

https://dspace.org/

Selling the nation?: a critical analysis of the representation of South Africa through the South Africa Alive with Possibility Campaign

Naidoo, Prinisha

2009-01-23T10:53:00Z
http://hdl.handle.net/10539/5964

Downloaded from a DSpace repository. https://dspace.org/

"Selling the Nation?"

"A Critical Analysis of the Representation of South Africa through the South Africa Alive with Possibility campaign"

By

Prinisha Naidoo

A thesis submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg in fulfillment of the requirements for the degree of MA.

Johannesburg, 2008

ABSTRACT

This study's purpose was to critically analyse the ways in which South Africa has been represented through a range of texts created by the International Marketing Council. These texts included a *Website*, a *Passport* and a television *Advertisement*. The study focused on how the campaign constructs South African identities through a choice of specific images. The use of particular South African images and identities lead to the creation of an image and an identity for the country, which resulted in South Africa being commoditised. The campaign thus tries to promote South Africa as if it were a product that could be advertised and sold to a public. The intension of the International Marketing Council's campaign is to build a positive image for South Africa. The study found that the campaign operates through the use of positive messages built on positive themes and hence creates a positive image for South Africa as a place of hope where there is a possibility of a better life for all.

DEDICATION

I dedicate this work to my parents for all their love and support as well as to my sister.

ACKNOWLEDGEMENTS

Work of this magnitude is not the result of one person's hard work. If it were not for the support of those that gave me the strength through the duration of this dissertation, it would have not materialised. I would like to thank all those that encouraged me to complete but most of all to those that gave me the emotional support without which I would have not coped.

First and foremost, to my parents for their support, encouragement and guidance. To my Mother for her emotional mentoring. To my Father for his guidance. To my sister, Tushani, for her support and patience. To Ranersan, Nessa and Vasi Cini for their encouragement and emotional support. A big thank you to Maligay for her constant support, encouragement and never hesitant help. To my fellow students for their encouragement and to the rest of my family and friends who have encouraged, supported and guided me, Thank You for your love.

Thank You to Prof. Kupe for his supervision. To Prof. Kariithi, Dr. Hyde-Clark and Prof. Williams for their guidance. To Carol Cooper for her counseling and support. To Merle Govind and to all the staff at the Post Graduate department for all their hard work and dedication.

Thank You

CONTENTS

Chapter One: Introduction

1.1 Rationale / Motivation.....…… 1

1.2 Research Questions .....……..... 7

Chapter Two: Theoretical Framework and Literature Review

2.1 Representation .....…… 8

2.1.1 Representation and Text ....…….. 10

2.2 Representation, Language and Meaning ....…… 12

2.2.1 Semiotics ……. 15

2.3 Defining Ideology.....…….. 16

2.3.1 Representation and Ideology .....…….. 17

2.4 Creating Images ....……. 18

2.4.1 Images: Representing Ideologies ....…… 19

2.5 Representation and Identity.....……... 20

2.5.1 Stereotypes ....…….. 22

2.6 Patriotism and Nationality .....……. 23

2.6.1 Patriotism and Nationalism.....……. 23

2.6.2 Nationality.....……. 25

2.7 Identity: Cultural and National .....…… 26

2.7.1 Nation Building ……... 27

2.8 Culture, Identity and Ideologies.....……. 29

2.9.1 Agenda-Setting.....……... 30

2.9.2 Priming.....……..... 31

2.9.3 Framing.....……... 32

2.9.4 Persuasion ....……... 33

2.10 Revisiting Representation.....…… 34

Chapter Three: Research Methods

3.1 Selection of media and sample.....…….. 38

3.2 Media Outlets and forms of communication.....……. 39

3.2.1 The Passport 39
3.2.2 The Television Advertisement 40
3.2.3 The Website 40
3.3 Thematic Analysis 41
3.4 Referential Analysis 41
3.5 Frame Analysis 42
3.6 Structural analysis 42
3.7 Textual Analysis 43
3.7.1 Semiotics 43
3.7.2 Ideological Analysis 44
3.8 Triangulation 46
3.9 The Interviews 46

Chapter Four: Findings

4.1 Introduction 48
4.2 Surfing the Campaign: The Website 49
4.2.1. Structure of the Website 50
4.2.2 Content of the main page 50
4.2.2.1 Who We Are..... 51
4.2.2.2 Marketing Material..... 53
4.2.2.3 Media..... 55
4.2.2.4 The Good News..... 56
4.2.2.5 Talk to Us..... 56
4.2.3 Themes of the Website 57
4.2.3.1 South Africa in the Media..... 59
4.2.3.2 News..... 64
4.2.4 Concluding Comments to the Website 69

4.3 Campaigning Beyond Borders: The Passport 70
4.3.1 Structure of the Passport 71
4.3.2 Content of the Passport 72

4.3.2.1 Introduction.....……..73
4.3.2.2 Our People.....……73
4.3.2.3 Our Leaders.....……..75
4.3.2.4 Our Beautiful Land.....……...76
4.3.2.5 Our Wealth.....……76
4.3.2.6 Challenges.....……77
4.3.2.7 Epilogue.....……78
4.3.3 Themes of the Passport ...……..... 79
4.3.3.1 The South African People.....……79
4.3.3.2 Leading the Way.....……...81
4.3.3.3 Taking the Scenic Route.....……...84
4.3.3.4 'Noting' Value....……...85
4.3.3.5 Meeting the Challenges.....……86
4.3.4 Concluding Comments of the Passport ...……88

4.4 Broadcasting the Campaign: The Television Advertisement ……..... 89
4.4.1 Structure of the Advertisement ....……..…… 89
4.4.2 Content of the Advertisement ....……. 89
4.4.3 Themes in the Advertisement ....……. 92
4.4.4 Concluding Comments on the Television advertisement ...…… 99
4.5 Conclusion ...…….....99

Chapter Five: Analysis

5.1 Introduction ....……..... 100
5.2 South Africa Alive With Positivism ....…….…….... 101
5.2.1 Selection and Construction ....……..... 101
5.2.2 Recurring common themes ....…….....104
5.2.2.1 Patriotism.....…….....105
5.2.2.2 Pride....…….....107
5.2.2.3 Hope.....…….....108
5.2.2.4 Accomplishment.....…….....110

5.2.2.5 Inspiration.....111
5.3 Visual representation 112
5.3.1 Knowns vs. Unknowns 112
5.3.2 The choice of aesthetics 114
5.4 Images and Identities 116
5.4.1 South Africa's Identity 118
5.4.2 South Africa's Image 119
5.5 South African Pride 120
5.5.1 South African Stereotypes 121
5.6 Ideologically South African 123
5.7 The Final Analysis 125
5.7.1 The Website 125
5.7.2 The Passport 126
5.7.3 The Television Advertisement 126
5.8 Conclusion 128

Chapter Six: Conclusion

6.1 Identifying with Identities 130
6.2 Imagizing South Africa 131
6.3 So Is South Africa Alive With Possibility? 133

Bibliography 135

Appendix

Appendix A 142
Appendix B 143
Appendix C 144
Appendix D 144

Chapter One: Introduction

"The selling of products 'infects' the media to such an extent that marketing should, perhaps, be considered the Seventh Key Concept of Media Studies."

(Lacey 2002: 119).

This is an interesting observation by Lacey because it has become increasingly clear that the Media and Marketing's relationship has widened considerably over the years. Both fields invariably affect each other and can even be seen to be interdependent at some point. This notion sparked the interest for this study which aims to critically analyse the ways in which the *South Africa Alive with Possibility Campaign* represents South Africa through a range of communication techniques in the media; thereby looking at the ways in which the campaign is promoted.

It is fascinating to see how much the world has evolved to become consumer driven. Every one of us is a consumer in some way or the other, be it of tangible or non-tangible items. Brands are increasingly becoming more popular and the competition for consumers is tightening. Marketing is thus playing a large and much needed role in everyday life given that products need to appeal to consumers in order to be sold. Cultures are evolving, identities are changing and we are competing for a better lifestyle that is so perfectly packaged and sold to us. This study aims to 'dip' into this world of branding from a media perspective, through the theory of *representation*. Thus, this study will look at the notion of brands, in particular the branding of South Africa, but it will do so by studying how the country is represented through the media. The focus for this study will be the "*South Africa Alive with Possibility Campaign"* and the media's role in marketing this campaign.

The "*South Africa Alive with Possibility* Campaign" is an initiative of the International Marketing Council; the IMC. The International Marketing Council's main objective is to market South Africa through the Brand South Africa Campaign. This study is interesting because it examines the marketing of a brand, not in the form of a product but rather in the form of an entire country. The interest is in the marketing of 'South Africa' as a

country, and not only to South Africans but to the world at large. The campaign aims to 'sell' the country so that people buy into it as they would buy into a brand. What the campaign does is convert South Africa the *country* into South Africa the *commodity* and thus this study will critically analyse how the campaign seeks to 'sell' the country. The study will not follow the success, or failure, of the general campaign but will rather critically examine how the campaign seeks to represent South Africa in and through the media. In addition the study will examine whether any identities or cultures are constructed by the campaign through the media, given that South Africa is a country with such diversity.

While the form of marketing that is used by the campaign may have previously existed, as we constantly see countries being sold internationally as perfect holiday destinations, places of pilgrimages and simply as lands of beauty and perfection, this case may be significantly different as here we see the entire country being converted into a brand and being marketed and sold as such. It becomes more interesting when studied internally. The country is one rife with difference, from its provinces to its citizens to its societies and its cultures and classes. Thus it is interesting to see how branding a country accommodates all these differences.

The International Marketing Council is a government concept that was created to convert South Africa into an international brand that will be marketed to attract investor and tourist interest in the country. A section on the Council's website explains more about the International Marketing Council's development;

> The International Marketing Council of South Africa was brought into being in August 2000 upon the realisation that it was absolutely imperative to create a positive and compelling brand image for South Africa. At the time, there were many messages entering the international arena. The messages were as varied as the source and, quite obviously, did very little for solid brand building. It was evident that a great need existed for a body able to co-ordinate the marketing initiatives in order to maximise their efficiency. Although there are many benefits to having a consolidated brand image, they all come down to one single benefit: A

> consistent Brand South Africa image will create a strategic advantage for our country in an increasingly competitive marketplace (IMC website).

