system engrained in them"

Table 4.2.3 Results for Advertisement Three (age Category 25-44)

Themes (derived from semiotic analysis)	Was theme identified by FC respondents	Quotes/Comments
Hope	B-yes/no W-yes/no I-yes	I – "The ad has lots of positive connotations" B – "yes it gives us hope when we remember that day but some people haven't changed they think and without this their cant be any progress"

		W – "looking at the ad it makes you feel proud but there were also a lot of scared people who did not know what to expect" W – "I think the ad makes you feel a sense of achievement because we achieved something from that (the election) and that was just one day so what could we do over the future"
Ubuntu/Nation Building/togetherness equality	B-yes W-yes I-yes	B – "it makes me feel so happy to see al those poor black people voting. And then you see a white mans face and you realise that all these people are in the same queue, black and white together" B – "everyone was there for one purpose, to make the country a better place" W – "Now when you look at the ad it makes you proud" B – "It gives us the impression that we can unite to make South Africa a better place to live in so that people from other countries like Australia would for a change choose to come and live in South Africa."
Hardship/Adversity	B – Yes I – yes W – yes	W – "I was only 17 in 1994 and I remember how amazing it was. People standing in long queues and people sleeping at polling stations from the night before, the distances they traveled…the amount of effort they made to make a difference" B – "The man in the wheelbarrow …"
Democracy	B-yes W – yes I- yes	I – "the last ad created an awareness of what happened in the past and moving forward through an "election for all"
Racial Stereotype		Comment: respondents said the depiction of a race did not influence their perception of them(the race) I – "I don't think the ads were meant to influence people about race but at the same time there were majority of blacks in the ad so it makes you think a bit. Is it excluding other races or is it just trying to uplift a previously disadvantaged race?"
Interracial/cultural connectedness	B-yes W-yes I-yes	"Standing in the queue you mixed with others for the first time in a long time"
Cultural diversity	B-yes W-yes I-yes	B – "You realise that it was the day that showed off South Africa's true multi cultural society and for the first time black white, Indians people were in the same place"

Corporate Advertisements

Respondents were asked to give their views on three corporate ads and discuss whether these ads projected the same ideas and elicited the same responses as the 'alive with

possibility' advertisements. Below are bar graphs representing their responses. A detailed discussion will follow in chapter 5.

Figure 1. Bar Graph representing responses of focus group to corporate ads: Age category 45 & older
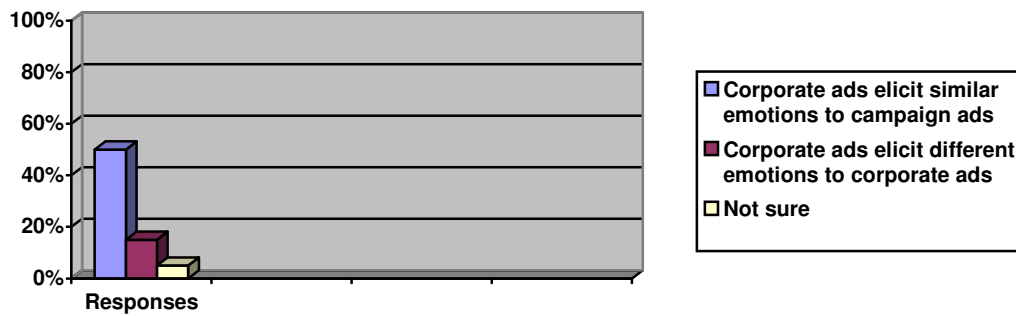

Figure 2 Bar Graph representing responses of focus group to corporate ads: Age category 25-44 years
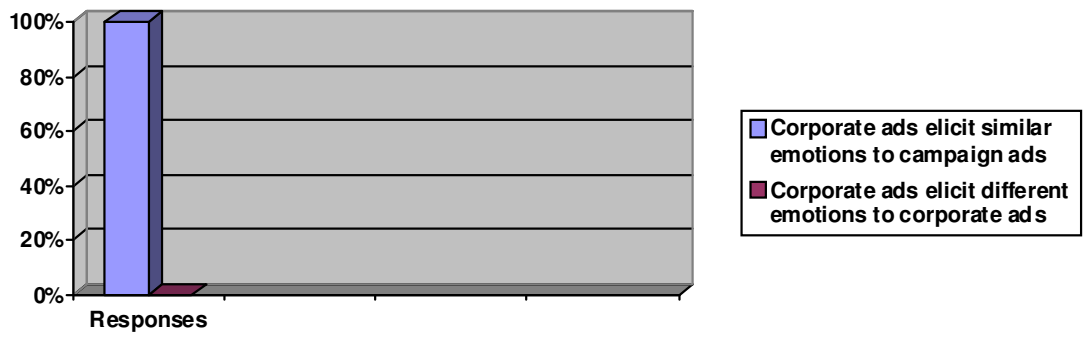
Figure 3 Bar Graph representing responses of focus group to corporate ads: Age category 25 years and under

Diagrams Representing Flow of General Discussion (post Focus Group)

Diagram Representing Flow of Discussion Post-Focus group (45 years and older)

There are some aspects about the ads that are true while others are too far fethched