On the board of trustees are some of South Africa's media personalities as well as prominent and successful business people from different fields. Minister in the Presidency, Dr Essop Pahad along with others in the government including Trade & Industry Minister, Mandisi Mpahlwa and Department of Communication Minister, Dr. Ivy Matsepe-Casaburri sit on this board. International patrons include Charlize Theron, South African Oscar winner, and Mark Shuttleworth, international business personality. Other trustees include directors and CEOs of some of South Africa's leading companies, personalities like Anant Singh, one of South Africa's more popular television and movie producers; Danny Jordaan, CEO of the South African bid for the 2010 Soccer World Cup committee; and successful businesswoman Pam Golding, owner of Pam Golding Properties. The Chairperson of the International Marketing Council, Wendy Luhabe, featured in the *Sunday Times* in 1999 as one of the 20 most powerful women in South Africa who will lead the country into the new millennium. She is further written about in the following vein:

> In 1997 she was recognised by the WEF in Switzerland as a "Global Leader for Tomorrow" and by the Osaka Junior Chamber of Commerce in Japan as the "Outstanding Young Person". In 1999 she was nominated by the STAR Group in Los Angeles as "One of 50 Leading Women Entrepreneurs of the World" (IMC website)

The diversity of fields that members are drawn from, like arts and culture, marketing, politics, business and sport is an attempt to provide a variety of insights that can be brought to the running of the campaign. Also, the variety of members can perhaps help the campaign adopt an approach which appeals to cultural diversity as they may have ideas on how to appeal to people of different social and historical backgrounds as well as appealing to differing classes and societal groupings.

This study aims to analyse *how* the campaign represents South Africa through its promotional activities to the public. While the campaign's approach may work with the

marketing of a brand (as the campaign converts the country into a brand) the aim of the study is rather to analyse how these representations work or how South Africa is represented. As the International Marketing Council says, "A consistent Brand South Africa image will create a strategic advantage for our country in an increasingly competitive marketplace" (IMC website). Marketing and branding work to sell and to promote the consumption of a brand. The aim of this campaign, however, is for the brand *South Africa* to be sold as an image instead of a physical brand. Thus we have not the marketing of a tangible product but of the intangible idea that is South Africa. What needs to be sold are ideas, beliefs and views about the country, so that the consumers literally buy *into* the country as a brand. This is the core of the study.

The campaign seeks to appeal to the public, to get them to support local products and South Africa as a country. It seems to be driven by patriotism through asking the public to support 'Home-grown', which is locally manufactured products and talent, and encourages the idea that 'Local is Lekker', *lekker* being a purely South African word meaning good or nice. The International Marketing Council also attempted to promote South Africa by reaching out to South African citizens living abroad to get them to take more interest in and to support their country of birth. For example the 'expat' approach is an initiative to reach out to all ex-South Africans (citizens that left the country to live and work abroad) and to get South African citizens in the country to appeal to their families living abroad to come back to South Africa. It tries to motivate them to come back by advertising the increasing job opportunities as well as a bright and promising South African future. It also appears that the campaign seeks to represent South Africa as a positive country, 'alive with possibilities', to attract publics and in so doing try to overlook all the negativity that exists, for example, being the crime and HIV/AIDS capital of the world.

The aim of 'selling' the country is to improve economic growth or development including increased interest and thereby investment into the country. The campaign tries to promote South Africa as if it were a product that could be advertised and sold. With positive messages supporting that South Africa is 'alive with possibilities' the country is represented, through the media, with all the negative aspects omitted. The campaign starts

off from the argument that the news media constantly represent South Africa in a negative manner, focusing on stories of violence, death, murder, crime, HIV/AIDS, high unemployment and low investment. Perhaps due to the commercialization of the news, today the news operates just like a business and thus it may be a policy of the news media to focus on these issues as, 'Bad news is good news' because bad news sells. But it is the selection of these negative issues that paint South Africa as a place of such tragedy which leads to a poor image of the country.

This is what the campaign wants to avoid and instead argues that, 'South Africa is alive with possibility'. It tries to steer the focus away from all the negativities about the country by highlighting only the good. The International Marketing Council aims to show that South Africa has potential and is a country of hope and opportunity. They seem to be trying to sell the idea of a 'South African Dream', the local version of the 'American Dream', that it is possible to achieve everything you want to without having to venture out of your country. Interestingly, when we think of America and the American Dream that everyone so longingly wants to achieve, we do not think of crime and violence but instead of a land of possibility and accomplishment, 'the land of the free and the home of the brave' as is sung in their National anthem. This is what South Africa (according to the International Marketing Council) can be; a land of freedom and desire. The campaign aims to show that South Africa can be Africa's 'American Dream'.

So what the campaign appears to do is criticise the news media for being too negative in depicting South Africa's image to the public. According to the International Marketing Council, showing all this negativity drives people away and makes them see the country as a place in which to live in fear. The Council argues that there is also a good South Africa that is not reported in the news. The campaign aims to highlight this good image and change the negative perception of the country that exists. But what the campaign does interestingly enough is exactly what it criticises the news media for doing. By showing only the positive aspects and excluding all the negative aspects, it thus ends up depicting the country in a biased light, just as the news media does. The campaign appears to take a blinkered approach in seeing South Africa as a country with possibility and failing to see all the contrasting factors. However, while it may be assumed otherwise

due to the mainly positive images that are mediated about the country, even the land of freedom and opportunity (America) is not free of crime and violence. These negative elements, crime and violence, are not shown that much in the media because it taints the image of that country to the rest of the world. Why is America the destination of choice for those seeking a better life? Because the country is packaged to us as the 'land of freedom' just as South Africa is being packaged as 'alive with possibilities'. But there remains the underlying question: 'Just because we do not see certain issues in the media, does it mean that they do not happen?' This is what the International Marketing Council needs to question. If only the positive elements are shown or highlighted by the campaign then the negative elements are downplayed, assuming there are none. But just because the negative elements are avoided in the country's representation, does it mean that they do not exist?

What is interesting though is that South Africa, through the campaign, is no longer seen as a country but instead seen as a brand and there is not a brand on the market that is going to advertise any of its negative aspects. In order to sell the country as a brand, it has to be marketed as one and as logic would have it, in order to appeal to an audience you do not advertise the negative elements of your brand. Instead you attract your consumers to your brand making them believe that your brand is the best. And how is this done? By playing on and stressing the positive factors about your brand. This is how the campaign appears to work. It tries to focus on the positive elements about South Africa and downplays all the negative ones. The campaign pushes an ideological image consumption of the country and at the same time plays the patriotic card by working on people's emotional connection to the country. By choosing to communicate only positive elements about the country, South Africa is represented in a biased way. The country is represented using themes and ideals that are neatly packaged and sold to the public as a brand. But what needs to be questioned is, how far off is this constructed brand, with its underlying ideology, from the "real" thing?

Another reason that this campaign would be interesting to study is to see how it meets the challenge of marketing South Africa not only to its citizens but to the world at large, especially in the build-up to 2010, the Soccer World Cup which South Africa is hosting.

Also, it would be interesting to follow its development as Brand South Africa grows and to see how it meets all the challenges and criticisms that come with brand building. In a discussion about the campaign, a comment was raised that this campaign brings hope for and light to Africa. This too would be interesting to follow up on. Finally, on a personal note, it would be interesting to see through the study how a brand of this magnitude deals with all the challenges far greater than that of any other type of brand.

It must however be stressed that while this campaign 'markets' and 'sells' products and ideas and 'brands', the aim of this study is to analyse *how* it seeks to do so through the media. These are only important as techniques or forms of communication used by the campaign, when it intersects with the media to promote South Africa and its components or to represent South Africa as a country of potential and possibility. In so doing the study hopes to also find a secondary, underlying aim; the relationship between the media and marketing. The way the media represents will be analysed through this media/marketing relationship.

1.2 Research Questions

The study aims to answer three main questions:

1. In what ways does the "South Africa Alive with Possibilities" campaign represent South Africa in its attempts to 'market' or 'sell' it as a place of opportunities and potential through the media?

2. What images or identities of South Africa does the campaign construct?

3. What specific forms and techniques of communication are used to promote South Africa through the media?

This dissertation will answer these questions through the study of the campaign, by analysing the ways in which South Africa is represented.

Chapter Two: Theoretical Framework and Literature Review

The study will use Cultural Studies, in particular its notion of media messages as representations of and not a reflection of, reality and the role of the media in constructing identities to analyse how the campaign represents South Africa. As this study deals with the 'selling' of ideas and beliefs about a country, questions of ideology are important. The study aims to look at this, to see what, if any, ideologies are created in the representation of South Africa. As the focus for this study is representation, it will analyse how South Africa is represented in the campaign's attempts to create "Brand South Africa". The aim is to see *how* South Africa is represented and thus what images and identities are used to represent the country but also, what image and identity is formed of South Africa itself. The study will look at how the International Marketing Council brands South Africa or how it creates a particular *image* of the country through the representation(s) of South Africa through the *South Africa Alive With Possibility Campaign*.

A Cultural Studies approach, because of its notions of representation, provides the best insights into how communication through the media is a process of socially constructing reality, and further because its notions of media messages as cultural texts or representations construct identities in which particular ideologies are embedded. Issues of stereotyping and stigmatisation along with issues of national culture and identity as well as national unity will be useful in discussing representation. Theorists like Croteau and Hoynes, Dimbleby and Burton, Stuart Hall, Bill Nichols and others will be used to discuss this.

2.1 Representation

While representation can be explained differently, Stuart Hall explains that,

> To represent something is to describe or depict it. It also means to symbolize, stand for, to be a specimen of, or to substitute for. To explain briefly representation is the production of meaning (Hall 1997: 16).

Bill Nichols seconds this and says that, "To represent is to stand for or in place of something else, to bring clearly before the mind" (1991: 1). Simply put, representation could be explained as being the *presentation* or *re-presentation* of something. It could also be understood as the construction of something that consumers/audiences are exposed to. This construction is what is of interest; what is excluded, included, selected and so on to construct and present that which is to be represented. According to Newbold, Boyd-Barrett and Van Den Bulck (2002: 16), "Every form of representation involves selection, exclusion and inclusion." They go on to explain the importance of selection to representation in the following:

> Selection is inherent from the stage of initial perception through to decisions about what aspects of a programme to focus on and from whose point of view. Selection in production extends to decisions about the kinds of evidence that will be used, the style of expression … In this respect the media are merely dramatic examples of the ways in which our everyday non-mediated representations of 'reality' are subject to similar processes of selection and interpretation.

What this simply means is that selection plays an important role in media representation and the final media text is produced according to a series of decisions made. Kathryn Woodward (1997: 15) says that "Questions can be raised about the power of representation and how and why some meanings are preferred. All signifying practices that produce meaning involve relations of power, including the power to define who is included and who is excluded." This power that Woodward refers to is that which belongs to those who construct the texts; they are the ones who decide what is include and what will be excluded. Hence, representations are not simply a reflection of certain things, they are constructions of ideas that involve processes in order to make meaning. Thus the representation of South Africa is a careful process involving selection, inclusion and exclusion so that the way in which the country is represented in the end carries a certain meaning and significance. The texts that are constructed to represent South Africa in the campaign follow this selection process according to the preconceived idea for which the International Marketing Council intends South Africa to be represented. Thus the campaign promotes a selected representation of South Africa.

This theory on selection will be used to understand how *texts* are constructed and thus how they represent realities. The following sections discuss representation further, in relation to other topics and ideas.

2.1.1 Representation and Text

Dimbleby and Burton describe a text as "any piece of media material using any form of communication. TV programmes, newspaper articles, computer games are all texts" (2001: 265). Newbold, Boyd-Barrett and Van Den Bulck condense this definition of a text by saying that *a text is any media product*. They say, "In the context of media research, a 'text' is any media product, whether in whole or part, whether linguistic, numerical, visual, aural, or tactile, in which meaning is purposefully inscribed and from which meaning may be taken." (2002: 424). Following these two definitions we can understand texts to be communicative products of the media. One of the more significant factors of texts is that they carry meaning. This meaning that is embedded within the media texts are derived from meaning systems (systems within which these meanings are made). Texts work to structure these meanings, so that our experience of them is organized, in a common mediated culture (Tolson 1996: xiv). Nichols explains that "Although a text cannot say what it means (the text is mute) it nonetheless bears meanings we acknowledge" (1981: 105). Thus, it is no longer a question of learning from the texts but to see *how* the text actually works. Tolson explains this further by saying,

> If what a text is doing has as much (if not more) importance as what it is saying, this is to question the relevance of a critical approach which would focus on the question of 'representation'. In this approach, the critical interest is in what a text is saying (or not saying) about the so-called 'real world' (1996: xv).

Dimbleby and Burton express that it is useful to have the understanding and ability to describe the style of a text (2001: 167). They add, "But what really matters is *how* that style contributes to the effect on the reader, intended or otherwise." Thus when texts are studied, it is not so much about the text itself but rather about *what* that text does and *how* it does it. Hoynes and Croteau have this to say about representation:

> The literature in media and cultural studies reminds us that representations are not reality, even if the media readers or audiences may sometimes be tempted to judge them as such…all representations "re-present" the social world in ways that are both incomplete and narrow. Representations are the result of processes of selection that invariably mean that certain aspects of reality are highlighted and others neglected (1997: 134).

In other words, representations are basically constructions of reality but do not necessarily reflect reality; they are rather creations based on, or re-constructions of, reality. Newbold, Boyd-Barrett and Van Der Bulck explain how texts work to represent the 'real world', "With representations we move back to texts for an understanding of their content and in particular how they portray, reflect, filter and negotiate the 'real' world." (2002: 16). Thus, while it is understood that texts are constructed meanings that represent something that may exist in reality, these constructions may not wholly reflect that reality because texts "portray, reflect, filter and negotiate the 'real' world". Hence we see that these constructed texts can have ideological implications because of the process of selection which privilege certain meanings over others.

Based on the observations of Tolson (2001) and Hoynes and Croteau (1997) about the importance of media texts, it is noted that media texts carry value not so much in their form but rather in their content. Thus, media texts hold value in the meaning that they contain. This idea of text and meaning is explained further by Tolson who says,

> It is no longer a question of learning *from* the text, but rather *how* the text actually works… we are initially interested in the way media texts offer meanings to their 'readers'. These readers may make their own interpretations, but we will also see that meanings are derived from meaning systems, to which everyone (more or less) in our culture has access to. The text itself works to structure these meanings, so that our experience of them is organised; and the text also 'speaks' to its potential reader in a certain way. At the same time however, the reader is neither naïve nor innocent, but rather comes to the text with all sorts of prior knowledge and expectations (2001: xiv).

Representation in relation to texts may have been briefly explained here but in grasping the use of representation for this study we turn back to Newbold, Boyd-Barrett and Van Der Bulck (2002: 423). They define representations and give an insight into how it will be used in this study by saying,

> This term refers to the signs and symbols that claim to stand for, or represent, some aspects of 'reality', such as objects, people, groups, places events, social norms, cultural identities and so on. These representations may be constructed in any medium and are an essential feature of social life; they allow us to communicate and make sense of our surroundings. Within media studies the assumption is that how members of society see themselves, how they are viewed and even treated by others, is determined to a great extent by their media representation. The focus for media research in this context is the ideological role of representing and representation, the ways in which representations are made to seem 'natural'.

In this study the campaign uses the media as a means through which to represent South Africa. As this definition explains, there are signs and symbols that are used in the representation through the use of media texts. What the campaign does is to communicate information about South Africa through media texts and in so doing *represent* the country. This however is just the basis of what the campaign does. As noted above, representations refer to the signs and symbols that claim to stand for, or represent, some aspects of 'reality'. This means that there is a deeper meaning that is passed on through the representation of South Africa. This will be explained further in the next section.

2.2 Representation, Language and Meaning

In defining representation Dimbleby and Burton state that, “Representation is the act of re-presenting something through the media. Generally one could have representations of anything” (2001: 265). They say that representation uses the media as a means to communicate. While Hall does not contest this, he adds that “Representation means using language to say something meaningful about, or to represent the world meaningfully, to other people” (1997: 15).

Hall deduced a “circuit of culture” in which he says language is important as it acts as a representational system through which thoughts, ideas and feelings are represented in a culture (1997: 1). Language is the means to communicate through and is thus an important factor in the process of representation as “Representation connects meaning and language to culture” (Hall 1997: 15). While language may not be a main factor in representation, as texts may also just be symbols, it is through the communication of texts that language becomes an important factor. It must be noted that there are different forms of language as there are different forms of texts and different forms of language can be used to communicate a specific text. As Hall (1997: 5) explains, “These elements - sounds, words, notes, gestures, expressions, clothes - that make up the different forms of language construct meaning and transmit it; they signify meaning”. In discussing these elements described above Hall goes further to state that, “They do not carry clear meaning themselves but are rather the vehicles or media which carry meaning because they act as symbols which stand for or represent (i.e. symbolize) the meanings we wish to communicate” (1997: 5). This explains why language is an important part in representation and meaning making, especially in a cultural context.

According to Hall (1997: 17) “Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us o *refer* to either the ‘real’ world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events”. Thus we see that language plays an important role in representation as it helps us to explain or give meaning to what we are referring to. Hall (1997: 17) explains this by saying,

> There are two processes, **two systems of representation**, involved. First there is the system by which all sorts of objects, people and events are correlated with a set of concepts or mental representations which we carry around in our heads. Without them, we could not interpret the world meaningfully at all. In the first place then, meaning depends on the system of concepts and images formed in our thoughts which stand for or ‘represent’ the world, enabling us to refer to things both inside and outside our heads. … We must also be able to represent or exchange meanings and concepts, and we can only do that when we also have

> access to a shared language. Language is therefore the second system of representation involved in the overall process of constructing meaning.

Meaning is thus produced by the practice, the 'work', of representation; it is constructed through signifying- i.e. meaning-producing practices (Hall 1997: 28). It is through the work of representation that meaning is created. Thus in the presentation of a text there is meaning associated with or meaning behind that text. Swiss theorist Saussure, taking a social constructionist approach, shaped the semiotic approach to representation, arguing that, "…meaning depends on language: 'Language is a system of signs'" (Hall 1997: 31).

Thus we explain the meaning made of the representation through language. Saussure said that there is meaning that we associate with ideas, images etc. Hall (1997: 31) says that "Saussure called the first element the *signifier*, and the second element the *signified*". These signs and symbols play an important role in representation. According to Nichols (1981:1), "By means of symbols we can enter into processes of communication and exchange with one another. Symbols represent us in these processes. They act as delegates, standing for, or in place of, that to which we refer. They even stand for us; symbols are our own representatives." Thus we see the importance of symbols and signs in representation as it is these elements that contain the information from which we make meaning.

Nichols explains that the act of representation necessarily requires mapping as signs stand for things absent. He say that to know in what manner, by what rules or codes this 'standing for" occurs, requires an act of interpretation" (Nichols 1981: 106). This interpretation occurs through decoding, which is the process of deciphering meaning. The semiotic approach, which is the study of signs, works with the theory of connotation and denotation, which Roland Barthes uses to explain the descriptive levels of meaning making of codes that are found in texts. Hall explains this concept:

> Denotation is the simple, basic descriptive level, where consensus is wide and people would agree on the meaning… At the second level-connotation- these simple signifiers which have been able to decode at the simple level enter a wider

> second level, where meaning is not descriptive but where we begin to interpret the signs in terms of the wider realms of social ideology (1997: 38).

Connotation and denotation are highly important in understanding representation as they explain the meanings that are attached to various texts; what can be denoted and connoted and this explains the numerous ways in which texts can be deciphered. 'The sign' discussed above, is a "combination of a signifier (a sound) and a signified (concept) linked mentally" (Manning 2006: 569), and is studied through a method called *semiotics*.

2.2.1 Semiotics

Ferdinand Saussure, an innovator, described semiotics, taken from the Greek word semeion, as the study of signs and the laws that govern their constitution and operation (Manning 2006: 569). Manning says that "Semiotics is an object language that refers to itself and its workings as well as serving as a metalanguage by which other systems of signs can be analyzed" (2006: 267). Signs exist throughout the campaign and operated in more than one text; that is one sign can be found in all the texts that used by the campaign. What is important is the meaning that these texts have and semiotics will help analyse these signs and decipher their meaning. "Meaning", according to Manning, "is use-based and therefore any representation partakes of the meaning that context provides. These maybe grounded in cultures, group experiences, or even other symbols." (2006: 267). He goes on to say that,

> Signs represent concepts or ideas, and are culturally embedded. Cultural understandings reveal the conventions that govern the 'arbitrariness' of the sign; the externality and objectivity of language.

This cultural context that Manning talks about is important as it will determine the meaning that is embedded within a text and is important in this study as the campaign operates in a multi-cultural environment. South Africa is melting-pot of cultures thus it is interesting to see what signs the campaign adopts to market the country, not only to its citizens but globally as well.

2.3 Defining Ideology

Ideology is a key concept in critical media studies. "The term '*ideology'* was first used by the French philosopher, Destutt de Tracy in 1768 and literally meant 'science of ideas'" (Thompson 1991: 28). Since then the concept has evolved to become incorporated into theory and studies and has taken on a wider meaning but the general concept of 'science of ideas' is still there. "Ideology can be regarded as 'systems of thought', 'systems of belief' or 'symbolic systems' which pertain to social action…" (Thompson 1991: 11). As ideology is a social construction of reality, or constructed for social consumption, it can be seen to be constructed to meet or influence these societal desires. We are born into ideologies and thus rarely question our beliefs and the social realm in which they are constructed simply because we are brought up living those beliefs.

With time ideologies can become accepted as truth, and thus become the norm and we therefore never question them but instead just accept them. However ideologies also change and develop over time. An example of questioning the truth (or ideologies that become truth with time) would be the controversial book, *The Da Vinci Code*, which questions the basis of Christian belief. Hence an example of ideology would be religion as it is something we are born into and accept as the norm and as a result rarely question. As Dimbleby and Burton explain:

> Ideology is a term for describing a particular view of the world constructed from certain sets of values. The twentieth century has been much influenced by a conflict of two ideologies, capitalism and communism, not to mention those ideologies which we call religions. (2001: 265).

As ideologies are beliefs and values they get passed on from one generation to the next and therefore with time they become accepted as the norm. When ideologies are spread by the media they reach a wider mass and thus become shared beliefs of the wider society. According to Bertrand & Hughes, "Williams (1988: 153) proposes at least three different uses (of ideology): any set of coherent ideas (any '-ism'… so all ideologies are potentially true), a set of ideas which the speaker believes to be false (so you hold to ideology), or the invisible set of ideas and values which enable us to function within our

world…" (2005: 220). This understanding of ideologies will be explained further in relation to representation.