1.Both positive and negative about ads

8. We have experienced both apartheid and democracy

2. We have a lot to be grateful for in S.A

7. We have good and bad aspects in South Africa

3.Ads show beauty of S.A but ignores the negatives

6. Ads cant inspire people to make social changes

4.If it concentrated on negatives then the ad would be pointless

5. Ads are meant to inspire people

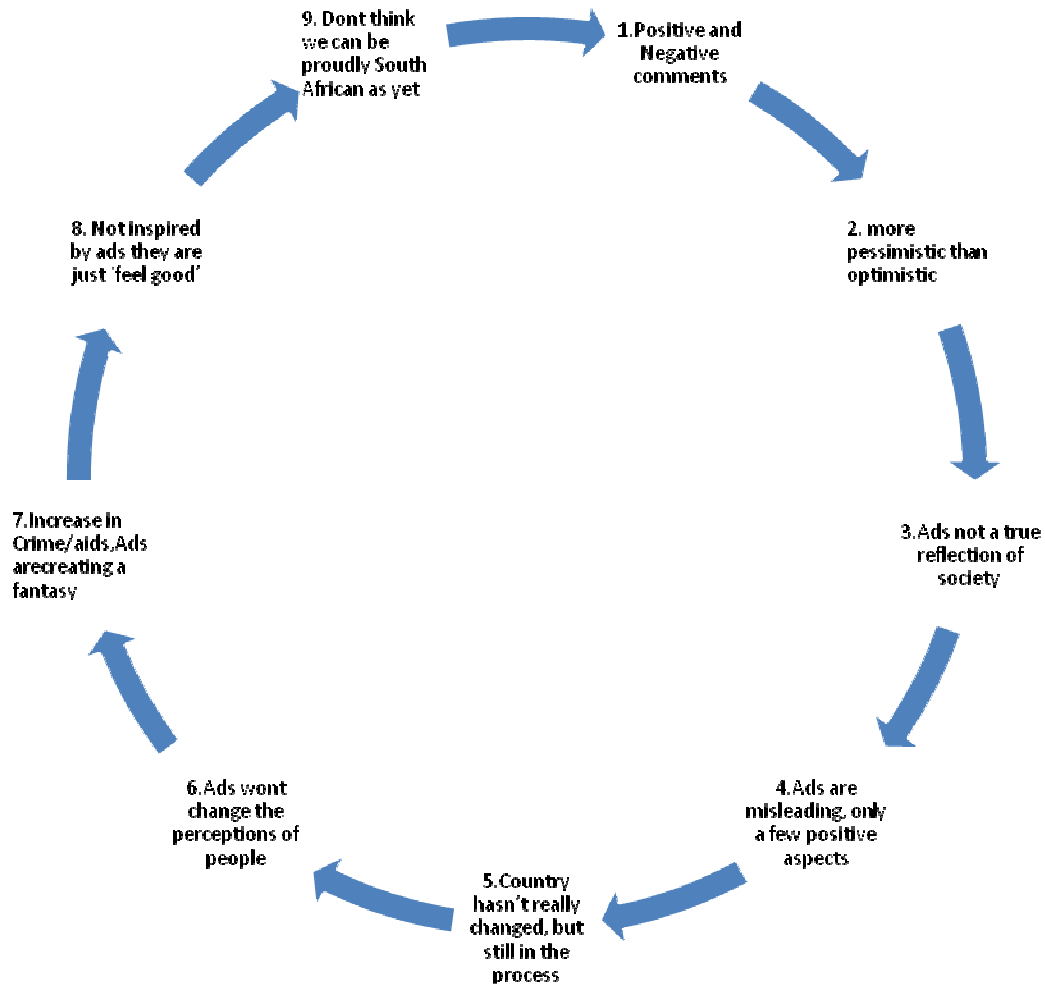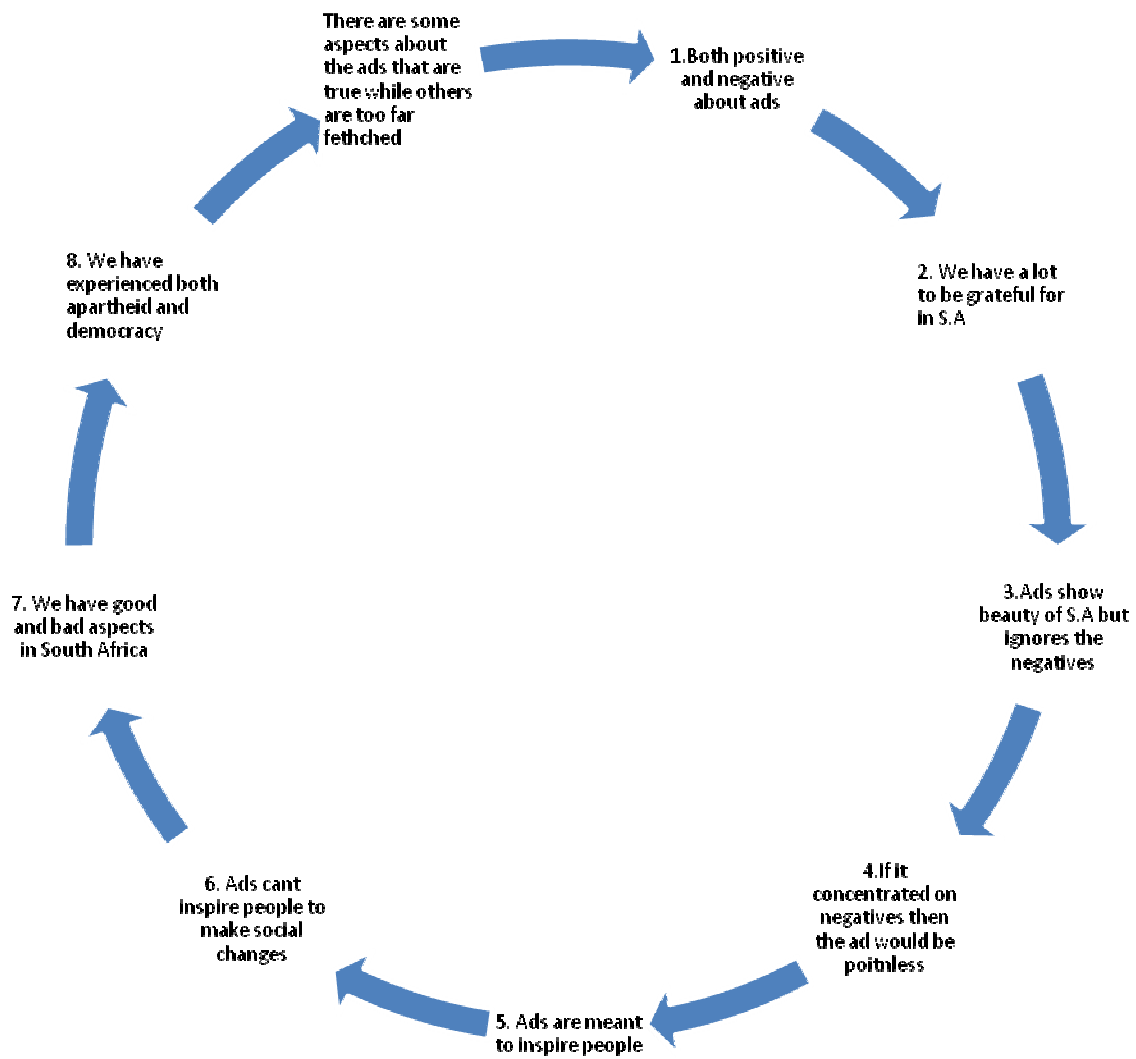**Diagram Representing Flow of Discussion Post-Focus group (25- 44 years)**

Diagram Representing Flow of Discussion Post-Focus group (25years and under)

CHAPTER FIVE

ANALYSIS AND DISCUSSION

This chapter will analyze and discuss the data obtained from the focus group discussions taking into account both the semiotic analysis and theoretical framework associated with this study.

According to Kellner, advertisements have become a mirror of consumer needs and aspirations, but also a generator of higher ideals and wants. Advertisers and marketers thus "generate systems of meaning, prestige and identity by associating their products with certain life styles, symbolic values and pleasures". This is a common practice amongst advertisers who have conjured up ways to communicate their point across to audiences very coherently but also very subtly. The 'alive with possibility' advertisements have been designed so that they promote a South Africa that is multicultural and democratic, where there is equal opportunities for all. The focus group discussions were partly in agreement with the idea proposed here however according to some respondents the advertisements did not achieve what they were meant to.

According to Brand South Africa, the company in charge of producing the advertisements, the aim of the ad campaign was to project a rainbow nation (www.brandsouthafrica.com). The conclusions drawn from this study indicate that the above is true but with certain exceptions. The remainder of this chapter will discuss how the advertising campaign achieved its goal while at the same time failed to capture the attention of some of its audiences.

The Chapter will consider the arguments presented by the focus groups for each age group and compare and contrast the differences and similarities in responses. It will thereafter move to a brief explanation regarding the similarities and differences between the campaign advertisements and everyday corporate advertisements that we are exposed to.

Age Group 45 years and older

The age group in question comprised of individuals who spent most of their childhood and adult life during the apartheid regime. Their opinions were thus based to a certain extent on their political experiences in this country. All the respondents were very apathetic towards the campaign advertisements and continuously mentioned that the advertisements were misrepresenting South Africa. They did however acknowledge that the message behind the advertisements was to make people feel good about South Africa. They were unimpressed by the exaggeration of South Africans living in harmony together. The respondents felt the ad portrayed an 'ideal' and disregarded the current situation in South Africa. The advertisements were too far fetched for them in all respects. Although they were honest about the ad making them feel 'proud to be South African' they believed that the embellishment of all race groups living in such euphoria with each other overshadowed any positive feeling they had about the adverts. One of the respondents clearly mentioned that the ads were a fantasy and not a reality.

In terms of thematic recognition, this group of respondents recognized certain themes they were being questioned about. Although they felt mostly negatively toward the advertisements they did not realise that their acknowledgment of certain themes showed that the ad at times had a positive impact on them. A few of these themes include freedom, democracy, success etc. It is important to note that most of the positive comments were expressed by the black individuals while most of the negative comments were expressed by the white individuals. The Indians were, unsurprisingly, sitting on the fence most of the time but had strong positive as well as negative views.

In response to advertisement one, the use of famous personalities proved successful for the Indians and black respondents whereas the whites were quite unaffected by some as they claimed not to recognize many of them. They were of the view that if the advert was to have some impact then well-recognized people should have been used. The most striking personalities for respondents were Desmond Tutu and Nelson Mandela. The others were barely mentioned. Everyone agreed that famous personalities were used because we idolize them and the aim of the ad was to target a broad spectrum of people

hence the use of personalities common to all. Furthermore famous personalities can change people's perceptions about something almost immediately. If they endorse something then we tend to believe them. However, whites and Indians said that even by using these personalities it did not 'bring to light' the idea of nation building. In terms of nation building blacks realised that the landscape and tourist attractions can bring people together through the commonality of it all. The whites disagreed saying that although it is beautiful it is unrealistic to think that it can bring people together.

In response to advertisement two the 'whites' and 'Indians' felt that their race was under represented. The 'Indians,' in fact felt that their race was underrepresented throughout all three adverts. Respondents were not impressed with the advertisement and found it to be mind-boggling and incoherent. "It is a very fast ad, its moving quite fast so it's hard to pick up the message. You have to listen intently to get the message , if not it would just pass you"(Respondent) "You would not know the message of the ad until the end when it says 'born on 27th April"(Respondent). The 'blacks' related to the rhythm in the ad and mentioned that it was encompassing of the *ubuntu* spirit. The Indians and whites thought that it was impossible to derive any message from the ad until the end. Despite the occasional positive response about the ad, most respondents were not impressed overall.

The third advertisement seemed to have the most impact on the respondents. They all agreed that the representation of a polling station on April 27th 1994 was very apt and something they could all relate to. The 'blacks' and 'Indians' reminisced about the historic day as their faces lit up with each word they mentioned. The 'white' respondents were happy for their counterparts but admitted that the day didn't have as much significance to them as it did to other race groups so it didn't inspire them as it would inspire others. They however found the representation of the white lady stroking the black child's face in the ad very moving. For them it was a symbol that change could occur in the country.

The age group 45 years and older did not grasp the true essence of the advertisements. Any positive comment about the advertisements was always rebutted with a negative comment. So if you asking the question whether this group of individuals left their seats

having a positive image of south Africa where nation building is possible and where all race and cultural groups can live in harmony with each other one could safely reply in the Negative. Whether each of them took home a positive message one would say Yes but in the same breath one would say that any positivity they might have derived from the advertisements was overpowered by their negativity.