2.3.1 Representation and Ideology

Ideologies of gender, race and so forth could be measured against reality to discuss representation as well as explain the different uses of ideology as discussed by Williams (1998) above. According to Newbold, Boyd-Barrett and Van Der Bulck (2002: 16) "Concerns about how the media represent the world are often expressed through the use of terms such as ideology or bias." Due to representation involving selection, inclusion and exclusion, reality becomes constructed according to this selection and as Newbold, Boyd-Barrett and Van Der Bulck go on to explain, "Today, it is commonly appreciated that the media do not simply mirror reality- even where that is their stated aim." (2002: 16). In explaining reality or realism Dimbleby & Burton say that "Realism refers to the quality of real-ness in a media text. This quality is the result of our reading certain conventions from the text" (2001: 264). Ang found three notions of realism, "For her, 'empirical realism' is the denotative match of the representation against our experience of the real world', 'emotional realism' is the connotative match of the representation with our emotional experience and 'classical realism' is the pleasurable illusion of an internally consistent world presented transparently" (Bertrand & Hughes 2005: 219).

In discussing ideology in relation to representation Tolson says that "it is commonly suggested that ideology can be defined as such because it 'misrepresents' (or 'distorts') the truth, or the real situation" (2001: 155). Ideologies, with time become accepted as reality but do not necessary represent reality and as Tolson observes " … there is not one, but several realities, constructed within different sign systems" (2001: 155). Thus we can explain ideologies in relation to representation as not necessarily representing reality but rather reflecting and therefore representing a constructed reality.

Ideology, according to Thompson, can also be described in the broader sense as "meaning in the service of power" and can be viewed as "a system of ideas which expresses the interest of the dominant class but which represents class relations in an illusionary form" (1991: 37). For this reason ideology can be understood in terms of representation as the

construction of ideas and beliefs about a text's meaning by the constructor of the text, thereby giving them power in or through construction. That is, the one who is responsible for representation has power because they have the ability to construct texts through selection, to create meaning. Hence it is seen that ownership (the creators of the texts) also plays a role in representation and the issue of ownership will be discussed to see how it can influence or shape representation. Doyle addresses the issues of how ownership can mean control and influence and can affect the construction of texts. He says, "An owner's influence may manifest itself in the choice of key personnel, or in strategic decisions about which resources to reduce or invest more in, or in arrangements for sourcing or distributing content" (2002: 19). Those with ownership power have influential power and can construct texts in accordance with their views, interests and ideological values or beliefs. Thus texts, in this case, are constructions of reality to meet ownership benefits.

2.4 Creating Images

Images are representations. Nichols explains more in-depth what images are:

> Images Surround Us. There are those we fabricate ourselves, perceptually; there are those fabricated for us artistically or commercially. Images are things that represent (re-present) something else. (1981:1)

According to him, images are everywhere and they represent things. He goes on to say, "To represent with images is to symbolize, and symbolization is basic to intercommunication" (1981: 1). Images contain meaning and this meaning helps us to communicate and exchange information with each other. The meaning in these images needs however to be firstly decoded before the meaning can be made from them for communication purposes. These decodings depend on culture and society as discussed previously with regard to Saussure's theory. Nichols explains that "Images are always particularized representations, a way of seeing is built in (since a way of seeing built them) and hence connotations are built in" (1981: 47). What Nichols means is that images come with built in meaning because they are representations and, just like representations are constructions, so too are images. They are constructions that have meaning already

embedded in them which can be decoded. But what Nichols goes on to say is that "The distinction between denotation and connotation found in digital codes like written language becomes indistinguishable."

Nichols also says that "More simply, an image belongs to culture, not nature as do other social products" (1981: 24). Thus images are decoded according to the social context in which they exist. He goes on to say that, "Images in this sense are part of the mind-affected world where meanings, values, and purposes are realized or made manifest". Thus there is a system of values and meanings that exists in cultures that will determine how images are decoded.

While the campaign may use images to represent South Africa, this study also addresses the notion of the intangible image. That is, while this study may analyse the various images that the campaign uses to represent South Africa, it will analyse another image that is formed through the campaign or formed through the branding of South Africa, *the South African image*. This study looks at the various ways in which South Africa is represented through numerous images but what it will also do is look at the reversal; what image is created through the representation of South Africa. Thus, while the study will deconstruct and analyse these images to note the meaning behind them, it will also look at the significance of these images to see how they contribute to the construction of an image for South Africa the country.

2.4.1 Images: Representing Ideologies

This section explains images and their ideological implications. According to Nichols "Ideology appears to produce not itself, but the world. It proposes obviousness, a sense of "the way things are" (1981: 2). He means that ideology reconstructs the way things are so that we are given a different take on what things are and how they exist, so that ,"What you see, is *not* always what you get". Ideologies are recreations of the truth, of what really exits. The trick is in separating reality from the ideology. Nichols explains ideology and the image by saying that

> Ideology arises in association with processes of communication and exchange. Ideology involves the reproduction of the existing relations of production (those activities by which society guarantees its own survival). Ideology operates as a constraint, limiting us to certain places or positions within these processes of communication and exchange.

According to this, ideologies expose us to only certain degrees of information; they limit what we are exposed to. He says that the information that exists is reproduced, in the production of ideologies, and then communicated. Nichols explains ideologies further,

> Ideology is how the existing ensemble of social relations represents itself to individuals; it is the image a society gives of itself in order to perpetuate itself. These representations serve to constrain us (necessarily). Ideology uses the fabrication of images and the processes of representation to persuade us that how things are is how they ought to be. (1981: 1)

This explains ideological representations of images. Here Nichols says that it is the 'image a society gives of itself in order to perpetuate itself' but the same definition could be used with regard to country; that it is an 'image a *country* gives of itself in order to perpetuate itself'. This thus explains that an ideological representation of a country is an image that a country will give itself in order to perpetuate itself. This will be useful in this study because it aims to see what type of image is created of South Africa; if an ideological image of South Africa is created through the representations of the country that are made by the campaign.

2.5 Representation and Identity

The media represent our world to us; they represent all aspects of it, but they may not represent it equally. We consume representations of our reality but what these constructions also represent are the people that exist in that reality. However, as Dimbleby and Burton explain, "it is common to look at representations of people by groups or types. What is more is that this representation includes value messages about what that group and their characteristics stand for" (2001: 181). Kathryn Woodward

(1997: 14) says that, “Representation includes the signifying practices and symbolic systems through which meanings are produced and which positions us as subjects. Representations produce meanings through which we can make sense of our experience and of who we are.” People are thus exposed to these representations which helps them to identify who they are and thus form their own identities in accordance with these representations. This means that people will construct their own identities through what they are exposed to.

Woodward goes on to say representation works as a cultural process as well. It establishes individual and collective identities and symbolic systems provide possible answers to the questions: ‘Who am I?’; ‘What could I be?’ and ‘Who do I want to be?’ (1997: 14). Woodward notes something about representation and identity which would be useful in this study (1997: 14). She says that,

> Marketing promotions can construct new identities at particular times which we can appropriate and reconstruct for ourselves. Advertisements only ‘work’ in selling us things if they appeal to consumers and provide images with which they can identify. Clearly then the production of meaning and the identities positioned within and by representational systems are closely interconnected. It is impossible to separate the two.

Thus we see that the media expose us to certain images and identities in their attempt to sell us things. The representations that they sell to us influence our construction of our identities. Woodward says that, “The media can be seen as providing us with the information which tells us what it feels like to occupy a particular subject position” (1997: 14). The media expose us to different identities but this does not mean that people will have the same identities because of this media exposure. Dimbleby and Burton argue that the kind of simplistic representations through the media are referred to as stereotypes. “A stereotype is a simplification that has to do with not only appearance but the relationships and beliefs connected with a type of person.” (Dimbleby and Burton 2001: 262). However, the media tends to overlook the individual identities that make up these groups of stereotypes. People should not be stereotyped and classified into groups

because while one may partly belong to these group stereotypes, one has an individual identity as well. In terms of media exposure, individual identities can be formed. Identity can be seen as a sort of construction, just as representation is. An individual's identity is the suturing of different identities that people are exposed to through media exposure resulting in the formation of individual identities. The concept of stereotypes is discussed in more detail below.

2.5.1 Stereotypes

Newbold, Boyd-Barrett and Van Der Bulck make an interesting observation as to where stereotypes originate. "The word 'stereotype' was the name of a printer's metal plate that was used as an original from which to print copies (McQueen, 1998). Today, when the term stereotyping is used in relation to the media, and in fact society in general, it means that an assumption has been made that certain people are not individuals, but the same as each other." (Newbold, Boyd-Barrett & Van Der Bulck 2002: 264). The idea of individual identities falls away and people are generalised according to certain group commonalities, behaviours or even physical features. Tessa Perkins understands stereotypes as being ideological concepts since, "they select personality traits, mental, sexual or personal, that have particular ideological significance" (1979: 75). They are ideological in that as time passes we accept them to be the truth.

Media representations are criticised for their portrayal of stereotypes. They are criticised for tending to show very rigid stereotypes and failing to note the individual. Stereotypes are representations of groups of certain identities. "A stereotype is the selection and construction of undeveloped, generalized signs which categorize groups or individual members of a group. The crude selected signs used to construct stereotypes usually represent the values, attitudes, behaviour and background of the group concerned" (Taylor and Willis 1999: 41). Stereotypes are portrayed through media representations but as Meijer and Van Zoonen (2002: 327) note, "media representations are often looked upon as a distorted reflection of a certain aspect of reality". Thus, stereotypes are not mirrored reflections of reality but merely represent identities that exist in reality. South Africa has many different social and cultural groups. It will be interesting to see how, if

any groups or individuals are, portrayed through the campaign, in South Africa's representation.

2.6 Patriotism and Nationality

These two concepts are a vital part in discussing a country as they both are associated with the concepts of country, state or nation. Benedict Anderson, cited in Guibernau, defines a nation as "An 'imagined community', limited, sovereign and worthy of sacrifice" (1996: 3). This imagined community is a relevant concept in this study as the International Marketing Council is unaware who their audience is. They cater to an 'imaged community'. In the following it will be seen how the concepts of patriotism and nationality are relevant in understanding the workings of a nation as well as it being necessary to define them here as this study revolves around the representation of a country; a nation.

2.6.1 Patriotism and Nationalism

Patriotism can be distinguished and defined as "love of country" (Calhoun1997: 87); it is the act of loving one's country. The above is a very basic definition for the term but Doob explains patriotism as,

> The more or less conscious conviction of a person that his own welfare and that of the significant groups to which he belongs are dependent upon the preservation or expansion (or both) of the power and culture of his society (1964: 6).