The responses from the focus group discussion bring about the question 'who were the advertisements intended for'. If the advertisements were meant to appeal to a younger more progressive audience then we can say that the international marketing council and brand South Africa did a superb job (as you will see in the discussion on the other age groups). However if each of these advertisements were meant to appeal to all South Africans irrespective of race, age or culture then the IMC has failed in its attempt to grasp the attention of those who were directly affected by apartheid. The aim of these advertisements were to bring about nation building, patriotism and an understanding of diversity but to the age group in question these ideals were unfounded through the advertisements. According to de Villiers[33]

> "the countries branding activities will need to focus on multitude of audiences, all with different interests and drivers. But importantly – very importantly – the country also needs to focus on its people as their backbone to the brands development. If the country's own people don't buy the brand then who will"

In the broad domain of advertising the most basic function of advertisements is to communicate, persuade and inform (Bezuidenhout, 1998). For this particular age group the advertisements communicated and informed them but did not persuade them. The international marketing council's aim with the campaign advertisements was to create a positive and compelling brand image for South Africa amongst South Africans and the international community (www.brandsouthafrica.co.za). This study dealt with the impact of the advertisements specifically on South Africans. However from the conclusions

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[33] www.brandsouthafrica.com

drawn for the age group 45 years and older it can be noted that the advertisements did not create a convincing enough brand in their minds.

Some political commentators found that advertisements which depicted situations that were uncommon in real life, as described by the above respondents, were a sign of "shallow rainbowism" in advertising (Britten, 2002). Britten very aptly sums up this argument.

> "Advertisements depicting South Africans of all races interacting in positive situations reminded us that these were ideals to which we should aspire – and through repeated exposure , helped promote the perception that the situations they were depicting could be the norm rather than the exception" (Britten, 2002).

In contrast to the information derived from the focus group discussion for this group a survey of South Africans across the country found that 91 % of us are proud to be South African,76% are very proud and 15% are quite proud (Meropa Communications, 2007). According to the study gender, race and socio economic status make little difference. Although these advertisements did not inspire the respondents toward nation building there are probably other mechanisms in place that will change their perceptions of the country.

Stereotypes were introduced into the discussion when a respondent mentioned that the 'blacks' in the advertisements were negatively stereotyped into their roles in the advertisements. 'Blacks' felt that in some cases they were portrayed very primitively instead of being seen as successful corporate individuals. The 'white' respondents said that the third advertisement showed the 'boers' (white afrikaaners) as being unhappy. They were easily recognized by their khaki attire and did not seem to be rejoicing in the first democratic election.

Advertisements are the tools used to "inform and persuade" a selected market (Bolen 1984:6). The aim of the campaign advertisements was to persuade the receiver that he/she needs to support a cause. The cause in this case was that of intercultural and interracial harmony and nation building.

None of the respondents had any previous knowledge of semiotics and how certain signs and symbols we are exposed to elicit a particular meaning or response. It was interesting to note that in conversation the respondents mentioned certain symbols that correlated to the meaning derived from the semiotic analysis. For example Table Mountain and freedom, Nelson Mandela and hope, jail and adversity. Although many positive icons and symbols were used the respondents could not translate positive meaning from each of these. In stead they looked at the advertisements as a whole and based their responses on their past experiences and current situation rather than what symbolic representation appeared in the advertisements. They admitted that if they had no previous knowledge of South Africa the advertisements would have had a different impact. They also mentioned that if they had no previous knowledge of South Africa and its history the advertisements would not make much sense to them especially because some representations were culture-specific. This raises concern as to whether the international community were positively affected by the advertisements as the advertisements were also meant to draw in foreign investment into the country.

Advertisements can sometimes create false perceptions as mentioned by focus group one. The respondents felt that the advertisements were creating false image of South Africa.

Age group 25-44 years
The responses from this group of individuals were far more positive than the previous group. In order to understand this group better let us place them into context. The males and females in the group spent the former part of their lives in apartheid South Africa and the latter part in a democratic South Africa. They were therefore quite familiar about South Africa's past but never truly experienced the brunt of apartheid as was the case with the older age group. In summary the individuals closer to 25 years engaged with the advertisements more while those closer to 44 years leaned more towards the ideals of the preceding age group. Their responses however, track the significant progress that South Africans have made over the last 15 years.

The diversity, warmth and generosity of the people – the 'ubuntu' is encapsulated in the advertisements so the brand that emerges is as tangible as any other campaign with

diversity and togetherness at its forefront. The campaign advertisements capitalised on the strengths of South Africa and marketed these strengths to its viewers. Advertisements are meant to be positive in nature so omitting scenes of crime and other prejudices in South Africa from the advertisements is not unusual. To create a positive brand image the advertisers needed to capitalize on South Africa's strengths rather than its weaknesses. This would be the same for any other ad campaign. For example a Nike advertisement would not feature the colour of the shoe fading after a few washes even though that does happen. Advertisements are all about showing an audience the good. What would then be a perfect ad campaign to promote an intercultural and inter-racial South Africa and nation building? Possibly a showcasing of the good while at the same time addressing the challenges facing the country rather than completely ignoring it.

Advertisement one grasped the attention of most of the respondents with some of them being brought to tears. They were drawn towards the themes of nation building and coexistence between cultures with much of the discussion focussing around these two topics. There were however older individuals in the group who felt the advertisement was not meant for South Africans and was intended to be a marketing strategy to showcase the country as a destination rather than a place to live. Most of the respondents acknowledged that the advertisement was trying to illustrate that no matter who we are or what colour our skin is or what language we speak we are all South African and we all can live together irrespective of our differences. The respondents also discussed that heroes and heroines have emerged from different cultures and races and this is what makes South Africa so unique. The words 'diversity' were echoed throughout the discussion.

In response to advertisement two the respondents found the use of rhythm very appealing. Although they found the advertisement to be 'busy' they agreed that it did not hamper their understanding of the message. "The ad shows different races and cultures beating to the same tune and highlights the common thread that runs between us all" (Respondent). The respondents were very much 'in tune' with the message in the ad and used words like 'colour', 'diversity' and 'together' throughout the discussion. The fact that the advertisement showed people from different races assimilating, mixing and working

together impacted greatly on the respondents' interpretation of nation building and cultural diversity. One of the issues raised was the use of a 'black' child as the main character in the advertisements. 90% of respondents said the advertisement would have the same effect if a child of another race was used in the ad while the other 10% thought that it was appropriate to use a black child because a white or Indians child would not have the same symbolic representation. A white child is will be associated with the past whereas an 'Indians' child would only represent a minority. The respondents were pleased that a touch of all races could be seen in the advertisement, unlike the previous ad where the 'Indians' felt they were underrepresented. One respondent mentioned that the omission of a voice over until the end of the advertisement enhanced the visualisation of the blending of cultures.

The responses to advertisement three were ambivalent. Respondents viewed the advertisement as a symbol of hope for South Africa. However at the same time they looked upon the first democratic election (represented in the ad) as a time when people were also very scared and afraid of change. Despite this, respondents were drawn toward the different types of people who were standing in the queue. There were no separate queues for 'blacks' and 'whites', everyone stood together in the same line all for the same purpose. Older respondents remembered the day as being a historical event in their lives and a day wherein every race was recognized. Some respondents brought to light the overrepresentation of 'blacks' in the advert while others felt the scatter of whites in between the 'blacks' in the queue showed how all boundaries had been erased. Respondents believed the first democratic election was a significant day to represent in the advertisement as it was the day when 'colour' and 'creed' held no status. It was the day that showed equality for all and the beginning of coexistence amongst people who had previously been kept apart. The advertisement was associated with democracy and freedom.

One of the aims of the International Marketing Council is to sustain national pride and patriotism through its advertising and to build a positive image of the nation in and out of

South Africa.[34] For this particular group of respondents one can agree that the above objectives were partly achieved. It can be clearly seen that the majority of responses from the group showed that the advertisements promoted an intercultural and inter-racial South Africa and nation building. Respondents were more perceptive and less apathetic than the previous group. They saw the advertisements as very apt descriptions of South African society unlike the first group who thought many of the features were unrealistic.

Although the advertisements did not teach respondents much about the culture of their fellow South Africans it helped them to grasp the idea of an intercultural society. The advertisements did not leave much room for misinterpretation of cultures and presented everyone in a positive light. At times stereotypes were reversed where 'whites' were seen doing things that are normally associated with 'blacks'. This helped to draw attention to assimilation and integration in South Africa. Respondents discussed that many cultural practices were suppressed during apartheid but the advertisements showed that nobody was restricted in what they were doing.

The semiotic analysis of the advertisements revealed many themes some of which were identified by respondents. Respondents were guided by questions from the researcher which mainly elicited responses concerning nation building and intercultural and inter-racial interaction. However, many other themes filtered through during the discussion as well e.g. hope, patriotism which indirectly plays a role in nation building. All of the themes brought into the discussion by respondents directly or indirectly affected the themes of nation building and diversity. Although respondents did not mention things like "the theme in this advert is nation building" one had to extrapolate themes based of their responses.

So far one can notice the differences and similarities in responses between the two focus groups. The next group of respondents represent the South African youth and are from the age category 25 years and under.

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[34] www.brandsouthafrica.com

Age group 25 years and under

This group were the closest to proving the hypothesis of this dissertation. Majority of the respondents in this group were university and high school students. Considering that these respondents spent most part of their lives in a democratic South Africa, their interpretation of the advertisements was very positive compared to the previous groups. In terms of group dynamics the respondents seemed to be more comfortable and at ease with each other than the older groups. This group embodied the type of South Africans that President Jacob Zuma was referring to in his Freedom day Speech in 2010 where he said "it is our responsibility to break down the barriers of division and create a country where there will be neither whites nor blacks, just South Africans, free and united in diversity"

When asked about the first advertisement respondents said the ad made them realise how much South Africans have achieved and how they as South Africans have the potential to achieve anything no matter who they are. Although many of them did not recognize all of the famous personalities they understood the underlying idea. They also agreed that the advertisement was meant to make each of them feel proudly South African. When questioned about whether the ad was a true representation of South Africa they all felt that the South Africa in the ad was undoubtedly the South Africa they live in. From the landscape to the scenes showing how South Africa is 'alive with possibility' to the beautiful message of hope, they were all extremely inspired. The respondents did not make much mention of 'apartheid' during their discussion and discussed South Africa as it is at present.

The responses for the second advertisement were similar to the first. Respondents were yet again drawn to the advert and expressed very positive feelings. Many respondents mentioned that the ad showed the different races and cultures that South Africa is comprised of. Others said the advertisement highlighted the different 'colours' and sounds that make up South Africa, with each group of people having a signature sound, and when all these sounds are put together it gives us the true sound of South Africa. Here we can clearly see how the advertisement made the group of respondents

understand the cultural and racial make-up of South Africa. Furthermore their responses centred on how all South Africans, irrespective of colour, work together to bring about the 'rhythm of the nation.' "I don't think you will find this unique situation anywhere, where so many races can walk side by side" (Respondent).

The third advertisement, although a representation of the first democratic election, when many of the respondents were very little, held some sort of significance in their lives. Although respondents were not directly affected by the first democratic election they were aware of the significance it held in the lives of their parents and grandparents. Even though some of them were infants at the time they have, over the years, learned of the hope and possibilities the day represented for others. "I can never truly understand or imagine what apartheid must have been like for my parents and grandparents, and I suppose it's something that people of my generation will never really understand because we've grown up having blacks and whites as buddy's, who share the same privileges as us. But what I do know and I'm sure all those around me will agree is that the 27 April 1994 is a day that our parents/grandparents always remember and talk about and I sometimes wonder what great story I will have to tell my children" (Respondent). Respondents agreed with the above statement and said that although a whites and blacks standing in the same queue in the advert was a common sight to them, they understood the context of the ad and how important it was for the ad to draw attention to this. Respondents saw the ad as being very inspirational to them but felt that it would be better received by an older audience who could relate directly to the day shown in the ad.

According to Stats SA, nearly 70% of all South Africans are under the age of 35, making South Africa a very youthful country. To ensure that the message of diversity and nation building filters through generations to come we need to invest our time in the youth of this country. The response from the above group already shows a shift in attitudes over generations. Based on FutureFact information it is clear that young South Africans are convinced that they are better off than their parents were (Meropa Communications). It is through the hard work of companies like the IMC that young South Africans have their positivist attitudes about their country reinforced.

Comparison between 'alive with possibility' campaign advertisements and three corporate advertisements.