Doob goes on to say that, there are levels of patriotism (1964: 12). "Strong patriotism: the person feels that his welfare is ultimately connected with the nation's power and culture. Weak Patriotism: The person feels that his welfare is much more intimately and importantly connected with other groups than the nation." This describes the strength of one's love for the country. All the same, whether the love is strong or weak, be it for the country or for the people, there is still love and not hatred. This is the important factor- patriotism is not a negative disposition, it is positive.

Emile Durkheim explains patriotism through an attachment of sentiment. He says, “A sentiment that joins the individual to the political society in so far as those who get to make it up feel themselves attached to it by a bond of sentiment” (Guibernau 1996: 29). This notion of sentiment is relayed through the actions of patriots, who are attached to their country through a sentimental bond. A patriot is one who loves their country. “The patriot is said to be “conscious” because, having been made aware of his love for his country, he can appreciate the fact that other people share his convictions but he is only “more or less” conscious since, presumably unconscious factors always play some role in behavior” (Doob 1964: 7). This is true and patriotism is not restricted to citizens within a country as will be seen in this study. When people leave their country this does not mean that the love for their country disappears nor does it mean that people have to stop acknowledging that they are citizens of that country and that that is their nationality.

Nationalism goes one step further than patriotism and can be defined in relation to patriotism, which is “‘good’ love of country”, as “a ‘bad’ distortion” (Calhoun1997: 87). Nationalism is when people take their positive love for their country and turn it into negative behaviour and can even be explained as ‘strong patriotism’. For example, nationalism is where people would do such things as ‘die for their country’. This idea is explained further by Doob who says that,

> Nationalism is the set of more or less uniform demands (1) which people in a society share, (2) which arises from their patriotism, (3) for which justifications exist and can be readily expressed, (4) which incline them to make personal sacrifices on behalf of their government’s aims, and (5) which may or may not lead to appropriate action. (1964: 6)

The International Marketing Council does not use nationalism or even patriotism as coercive factors to force one to contribute or even remain in South Africa. Instead, what the Council does is bring up the theme of patriotism throughout the campaign to highlight the high levels of patriotism that exist in the country.

2.6.2 Nationality

What is nationality? “Nationality is the fact of being a citizen of a particular nation.” (Collins 1991: 562). Emile Durkheim defines nationality as “Human groups that are united by a community of civilization without being united by a political bond” (Guibernau 1996: 28). Nationality refers to the country of one’s birth and there is a sense of belonging. Nationality is thus concerned with identity and is linked to patriotism through a sense of unity as Durkheim goes on to explain, “Nationality refers to large groups of individuals who do not constitute political societies, but possess a unity” (Guibernau 1996: 28). Nationality is useful in this study because it helps in the analysis of the campaign, to understand the feelings of pride and patriotism that are found throughout the campaign.

According to Calhoun, “Individuals feel pride in the achievements of their nation, it is labeled as ‘patriotism’ in those cases where people with stable national identities acted with pride in their achievements or with justice against external aggression” (1997: 87). While the difference between patriotism and nationalism has been highlighted and while it has been noted that this campaign focuses on patriotism and not nationalism, this ‘good’ form of nationalism that Calhoun discusses may be addressed in the campaign. It is referred to when the theme of pride is used. During the Apartheid regime people fought for freedom and this is indirectly referenced upon. When the campaign highlights people that are responsible for the current status of the country then this point raised by Calhoun comes into effect. This is however indirect and what is drawn upon instead is the theme of pride. Individuals feel a sense of pride, and can identify with other individuals that experience the same. This ability to identify with others promotes a sense of belonging. This identification can be understood as a form of ‘collective identity’. Schlesinger explains that “collective identities are sustained by a dual process: one of inclusion that provides a boundary around ‘us’, and one of exclusion that distinguishes ‘us’ from ‘them’ (1991: 181). He expresses that collective identity is arguably the most important force that moulds collective identities (1991: 180). This point is discussed further in the following section.

2.7 Identity: Cultural and National

While portrayals in the media may be used as a means to describe groups of people and their characteristics, it does not mean that *individuals* follow those descriptions. Individuals construct their own identities and this construction may be influenced by what they are exposed to through the media, and since people are constantly exposed to changing media then perhaps identities are thus not fixed but are constantly being reconstructed. Stevenson, using Hall's theory, explains it this way:

> Hall has established a view of identity as always in formation, while being dependent on ideological and psychic processes of splitting and identification. This involves the recognition that the modern self is composed of a multiplicity of identities, not just one. (Stevenson 1995: 40)

People with individual identities can however belong to a collective identity such as that of a culture or nationality. Culture can be explained as a "collection of beliefs, values and behaviours distinctive to a large group of people and expressed through various forms of communication" (Dimbleby and Burton 2001: 261). Culture too is a construction that comes with time. Schlesinger says that "… all formulae about cultural identity are artifacts which presuppose a standpoint concerning a long and complex historical process" (1991: 140). Woodward (1997: 15) notes that "Culture shapes identity through giving meaning to experience, making it possible to opt for one mode of subjectivity … 'identity marks the conjuncture of our past with the social, cultural and economic relations we live in now … [identity] is the intersection of our everyday lives'." As with one's individual identity, with time the construction of a cultural identity changes because of social changes. Stevenson explains that "Culture helps provide a source of identity, means of social exchange and a sense of community" (1995: 47). Much as this is true, it is noted that cultural identity is a socio-historical construction that changes with time. Thus while culture may help one construct their individual identity, it is a collective identity on the whole, that changes due to social factors brought on through time.

Schlesinger argues that "if language is central to cultural identity, cultural identity cannot be equivalent to national identity, as various linguistic groups may inhibit a given nation-

state or otherwise be linked beyond its confines" (1991: 145). He does however go on to argue that national identity is understood as a specific form of collective identity. He posits that National identity "Is an identity constituted at a given strategic level of a society. In formal terms to talk of national identity requires us to analyse processes of inclusion and exclusion." (1991: 173). National identity and cultural identity may not be the same but they are based on the same principles of a collective identity. While both can be defined in terms of a spatial context, *cultural identity* can be seen as an 'imagined community' that does not belong to a specified geographical location, as culture is a shared system of beliefs that are shared by and communicated to a large group of people (but it does not mean that these people have to be within a common location), whereas *national identity* "is constructed within a definite social space" (Schlesinger 1991: 173) as it is defined in terms of a nation-state which is geographically specific. When people share this sense of national identity accompanied by pride then this makes is easier for nation-building to take place.

2.7.1 Nation-Building

Before nation-building can be explained it must be understood what a nation is. According to Weilenmann, "The basis of every nation is its population, recognizable by certain common characteristics, the most important of which is a sense of belonging to some distinct portion of land." (1963: 33). A nation thus comprises of a population within a geographical location. People of a nation do not necessarily all have the same characteristics and physical traits; they can also be differentiated according to different dialects, language and different religions (Weilenmann 1963: 33). In fact, different social and cultural groupings can make up a nation. While this may be true, nations can also be understood to be *imagined*. Anderson explains that nations are imagined because "the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (1985: 15). This shared sense of 'communion' permits the promotion of nation-building.

Birch explains nation-building in terms of national integration, which is, "partly a by-product of other social and economic developments, partly the result of deliberated government policies" (1989: 36). Birch goes on to say:

> The other component of national integration consists of government policies designed to change people's attitudes and loyalties. By developing national institutions and exploiting tactics of political socialization, the attempt is made to replace local and sectional loyalties by an overriding sense of national loyalty. This process is known as nation-building (1989: 37).

What is done is that the focus is shifted from individual groupings and placed into the entire nation. Nation-building does not necessarily refer to the literal building of a nation but rather to the figurative meaning. It refers to the building of pride and patriotism and the basic process of morale boosting. Nation-building aims to strengthen a nation by reinforcing the population through encouraging a sense of unity. Birch describes how this process of nation-building works:

> The steps taken to promote nation-building can be divided into two categories. On the one hand, there are direct initiatives taken to foster integration and a sense of national identity and pride. On the other hand, there are the reactive measures taken by governments to minimise the political effects of ethnic and cultural cleavages within society. An obvious initiative is the creation of symbols of national identity. Flags, anthems and uniforms all serve this purpose. Sports teams may also do so, particularly if successful in international competition. In recent years new states have thought it important to establish national airlines, to symbolize both independence and the modernity of their nations. (1989: 40)

This process of nation-building is carried out by the *South Africa Alive With Possibilities Campaign*. Through a series of strategies adopted by the campaign (those which will be analysed in this study) it is seen how nation-building takes place. The International Marketing Council wants to build pride and patriotism and a general love for South Africa by its citizens and they do so by elevating the spirit of South Africa through the campaign. The council sends out certain images and messages about South Africa that

foster nation-building. These images and messages that the council sends out could be deemed ideological as they are sent out with the intent to promote nation-building. This is explained further in the following.

2.8 Culture, Identity and Ideologies

In explaining ideology Dimbleby and Burton go on to say that in cultures there are usually dominant ideologies that are constructed with time and become a part of the social processes within society:

> There is usually a dominant ideology in a given culture. The values and beliefs of this dominant ideology come to us through major agencies of socialization-family, school and the media. The value messages concerned are contained in media texts. These messages/meanings often come across implicitly, through the ways that the media text puts things across, as much as through what it obviously says. (2001: 262)

Individual identities are constructed within and around cultural and national identities and are thus influenced by them. However, cultural and national identities are constructed around social factors which are ideologically constructed. Alberto Melucci stresses that all identities are constituted within a system of social relations and that 'identity' should not be considered a 'thing' but rather a 'system of relations and representations' (Schlesinger 1991: 155). Ideologies embedded in the construction of text can affect/ influence cultural and national identity because of the social context that these texts are constructed in. Ideology used to construct texts can influence identity through the consumption and decoding of these texts. Reciprocal determinism can explain this. Ideologies are constructed to meet and cater for societies and cultures but in turn they can influence those very societies and their cultural identities. Thus, because there is ideology embedded in a text to attract society, that ideology is redistributed socially through the consumption of those texts. Thus the process of encoding and decoding of meaning works in a cyclic manner.

Kellner in his book, 'Theory Wars and Cultural Studies', addresses the issue of culture and social ideologies. He says that media culture has become a dominant force of socialization (1995: 17). He goes on to discuss cultural texts and society that explains the above point of *reciprocal determinism*. He says,

> Cultural studies delineates how cultural artefacts articulate social ideologies, values, and representations of gender, race, and class, and how these phenomena are related to each other. Situating cultural texts in their social context thus involves tracing the articulations through which societies produce culture and how culture in turn shapes society through its influence on individual groups. (1995: 5)

Cultivation Theory developed by George Gerber can be used in this study. It is a theory developed to discuss the long-term effects of television exposure on "people's perceptions, attitudes, and values" (Severin & Tankard 2001; 268). While this study does not have audiences as its primary focus, it will recognize that media texts seek to address specific audiences or that media texts are part of processes that eventually reach audiences. Thus debates on the media's influence or on public opinion alongside issues of agenda-setting, priming and framing. These concepts are useful in explaining how the campaign seeks to influence the public on how representation works. They are discussed further.