In addition to the three 'alive with possibility' campaign advertisements respondents were asked to watch three corporate advertisements. Respondents were asked to take note of the overall differences or similarities between the two sets of advertisements. The corporate ads represented three companies: First National Bank, South African Airways and Castle Lager.

From the data obtained it was clear that the attitudes of respondents toward the corporate advertisements did not differ from their responses toward the campaign advertisements. For example the first group of respondents (45 years and older) who were clearly unenthusiastic about the campaign advertisements showed the same trends for the corporate advertisements. On the other hand the youngest group of respondents were even more encouraged by the corporate advertisements than the campaign advertisements and said that it elicited stronger emotions. The group (25-44 years) were once again wary of the advertisements overplaying on the issues of cultural diversity and nation building. They were however equally divided in their responses toward the corporate advertisements with half of them agreeing that the corporate advertisements were using similar techniques to the IMC to promote their products.

Sarah Britten's study shows how South African products used and still use the concept of diversity and nation building to promote their lines.

> "The demise of apartheid made possible an unprecedented level of freedom of expression. Advertisers made full use of the exhilarating new climate of freedom. Nando's used a black comedian to mimic Nelson Mandela in a call for South Africans to embrace freedom and eat peri-peri chicken. The cellular network, Vodacom, showed a simple black roadside hawker making an arrogant white city slicker look like a fool. Black and white South African men indulged in good-natured backslapping while they bonded over a Castle Lager or a Hansa Pilsener."(Britten 2002)

The significance of this type of advertising was instrumental in building a nation who were confused about how to really assimilate and integrate themselves into the new "rainbow nation". Advertisements began to give South Africans hope, promising them a 'future in which black and white could laugh at each other and at themselves (Britten, 2002). Some scholars even suggested that advertisements were subliminally educating South Africans towards cultural tolerance, by breaking down barriers between different social groups (Britten, 2002). This was definitely reflected in the responses of groups two and three who saw the advertisements (campaign and corporate) as being a means of bringing about social change through inspiration.

> "The fact that the ads on television were showing blacks and whites enjoying a beer together, or mocking one another without ending the arguments in a brawl made it much easier to accept change in real life "(Britten,2002)

Just like sport, advertising has become an important part of social change and nation building. The course taken by the SAA, FNB and Castle Lager in the development of their advertisements were very similar to that of the advertisements produced by the International Marketing Council in their 'alive with possibility' campaign.

To conclude this section it is worthwhile mentioning that the concepts of cultural diversity and nation building are being widely used in advertising for the past decade to help shift the perceptions of people. And it is through the efforts of companies like the International Marketing Council (IMC) that we have managed to project a new image of South Africa to both our own people and to the world.

Perceptions of different generations towards advertisements in the study

The differences in responses among generations were noted during the study. The disparity is due to a number of reasons, one of them being the social and political experiences of each age group. Focus group one represented mature adults who had witnessed and experienced the cruelties of apartheid. Focus group two consisted of individuals who were patrons of both democracy and apartheid and focus group three

represented a robust and youthful group who grew up in democracy and whose knowledge of apartheid consisted of what they had learnt at school. A general decline in national pride over generations has been recorded in many countries of the world (Smith & Jarko, 2001). This is probably because of a general decline in nationalism and patriotism a due to the rise in globalism (Camilleri & Falk, 1992).

South Africa however has a very unique situation where national identity has strengthened over a three year period (1998-2000) with a 10% increase per annum (Roefs, 2003).

A study conducted by Pillay, Roberts and Rule (2006) indicated that identification with nationality decreased with age. Another important finding was that although race was still a significant factor in identity formation in South Africa, other identities such as nationality were superseding it (Pillay, Roberts, Rule, 2006). Dynamics have changed since 1998 when nearly 40% of South Africans selected racial terms and another 30% sub racial terms to describe their primary identity (Muthien, Khosa & Magubane, 2000). Only 20% claimed national identity as a way of describing themselves.

Perceptions of different races towards advertisements in the study

According to the study, the perceptions of different races toward the advertisements were not as significant as the perceptions of different age groups; however it is worth mentioning a few characteristic observations. It was evident that black individuals spoke with more vigour about their country in the age group 45 years and older and felt the need to defend the changes that were taking place in South Africa e.g. street name changes, political changes, Black Economic Empowerment[35]. Research has shown that blacks in South Africa hold politics close to them (Bureau of Market Research,1983) and this is mostly so because of their displacement during the apartheid era. The responses of

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[35] The South African Government imposed street name changes in various provinces to recognize those who fought against apartheid e.g. Commercial Road is now Dr A B Xuma Street

the 'Indians' were more positive than the whites who were the least impressed with the portrayal in the advertisements. In the remaining two age groups the differences in responses by race was not as evident as in the first group although the 'Indians' in age group 25-44 were despondent about under representation of their race. In his study Sydney Kankuzi (2004) noted that the screen presence of Indians females in advertisements was very low and this was due to the fact that they occupied only 2% of the economically active population in South Africa.

Contrary to these findings Roefs (2003) states that national identity has weakened amongst black South Africans and strengthened amongst other groups. However these findings were conducted in a study to determine multi cultural national identity and pride by individuals rather than through a certain media type such as advertising. In addition Roef (2003) observed that national identity and pride increased over the five language groups (Afrikaner, English, Zulu, Xhosa, and Tswana) from 1998 -2000. Furthermore Grossberg, Jare and Pillay (2006) concluded that although national identity varies among South Africans they have nevertheless developed a sense of nationhood and are proud to be South African.

Common Symbols used to promote an intercultural and interracial South Africa and nation building

Both the corporate advertisements as well as the campaign advertisements consisted of various symbols which promoted a sense of unity and cultural diversity. Some of these symbols were the South African flag signifying patriotism, a rainbow signifying the 'rainbow nation' and famous sports and political personalities. To a large extent South Africans can look to a common set of images and symbols to define the nation of which they are a part of (Britten, 2002). Symbols such as Nelson Mandela, our South African flag and our sports heroes/heroines (used in advertisement one) are all common symbols that can bring people together. The national flag, anthem and sports have been used as basic ingredients of national cohesion in South Africa (Grossberg, Struwig & Pillay, 2006). According to Matess (1999) symbols of Mandela, the rainbow nation and ideas of

democracy and non racialism may be providing a basis for a new national consensus that will enable South Africa to strengthen its democracy.