2.9.1 Agenda-Setting

The idea of agenda-setting may have many different definitions but Protess & McCombs posit that,

> At the heart of the agenda-setting idea is the assertion that the content of the media agenda determine, or at least substantially influences, the public agenda (1991: 44).

Basically the idea is that an agenda is set and it is usually done so through the media; that the "media agenda is the cause and the public agenda is the effect" (Protess & McCombs 2001: 44). The basic agenda-setting hypothesis asserts that the issues and information on the media agenda become over time those on the public agenda. Reese iterates that the

agenda-setting hypothesis can be seen as a basic premise- that the media structures the way the public thinks about its second hand reality, therefore how issues are framed as a result of social and institutional interests are emphasized (2003: 9).

Why this agenda-setting works in this campaign is because the International Marketing Council uses the media as a means to draw attention to their idea that 'South Africa is alive with possibility'. So by setting the agenda on certain issues, through the amount of coverage that a topic gets, the media have the power to influence and hence control what gets consumed. Thus if the International Marketing Council can use the media to its full advantage and excessively mediate the ideas and messages that they have about marketing South Africa, then those ideas, if regularly mediated, are more likely to be consumed and more likely to reach a greater audience. This is explained by McCombs & Ghanem who say that "The media can thus call public attention to specific events, people and issues; they can highlight the importance of topics and issues" (2001: 69). While this study does not measure the effect that the campaign has on its audience, the agenda-setting theory can be used to explain how the International Marketing Council uses the media to draw attention to its campaign.

2.9.2 Priming

The concept of agenda-setting is that the audience learns what issues are important from the priorities of the news media and incorporates it in their own personal agendas and it is also the connection between the emphasis of the media and the perceived importance of these topics to the audience (Reese 2003: 2). Thus, the media may, through the agenda that is set, already prime the audience to assume that which is deemed important. The information presented in the media and the importance that the media attach to it can be interpreted as the 'media's agenda' of what is important. Priming addresses the importance of both the mass media agenda and mass media content in affecting public attitudes (Rogers and Dearing 1994: 85). The more exposure that an issue is given, the more exposure audiences will get of it and thus will attach salience to that issue. Also the more exposure an issue will get, the more familiar audiences become with that issue and the more informed they are bound to be about it as opposed to other issues.

This notion of priming is an extension of the previously discussed agenda-setting. By priming an audience, the media draw attention to specific information. Thus, as explained under agenda-setting, if the media is used by the International Marketing Council to regularly market the campaign, then the audience becomes more aware of the campaign. Similarly, if the campaign is hardly marketed then how is the public supposed to be informed as to what it does and what its messages are. Thus, priming is important as it is a method of drawing attention to certain information.

2.9.3 Framing

The way in which an issue or topic is framed as per the agenda-setting process will let on to the importance of that issue. Framing allows the issue to be highlighted or for the issue to be made more important. According to Reese,

> To frame is to select some aspects of a perceived reality and make them more salient in a communication text in such a way to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation. A frame also supplies a context and suggests what the issue is through the use of selection, emphasis, exclusion and elaboration (2003: 5).

Thus through the mediation of the issue, if it is framed in a certain light this will determine the importance or lack thereof, to the issue at hand. Entman says that framing offers a way to describe the "power of a communicating text" and "the transfer of information from one location to that consciousness" Reese (2003: 17). The way in which that issue will be framed for mediation will determine the power that that issue will have through communication.

The theory of framing is highly important in this study as it is relevant to the concepts of selection and construction leading to representation. The campaign is a construction and there is thus intent on what specific information is to be highlighted. The ideas that are addressed through the campaign are framed so that certain information is excluded. This theory of framing could be understood through a literal description. If one were to look at a normal frame, all the important information is contained within the borders of the

frame, thereby eliminating all the unnecessary information. This is essentially how framing works, all the information that is selected to be highlighted is contained within the frame, and the rest of the information (even if it is relevant) is excluded, left outside the frame. Thus attention is only drawn to the information within the frame and it is this information which is taken as important.

2.9.4 Persuasion

To persuade someone is to influence or convince their thinking. Severin & Tankard say that "One of the most basic forms of communication is persuasion, which has been defined as 'attitude change resulting from exposure to information from others' and 'attitudes are basically our predispositions toward things'" (2001: 151). Attitude, which is closely related to beliefs, is important because it influences action. According to Severin & Tankard, "Attitudes are often thought of as having three components: an affective component- liking or feeling about an object; a cognitive component- beliefs about an object; and behavioral component-actions toward the object" (2001: 151). They go on to say that "Persuasion has been defined as attitude change resulting from exposure to information from others" (Severin & Tankard 2001: 151). The ability to persuade comes not necessarily in changing people's attitudes but rather in persuading or influencing their thought so that this may have an effect on their attitude toward issues.

This notion of persuading is relevant in this study and it works in conjunction with the theories of agenda-setting, priming and framing. It is through these theories that persuasion works, as it is when attention is drawn to something that information is exchanged and persuasion takes affect. Persuasion works in the campaign as the intention of the International Marketing Council is to market South Africa in such a way that the audience becomes convinced that South Africa is really alive with possibilities. How this is done will be noted in this study.

2.10 Revisiting Representation

While representation and all of its facets may have been discussed in the above, an important factor concerning representation has been excluded, one that relates more so to

the later part of this discussion. While representation may have been defined as "signs and symbols that claim to stand for some aspects of reality", it is interesting to note that representations do NOT 'mirror reality'. Instead, representations use texts to construct their meanings- "they portray, reflect, filter and negotiate the real world" (Newbold, Boyd-Barrett & Van Der Bulck 2002: 16). Representations can thus be seen as a *construction* of reality and to explain this we turn the constructionist approach.

It has been noted that selection is an important element in representation. According to Newbold, Boyd-Barrett and Van Der Bulck,

> Every form of representation involves selection, exclusion and inclusion. Selection in production extends to decisions about the kinds of evidence that will be used, the style of expression, and all processes of selection in media are driven by an awareness of constraints of time, resources, money and imagination. (2002: 16)

Thus in the creation of texts it is seen how the elements of agenda-setting, framing, priming and even persuasion would come into play. In the creation of texts these elements will affect the construction process; they would affect what gets selected, included or excluded. While persuasion may bring some debate as to its involvement in selection, let's consider the process for a moment. In a representation we are creating, as Newbold Boyd-Barrett and Van Der Bulck (2002: 424) say, "a media product" because we use *texts* to mediate these representations. Those that are constructing these representations must have some idea of the intent of this final product and thus can affect the construction of the text. Hence these aforementioned elements can come into play either in the construction of texts or in their mediation.

Representations carry meaning; the construction of texts is done so with the intent to relay a certain meaning through their mediation. Hall (1997: 25) explains that "Things don't mean: we construct meaning, using representational systems- concepts and sounds." It has also been explained in discussing representation that language plays a role in representation and meaning. According to Hall (1997: 25) "Language is a social system through and through and we all use language to convey or communicate

things…". Basically, there are three approaches to the representation of meaning through language: reflective, intentional and the constructionist or constructivist approach. To explain the earlier discussion we look at the third approach- the constructionist approach. "The third approach recognizes (the) public, social character of language" (Hall 1997: 25). The constructionist approach acknowledges the social environment in which language operates and that it is a construction by individuals whose cultures and societies affect the construction of representations. Hall (1997: 25) says that it is social actors who use the conceptual systems of their culture and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others. Thus we see that representation is a construction of reality (according to the constructors) and not merely a mirrored reflection of it.

Here we see that representations are constructions by members of societies or cultures etc. Hall explains that cultures use the same language systems and thus it is easy to communicate meaning. He goes on to explain how this is done:

> In the constructionist perspective, representation involves making meaning by forging links between three different orders of things: what we might broadly call the world of things, people, events and experiences; the conceptual world- the mental concepts we carry around in our heads; and the signs, arranged into languages, which 'stand for' or communicate these concepts. (1997: 61)

But we know that cultures and societies differ, so then how are representations constructed? Hall (1997: 61) says that "Meanings, consequently, will always change, from one culture or period to another." So then how do we construct representations for differing cultures, races, societies etc living in one environment, one nation? This study aims to answer these questions and address these concerns of representation, as it deals with the representation of one country with a multitude of difference. The deconstruction of the marketing of South Africa will be done in the following chapters so as to tackle and study those concerns of representation.

Chapter Three: Research Methods

The aim of this study is to critically analyse how the *South Africa Alive with Possibility* campaign represents South Africa. Therefore this methods section will discuss the methods that will be used to analyse these representations.

A predominantly qualitative method, making use of a thematic, textual, semiotic and ideological analysis, will be used in this study. Denzin (1970) explains qualitative research as "characterized by a 'fluid, interactive relationship' between data collection and data analysis" (Hardy and Bryman 2006: 533). But why qualitative? As Merriam explains,

> Qualitative research is an umbrella concept covering several forms of inquiry that help us understand and explain the meaning of social phenomena with as little disruption to the natural setting as possible (1998: 5).

Also, this study works in a social setting and in line with Merriam's observation above, "Qualitative research helps us understand and explain the meaning of social phenomena". (Hardy and Bryman 2006: 533). Hardy and Bryman also note that "Qualitative research is a broad church represented in many disciplines. It contains many schools of thought …. Some approaches seek a systematic, rigorous consideration of usually text-based data in order to identify themes and concepts that will contribute to our understanding of social life" (2006: 530). Thus a qualitative analysis, with its various 'schools of thought' will be beneficial in enabling the analysis of how the campaign represents South Africa.

Although the main method of analysis is a qualitative analysis, it is noted that where necessary, quantitative methods will be used. The quantitative method will be used for counting the contents of the media strategies to be analysed. According to Severin & Tankard (2001: 36), "Content analysis is the objective, systematic quantitative description of the manifest content of communications." This will be done in relation to the qualitative methods. For example, if it is necessary through the study to make note of the recurring themes for the *qualitative* analysis then the study will use *quantitative* methods to do so. There is no numerical reference made to the number of times the

themes appear but this quantitative method is necessary to note that certain themes do appear several times in the various texts and this is necessary for the analysis chapter.

The above is an easy explanation for the use of quantitative and qualitative analysis, in short content analysis. However, let us look at these methods a bit deeper. Hardy and Bryman quote Stone (1966: 5) who says that, "Content analysis is any research technique for making inferences by systematically and objectively identifying specified characteristics within text" (2006: 549). Thus, content analysis is used to analyse texts and this is backed by Hardy and Bryman (2006: 530) who say that "Content analysis was one of the earliest approaches to the analysis of text". They go on to say that "Content analysis was born as a tool of quantitative analysis" (2006: 548). From this, it can be deduced that although content analysis is a part of quantitative analysis it is also used to analyse texts, which is essentially what qualitative analysis is used for. Thus, content analysis is linked to both qualitative and quantitative analysis. Hardy and Bryman (2006) note this, that while content analysis was born from quantitative analysis, it does in fact have very much use in qualitative analysis. They say that "The strength of content analysis is in processing large volumes of qualitative data" (2006: 562). The purpose of this study is to analyse texts and thus may make use of both qualitative and quantitative methods, as now explained, to do so. The main aim is to use methods of analysis that will be able to help with the study of representation. These methods seem to be qualitative but according to Hardy and Bryman (2006), they come from content analysis.

Hardy and Bryman go on further to say that "content analysis represents not one but several different techniques for dealing with text …" (2006: 562) and highlight a few 'varieties of content analysis' (2006: 549-555). These are, 'thematic analysis', 'referential content analysis', 'frame analysis' and 'story grammar'. Hardy and Bryman note that, "There is no single way of capturing the meaning of a text" (2006: 550) and thus this study may incorporate the various techniques here mentioned to analyse the texts. This is where *triangulation* comes in. "Triangulation can be defined as the sequential execution of two or more primary studies of the same communicative phenomenon using different methods" (Schroder, Drotner, Kline & Murray 2003: 358).

Thus this study will include the following forms of analysis which stems from both qualitative as well as quantitative analysis. It will include a thematic analysis followed by a semiotic analysis of the language selected to represent South Africa and what ideological implications underlie the ways in which the country is represented. The study will also use the forms of analysis as described above by Hardy and Bryman. To analyse the texts in the study, methods will be used in conjunction with each other. For example, a thematic analysis will lead to a textual analysis whereas a semiotic analysis and an ideological analysis will be done through the analysis of the texts. It has to be noted that the study will not be separated into the different forms of analysis but that there will rather be an incorporation of these various methods to analyse the texts. Hence, the use of triangulation.

3.1 Selection of media and sample

The International Marketing Council aims to build the South African brand and uses different media through which to represent South Africa's image. For this study I will choose three of these mediums through which the campaign seeks to create the brand. From here I will select specific texts used by the International Marketing Council for analysis. These texts are *the passport, the television advertisement* and *the website*. An analysis (through a number of methods to be discussed) of these aforementioned texts aims to analyse how the campaign represents South Africa and South African identities and cultures.

The intention was to incorporate interviews into the study. In-depth interviews with some of the board members, which aimed to get some insight into the campaign itself and some personal views and opinions about the campaign, were on the agenda. Unfortunately, due to certain circumstances which will be explained further on, this part of the study had to be cancelled. The intention was to target board members and staff so as to interview those who are thoroughly informed on and work with the campaign, thus being able to receive more insight to the study. The board members are the ones who make the decisions and thus it would have been interesting to see their reasoning concerning the choices they make for the campaign. The staff, on the other hand, implement these decisions and work

directly in the campaign. Thus it would have been beneficial to this study to conduct the interviews as it would have allowed a view of those that drive the campaign and their opinions.

3.2 Media Outlets and forms of communication

The three media outlets to be analysed are, television, the internet and print media. An *Advertisement* of the *South Africa Alive with Possibility* campaign which ran on South African television at the beginning of 2005 will be analysed. The campaign's *Website* will also be analysed to note the various ways in which it represents South Africa. Finally, the *Passport* is a booklet in the form of a passport, distributed outside of South Africa, which tells the South African story. This will be analysed as well. The analysis of these media will allow me to look at the different ways in which South Africa is represented. Different methods will be used to analyse each of the forms and outlets as discussed above.

3.2.1 The Passport

The *Passport* was chosen for this study as it is distributed outside South Africa and thus would be a good form to study the representation of the country externally. The *Passport* is also a clever form of communication as it is a representation of South Africa and carries plenty of meaning simply in its form of being. The *Passport* is a representation of South African identity and is linked to our history and thus has an abundance of meaning because of this. It is a booklet that tells "The South African Story" as if it were being read from a book. In this case, the *Passport* is a representation of South Africa's identity. Information on the country, its history and its present is condensed along with quotes and pictures into a booklet that resembles a South African passport.

This text will be analysed by using a thematic analysis, to find out or identify what themes run through it. A textual analysis will be used to analyse the themes that are identified so as to look at the representation of South Africa through this form of communication. Then a language and semiotic analysis will be done to look at the use of

language within the *Passport* and the reasons for this usage, as well as a semiotic analysis of the various signs encoded within the passport and what these signs represent and mean.

3.2.2 The Television Advertisement

An analysis of the *Television Advertisement*, which ran on South African televisions in 2005, will be conducted using all of the previously discussed methods. The *Advertisement* which ends with President Mbeki on South Africa's iconic Table Mountain was chosen as a text to be analysed due to its audience reach and because unlike the *Passport*, it is communicated within South Africa. This *Advertisement* is more likely to have been seen by a wider audience because it ran on all SABC channels and was aired over a long period of time.

A thematic analysis will identify the different themes that were used to represent South Africa. The textual analysis will break down the *Advertisement* and will help to analyse what the *Advertisement* represents and how it represents South Africa. The semiotic and ideological analyses work with this textual analysis to analyse the meaning that is embedded within the text and helps to understand this embedded meaning.

3.2.3 The Website

The *Website* is the formal representation of the campaign in which all the information concerning the campaign can be located. While this media form may not have a wide audience, as many people do not have access to it, nor even be aware of it, it was chosen for analysis as it is the main communication medium used by the campaign. It is the link to the campaign and contains all the information about the campaign. The *Website* houses all the constantly updated information on the campaign; its aims, projects, members, developments and so forth. It has links to other sites as well as news pieces and articles on the campaign. It is constantly being updated thus covering the progress of the campaign. This is a good media outlet to study as it allows the analysis of the communication techniques to promote South Africa both nationally and internationally because internet access is not nationally confined.

This study will use a thematic analysis to look at the various themes concerning the campaign that can be found on the *Website*. A textual analysis will analyse the information contained on the *Website* to view how the *Website* represents the country. A language and semiotic analysis will be employed to further analyse these findings as well as an ideological analysis to analyse the ideological implications that underlie the ways in which the country is represented.

3.3 Thematic Analysis

Hardy and Bryman explain what thematic analysis is:

> Thematic analysis is ideally suited to getting a clear picture of the basic content of a text. It allows you to answer, such questions as: What's in the mind of your interviewees? What's in your fieldnotes? (2006: 562).

Thematic analysis will be used to identify and then analyse the different themes that are found in the selected texts so as to see what issues are being mediated and in turn how South Africa is being represented. That is, the analysis will be used to identify the various themes that run through the *Passport*, the *Television Advertisement* as well as the *Website*. Collins (1991: 897) defines a *theme* as, "the main idea or topic in a discussion. In literature it is an idea, image or motif, repeated or developed throughout a work." There are various themes in the texts and the thematic analysis will help in identifying these themes as well as helping with noting the common ones because as Hardy and Bryman note, "Thematic analysis is well equipped to deal with the themes expressed in a text" (2006: 551). The thematic analysis is relevant in this study because it not only helps to identify the themes that run through the campaign and within the various modes of communication used by the campaign, but it also aids in the next forms of analysis and especially with the main method used in this study- textual analysis.

3.4 Referential Analysis

Referential analysis is similar to thematic analysis except that it "is more concerned with form than content, with how than what, how an object, a situation, an event, a social actor is portrayed in a text" (Hardy and Bryman 2006: 563). This will be a useful form of

analysis in studying the representation of South Africa as it allows us to understand *how* South Africa is represented through the studied texts and thus by the campaign. According to Krippendorf (1980: 62) referential analysis is used when the 'task is to ascertain how an existing phenomenon is portrayed (Hardy and Bryman 2006: 551). We can use this form of analysis to see how South Africa is portrayed through the campaign and thus represented by the campaign.

3.5 Frame Analysis

This form of analysis "goes one step further than referential analysis in understanding how meaning is constructed by focusing on the broad images conjured up in a text (e.g. The class, gender, race, love frames of articles)" (Hardy and Bryman 2006: 563). Thus this form of analysis will help with identifying the way in which the campaign is framed and thus what ideas and issues are focused on in the representation of South Africa. Hardy and Bryman go on to say that "Frames are preset as part of a wider ideological discourse" and that "Indeed class, race, gender, and nation are the main framing devices" (2006: 553). Thus we see that a frame analysis can also help with the identification of ideologies that run through the various texts and is thus beneficial to this study.

3.6 Structural analysis

Narrative texts are characterised by an invariant linguistic structure known as 'story grammar', 'semantic grammar' or 'text grammar' (Hardy and Bryman 2006: 554). This study analyses one specific narrative text, the *Television Advertisement*, and thus this form of analysis will be necessary in the study. Hardy and Bryman explain what narrative texts are:

> Narrative texts "conform to the simple structure of the five W's (who, what, where, when and why: someone doing something, for or against someone else, in time and space). They often mix purely narrative clauses (of the five W's type) with descriptive, evaluative, or analytical clauses" (2006: 555).

As the *Television Advertisement* is narrated, this analysis can be used to identify the narrative clauses mentioned above. These clauses will highlight the ways in which South

Africa is represented through the *Advertisement*. However, this form of analysis will not be restricted to the *Advertisement* but will be used to analyse the other texts as well if necessary.

3.7 Textual Analysis

A text is "any piece of media material using any form of communication" (Dimbleby and Burton 2001: 265). Tolson says that, "Many media texts have a visual as well as a verbal dimension" (1996: xiii). Thus a text can be described as any information that is communicated through a media form, be it words in a written form or images through a visual form or even in the form of sound or both of the latter. These texts can be studied and analysed through a method called textual analysis; the analysis of texts. Textual analysis raises questions about what is included and what is excluded and also raises questions about *how* elements are included and excluded. This analysis views that media products are representations of reality, not mirror reflections of reality. A textual analysis will be used to analyse the texts used in the campaign, to see how they construct issues and therefore how they represent South Africa. Textual analysis incorporates other methods with which to analyse texts like semiotic and ideological analysis.

3.7.1 Semiotics

Semiotics, the science of signs, can be used to analyse any system of signs, including language, the pre-eminent communicational system (Manning 2006 567). Manning goes on to explain semiotics as argued by American practitioner of semiotics, Thomas Sebeok.

> Semiotics includes the study of at least five elements: the real world; complimentary or actual models of the real world; semiosis, or 'sign action', concerning how matters are communicated; how abstractions from the real world circumscribe what we can know about it; and how the interplay of models, readings of the real world, illuminate experience. (Manning 2006: 567)

In the discussion of semiotics, Deacon, Pickering, Golding & Murdock (1999: 134) note that:

> In the 1970's and early 1980's semiotics was the most fashionable mode of qualitative textual analysis. The basic utility of semiotics is that they inform a particular approach to showing how such texts work and have implications for the broader culture in which they are produced and disseminated.

Manning (2006: 567) says that, "Semiotics seeks to understand the structure of representation and its functions" and is thus important in this study. This semiotic approach which is related to a linguistic approach is useful in this analysis as it helps in the analysis of texts. Language is pertinent in trying to decipher meaning and to explain the context in which this meaning works. According to Saussure, "The meaning of a word exists only within a language system and this is an important point in understanding semiotics. For Saussure, meaning derives only from the language system within which we speak, write and think**"** (Deacon, Pickering, Golding & Murdock 1999: 136). Thus we see the importance of the combination of these two methods of analysis. Linguistic analysis is used in conjunction with semiotic analysis as part of a textual analysis, to reveal the meanings of texts. In this study these methods, textual, language and semiotic analysis, will be used in an overlapping manner to analyse the chosen texts so as to identify the signs and meanings that are used in the representation of South Africa.