Our sports teams and memories of sporting achievements have been used by corporate companies such as MTN, South African Breweries and Standard Bank to promote their products because of the positive effect it has on the South African nation. The corporate advertisements used in this study have adopted the same vision. Their aim is to create a patriotic campaign that will convince people to purchase a particular product by associating it with their love for their country. For example Castle Lagers 'one nation, one goal – one beer, one soul) probably represents the best example of a relationship between a product and a nation (Britten, 2002). The commercial advertising industry has played a vital role in developing a sense of 'nationhood' among South Africans (Britten, 2002).

Branding a country – South Africa

After many years of apartheid rule South Africa had to rebrand itself to its citizens as well as to the rest of the international community. South Africa had long been known for its racial and ethnic segregation and it was important that this negative image of the country be reversed and completely reengineered. Politicians, national leaders and other influential people had to identify ways in which to rebrand South Africa. For a developing country like South Africa, nation branding was a key factor in its development.

To build a nation brand is not an easy task and for South Africa it meant rebuilding and reconstructing a completely new brand image for the country – one that acknowledged the past but reflected on the spirit of the future. A company such as the International Marketing Council is an example of how Governments manage their national brand, in this case through advertising. The IMC is funded by the South African Government and is therefore directly involved with projecting the views and ideals of the political partly in rule. It is interesting to note that other corporate advertisers (shown in the study) have

adapted similar ways to that of the IMC to market their products. This shows how the country's brand image has filtered through into the corporate world.

Due to its unique past as well as its diverse groups of people South Africa's brand image is unlike that of any other country. We are not about the power and money of America or the engineering and technology of Japan or even the fashion and style of France – we are about 'our people'. We are about a country that has gone from tragedy to triumph in less than two decades. A people centric approach has been adopted to brand South Africa with a focus on the unique and unrestrained blending of cultures. In order to shape and shift the perceptions of the world and of South Africans themselves, branding South Africa incorporates images of 'strength and stability which is grounded in diversity and commitment to inclusion, centred around the "I-am-because-we-are ethos of Ubuntu'. Some critics may argue that South Africa is misbranded and is not really what it is portrayed as being. As derived from the focus group discussions (especially group one) this can be true but according to the majority, South Africa has created a suitable brand and reputation for itself.

Selling the idea of an intercultural and inter-racial South Africa and nation building

Advertisements sell more than products, they sell ideas. The *alive with possibility* advertisements intend to sell the idea of a positive South Africa that has overcome the cultural and racial segregation of the past. The creators of the advertisements have made an effort to promote mostly the good while merely glossing over the worrying issues that are affecting South Africans. According to Melissa Davis (2005) in order to create a brand for a country one must find a balance between the positive and the negative by reinforcing the good while at the same time addressing the challenges that exist.

The South African television audience is unique in that it consists of people from different language, racial and cultural backgrounds. The task of creating one ad campaign that will satisfy the needs of all these groups and combinations of these groups is a

challenge. Furthermore the varying age groups of audiences are tricky and often difficult to work with.

The 'alive with possibility' campaign has proved that marketing the 'new' South Africa to South Africans is not as easy as it may seem. The idea of nation building and cultural diversity is easy to sell if you are not dealing with a complicated audience like South Africans. The focus group discussions are evidence that the South African market is a complex one. The aim of the IMC's television advertisements was to show how South Africans are living and by doing this influence the type of behaviour they want people to adopt. However respondents in the first two focus groups believed that the advertisements were showing how people 'should' be living and what 'should' be happening rather than what is really happening.

The SABC was previously the mouthpiece for the apartheid government (Teer Tomaselli, 1995). Television as well as other forms of media was used as a tool to promote the ideologies of the apartheid government. Since the 1990s much has changed in the domain of broadcasting. Since the advent of democracy there has been a restructuring of the South African broadcasting sector. Television has changed from a highly segregated and politicized medium to one that has become known for representing the concept of the 'rainbow nation' and 'one nation, many cultures' (Barnett, 1999). However certain variables (as derived from focus groups) have prevented using the media, in this case television advertising, as a vehicle for nation building (Barnett, 1999). Using television media or any other media as a vehicle for nation building cannot be done in isolation. Other corresponding mechanisms and programmes must be put in place to enhance and support the primary medium. In the case of the 'alive with possibility' campaign the television advertisements were supplemented with radio, print and online advertisements.

Locally, the 'alive with possibility campaign' was meant to be a vehicle for national unification, nation building and democratization by bringing to light the spirit of South Africa through its people.

The advertising campaign and cultural diversity

Although nation building does not depend merely on the recognition of cultural diversity (Barnett, 1999) the use of different cultures and races in South African advertising is worth discussing. Respondents in all three focus groups acknowledged that cultural diversity was not a threat but is beneficial and adds to the uniqueness of South Africa. The advertisements did not propose that we adopt a common culture but that we acknowledge and accept other cultures to progress as a nation. We should foster interaction with other cultures without a loss of personal identity (UNESCO World Report, 2009). Concerns were raised by black respondents about the rural representation of their culture in some of the advertisements. They considered it a form of negative stereotyping. This was dismissed by the representation of blacks in a corporate environment in other adverts. It is important to encourage cultural sensitivity in the production of media (UNESCO World Report 2009).The IMC has tried to ensure that no culture or race is degraded in their adverts.

The advertising campaign and language use

Both the corporate and campaign advertisements used English as their medium of communication. The majority of South African inhabitants are black and each of them speaks one of the official African languages as a first language. A study conducted in Soweto indicated that each ethnic group had the best understanding of advertisements in its own language (Bureau of Market Research No 109, 1983). With the population of South Africa being so diverse with an addition of English and Afrikaans speaking individuals it was necessary to choose a language medium that would be understood by the majority even though it may not be the preferred language for everyone. During the same study conducted in Soweto, the findings indicated a relatively favourable picture of English as an advertising language as most ethnic groups chose English as the second most preferred language for advertising after their mother tongue (Bureau of Market Research No 109, 1983).

Politics in South African advertising

As mentioned earlier in the study the IMC is controlled by the South African Government. The IMC Council reports directly to the Minister in the Cabinet who in turn reports to the president. This means that the advertising should prescribe to the equity ideals of the South African Government where every race and culture should be equally treated. Furthermore South Africa's Advertising Standards Authority prevents direct references to skin colour in any advertising.

Most advertisers have reacted to the change in the political situation in South Africa by transforming the way they sell their products. Under apartheid, products were pitched separately to white and black consumers and racial division was quite evident. Nowadays advertising is more integrative, illustrating racial role-reversal, black pride and even white identification with Africa (Holmes, 1994) One of the most promising aspects of television advertising post apartheid is that advertisers are creating advertisements that appeal to all races alike on the' basis of identification with Africa' (Holmes, 1994).The South African environment has become very sensitive to advertising and are quick to report discrepancies and misrepresentations in advertising. In a multi cultural situation like South Africa there are various challenges that arise for broadcasters and advertisers as they must ensure that they achieve political correctness (Kankuzi, 2004).

CONCLUSION

The results of this study are varied. From a content point of view it indicates that advertising in South Africa promotes the idea of an intercultural and interracial South Africa and nation building. From an audience reception point of view the perception about advertising in South Africa differs according through the generational spectrum.

Generation one (45 years and older) felt that the 'alive with possibility' campaign advertisements and the corporate advertisements were merely presenting an ideal and not a reality. Although they acknowledged that the advertisements were created to inspire people they felt the representations were too fake. Generation two (25 -44 years) were divided in their responses. A percentage of them recognized the nation building and multicultural aspects of the advertisements whereas the others responded in similar ways to that of Focus Group one. One of the respondents even mentioned that the advertisements were a propagandist method. Focus Group three (25 years and younger) were elated with the advertisements and discerned the positive nature of the ads. They were quick to recognize the advertisements as a nation building and "race/culture mixing" tool. It was interesting to note the differences in opinions across generations, as it was something that was not predicted at the beginning of the study. The advertisements created a consolidated brand image of South Africa and the repetition of the themes in both the corporate and campaign advertisements had an impact on the audience that responded positively.

It can be noted that although the political environment of South Africa has changed from apartheid to democracy there hasn't been a complete social transition. We cannot deny that there is still much that needs to be done but at the same time we must acknowledge and applaud what has already been achieved. The fact that the youth have responded in favour of the advertisements is a good indication that our youth have been positively affected. And if we want our country to progress wholesomely then we need to invest in our youth. South Africa is rich in its cultural diversity and advertising agencies have used this as a positive marketing tool. The new South Africa has employed ways to turn diversity, which was considered an obstacle, in to nationalism (Chidester, Dexter, &

James. 2003). Although nation building and cultural diversity ideas varied among different respondents in this study, overall South Africans have developed a sense of nationhood (Mattes, Taylor and Poore, 1997). If we had to look at this study in particular almost 50% of the respondents recognized how the advertisements were portraying a cohesive society which they believed to be true in reality.

South African society was left fragmented after apartheid but television advertising; together with other marketing initiatives have the ability to promote the ideals of an intercultural South Africa and nation building to its people. Advertising campaigns for various products and services such as SAA, Standard Bank. Castle Lager has illustrated a relationship between a products and a nation. These products or services become simultaneously associated with nationhood and patriotism.

The challenges that face the advertising industry in terms of portraying cultural diversity and nation building were noted during the study. The problem of language selection poses a challenge especially if the advertisements are meant to appeal to South Africa's multi cultural and multi lingual society. People in remote rural areas who are barely literate would have difficulty understanding an advertisement in English. Advertisers have to now look at concentrating more on visual representations rather than linguistic as was reflected on the ad titled 'Rhythm of the Nation' where very little voice over was used. Another challenge is that of cultural representations. Advertising agencies are driven by sophisticated and intellectual individuals who might not be as sensitive to cultural representations as others. Agencies need to look at employing a cross section of individuals, both creative as well as culturally sensitive. With the rise of blacks as a growing part of the South African consumer market since the 90s advertisements need to be more inclusive of the black population. Globalisation poses another problem. It tends to erode the uniqueness of a society and force it to conform to globalised ideals. Globalisation in advertising needs to be approached with great tact and a bit of resistance as well, to ensure that the South African advertising market remains diverse.

Advertising will always be a debatable topic and this study represents one of the aspects in this ongoing debate.

The current projects of the International Marketing Council of South Africa

The IMC has explored other forms of media and have expanded their campaigns to both radio and print in the last 5 years. They have also set up a blog at www.brandsouthafricablog.com.

In 2008 the IMC embarked on a project where they asked the South African public to describe the South Africa they would like to live in. The first phase in 2008 encouraged South African citizens to send through their ideas to the IMC. The next stage involved collating the feedback and translating it into an extensive advertising campaign with the slogan "the south Africa you want to live in".

The IMC has also increased its marketing initiatives by showcasing 90 minutes snippets on ETV's sunrise programme twice a week. Through these inspirational pieces of work the IMC is demonstrating that individuals' efforts can collectively begin to change our country (www.brandsouthafrica.com).

Since the 'alive with possibility' television campaign there have been a number of other television campaigns produced by the IMC. Some of them include:

- **How to do the Diski Dance**:the advert teaches South Africans how to do South Africa's unique Diski dance
- **Its Starts with you**: This TV advert shows that change in South Africa starts with small,noble and good everyday actions that we do.
- **Vuvuzela, Africa's call:** the advert, created before South Africa's 2009 Confederations Cup, shows how the vuvuzela is a defining part of South African football.
- **Team South Africa Champions:** This advert celebrates how normal South Africans will make the 2010 Fifa World Cup a success in South Africa.
- **Thank you World:** This advert gives thanks to all the teams and fans that attended the 2010 Fifa world cup in South Africa to make it a success.

- **South Africa's legacy: Put your Soul into It:** The advert shows how much we achieved together during the 2010 Fifa world cup. The video tells people to keep wearing the South African flag sincerely by 'Putting your soul into it!'

The IMC has played a major role in the marketing of South Africa within the country and overseas since its inception. Other companies such as Tiger Brands and Vodacom have also taken on the same approach of the IMC to market their products.

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