These methods however are not the only methods to be used in the textual analysis. Textual analysis focuses on language as a system of signifiers, which can result in a range of meanings. It also recognizes that media products carry or have embedded in them particular views of the world or ideologies which relate to questions of power in a society. Thus the use of the next form of analysis.

3.7.2 Ideological Analysis

Deacon, Pickering, Golding & Murdock note that "in studying media texts we should approach the process of signification and representation as conventional to the cultural configurations and social order in which they in which they operate," (1999: 137). This simply means that in analysing texts we have to place them in the socio-cultural contexts within which they function. This leads to the usage of an ideological analysis to study these texts. In analysing texts in a social context it needs to be understood that there is a

different nature in which these texts exist and thus need to be analysed according to this nature. Texts are not mutually exclusive and there are forms of meaning-production and levels of social organization in which texts are created and make sense **(**Deacon, Pickering, Golding & Murdock 1999: 150). In other words, texts can be interpreted differently by different readers and thus can make sense to these readers according to their interpretation. The aforementioned authors go on to say,

> Questions concerning the analytical and theoretical import of the correlations between language and social structure are another matter, and in its attention to the relationship between ideology and language critical linguistics runs parallel with the political hostility of sociolinguistics to linguistic stigmatization as an instrument of social domination (1999: 149).

These texts have intuitional and social influences that affect their production and thus have ideological implications. This means that social contexts affect the meaning associated with the linguistic interpretation and thus we have ideological attachment to texts. As Deacon, Pickering, Golding & Murdock explain, "the more particular ideologies prevail, the more effective they will be across society, but when different social groupings struggle over institutional power, alternative ideologies are generally called upon" (1999: 153). For these reasons an ideological analysis is needed in this study. As the campaign is created in an institutional environment and then distributed within a social context, it is inevitable that there will be ideological attachment to what the campaign itself is about. The use of an ideological analysis is to analyse the campaign and the meaning that is contained within its ideals and so on. Also, an ideological analysis explains that texts are polysemic and an incorporation of an ideological analysis within a textual analysis will be used to analyse the texts. Simply put, an ideological method of analysis links with the language and semiotic analysis to understand the message of the campaign and the meanings attached, as well as to analyse the identities, national and cultural, that are represented by the campaign.

3.8 Triangulation

While the above methods have been discussed individually it is noted here that it will not be used in this individual manner to analyse the texts but instead will be used in conjunction with one another. Each text will be analysed using some or all of the above identified methods.

3.9 The Interviews

The reason for conducting interviews is best explained by Bower who says, "The best way to find out what people think about something is to ask them" (1973: vi). The interviews were supposed to be in-depth or open-ended interviews. The reason that this type of interviewing would be appropriate is explained by Merriam who says, "Researchers are interested in understanding the meaning people have constructed, that is, how they make sense of their world and the experiences they have in the world" (1998: 6). This was the initial plan, however due to certain unforeseen factors, these interviews could not be carried out.

The aim was to conduct an open-ended or an in-depth analysis as it would have been useful in this study because it would have allowed for the interviewee to voice his or her opinions and feelings about the campaign. This method is more qualitative as it does not place restrictions on the interview thus allowing a greater field for analysis and provides more room for interpretation. A qualitative analysis involves interaction and would have allowed viewing the campaign from an internal perspective, thus getting more valuable insight into the campaign.

The aim was to conduct interviews with some of the members who are on the International Marketing Council Board (IMC Board). Interviews with the Chief Executive Officer of the International Marketing Council, Yvonne Johnson and other members of the council like, Anand Singh, Danny Jordaan, Ferial Haffejee, editor at The Mail and Guardian and Dali Mpofu, CEO of SABC, were high on the agenda along with any other such members of the board who were open to being interviewed. The open-ended interviews would have allowed the interviewees to give insight into the campaign through their views and opinions on the running and operation of the campaign. As Weiss

says about qualitative interviews, they make it possible "for readers to grasp a situation from the inside, as a participant might" (1994: 10). The interviews would have allowed for this inside look into the campaign as the interviewees would be those directly involved in the campaign.

The aim was to ask the members about the campaign itself, the strategies and aims hoped to be achieved through the marketing of South Africa both locally and abroad. The interviews would have questioned the members and staff about how, in their view, the campaign represents South Africa? It would have also asked them to give their opinions, views and ideas about the campaign, its strengths and weaknesses and how they see its future. The interviews would have basically asked the interviewees to voice their opinion and views on the campaign and would have questioned the effectiveness of Brand South Africa in their eyes. The interviews would have catered for both the staff members as well as board members. Even though the interviews were not completed the guides have been attached for reference. Please refer to appendix A and B for the interview guides of the board members and the staff.

A number of problems arose when it came time to conduct the interviews. Contacting the members proved to be most difficult. Research had to be done separately to search for and numbers and then contact the members. This proved problematic due to the time constraint. The view was that the Council would distribute these necessary members' numbers. However, due to security reasons this was not the case and separate research for these numbers had to be undertaken. When the members were finally reached less than half of those that were contacted responded and time was of the essence. The process of setting up appointments and so forth meant that the time period allowing for interviews would not be sufficient. While a few members had responded even if those interviews had been completed the number would not have been sufficient for an analysis. Contacting the staff was another problem as getting access to them proved more difficult than reaching some of the board members. Thus the interviews had to be eliminated from this study.

Chapter Four: Findings

4.1 Introduction

This chapter presents the findings from the study. The data selected for this study will be used to answer the research questions. In order to do this and to note what the texts are about they need firstly to be broken down. As this study is a purely qualitative one, the texts have to be described before they are critically analysed. As it was noted in the methods section, this study had to eliminate the use of interviews due to unforeseen circumstances and hence the focus was shifted to the other texts studied. Due to the shift in focus onto the three texts, the break down and study of the texts in this section will be a more in-depth one. Thus this section will be used to do an in-depth study of the texts that were identified in the methods section - the *Passport*, the *Website* and the *Television Advertisement*. This chapter will be divided into three sections, each section being used for the findings of the three texts studied.

In the methods chapter it was pointed out that the study will use a thematic and a textual analysis, however, firstly a description of the texts will be given before the textual analysis and the theme analysis. According to Merriam, "Since qualitative research focuses on process, meaning and understanding, the product of qualitative study is "richly descriptive" (1998: 8). This study involves the analysis of texts and in order to commence with the "process, meaning and understanding" which Merriam talks about, the texts need to firstly be described. Merriam goes on to say, "Words and pictures rather than numbers are used to convey what the researcher has learnt about a phenomenon" (1998: 8). This is what this chapter is concerned with, it identifies the words and pictures that constitute the concerned texts so that an analysis of these can be done in the next chapter so as to analyse the campaign.

The chosen texts need first to be analysed in order to "critically analyse the ways in which the *South Africa Alive with Possibility Campaign* represents South Africa and constructs South African identities through a range of communication techniques in the media", as stated in the aim, as well as to answer the following research questions:

1. In what ways does the *South Africa Alive with Possibility* campaign represent South Africa in its attempts to 'market' or 'sell' it as a place of opportunities and potential through the media?

2. What images or identities of South Africa does the campaign construct?

3. What specific forms and techniques of communication are used to promote the campaign through the media?

However, the texts need to be analysed individually to discover the answers to the above questions. By analysing the individual three texts it will be noted how the individual outlets are used to represent South Africa. The findings from here will then contribute to an overall analysis of the campaign and thus draw conclusions to the aim of the study.

This findings section will be detailed and in-depth to give a more structured analysis of the texts and hence the format of this section will be the following; each of the three texts are broken down and discussed according to their structure and content respectively; this will give a detailed description of the texts. A third division is used to identify and discuss the themes that are found in the three texts. The purpose of following this format is to have an in-depth look at what texts are used by the campaign and what information these texts contain and it can thus be seen how, through the texts, the campaign represents South Africa.

4.2 Surfing the Campaign: The Website

The *Website* is one of the methods of communication used by the campaign and is the direct link of the campaign to its audience. It allows the public to have access to the information about the campaign and those who are affiliated with it, as well as allows the public to communicate with the International Marketing Council. It is mainly an informative site for those enquiring about the campaign; it has information concerning the campaign as well as information about the campaign in the media. It is constantly updated and the public can easily access this information as it is a free website. It is relatively easy to understand and navigate.

4.2.1. Structure of the website

This section simply explains what the *Website* looks like and it describes how the main or home page is structured.

The background of the main web page is white in colour with the different topics and links on the page. The articles on the main page are all divided and separate from each other and from the various links.

The top center of the page has the name of the campaign, 'South Africa Alive With Possibility'. This along with the South African flag (the same one that appears on the cover of the *Passport*) is contained within a red and black rectangle. Below this red and black rectangle runs a gold strip. This strip lists the content of the website, which is: 'Who We Are', 'Marketing Material', 'Media', 'The Good News' and 'Talk To Us'. (For an understanding of what this format looks like, please refer to appendix B and C).

The rest of the information contained on the main page is located below this gold strip and is divided into three columns. The column on the right links up to other sites that contain more information about South Africa or that have to do with the country, for example a list of the 'Top 10 Businesses in Africa'.

The information in the left column remains fairly constant whereas the information in the middle and the column on the right changes as new information is added or the existing information is updated.

4.2.2 Content of the main page

The main page has a number of sections, as highlighted in the previous section, most of which have extra links to other sites or to additional information. This is the main information about the campaign and is discussed here in the following. (Kindly Refer to Appendix C for this information). Each of the important information points on the main page is subdivided into two or more sub-points or links. For example, the one link, 'Who we are', which is found on the table on the main page, is sub-divided into four other sub-

links. This format will be understood when looking at Appendix C. This structure applies to all the following links to be discussed.

4.2.2.1 Who We Are

This link contains information about the campaign; what it does, what the campaign is about, its aims, who works at the council, who are the members etc. It is sub-divided into other links that discuss these different aspects about the campaign. These links are 'Who we are', 'The International Marketing Council members', 'Yvonne Johnston' and 'Contact Us'. This is discussed in the points here following.

4.2.2.1.1 Who We Are

'Who we are' gives one the International Marketing Council's profile; it tells the reader about the campaign, its vision and mandate as well as explains what the International Marketing Council aims to do, that is, it lists its mission and aims. 'The Brand South Africa Differentiator' and 'The Brand South Africa Essence' explain why South Africa is being branded and why branding the country should be done. The following is essentially the reason:

> South Africa, a country at the southern tip of Africa, inspires the world to a new way of doing things, because our unique combinations create refreshing possibilities. (International Marketing Council website)

4.2.2.1.2 The International Marketing Council Members

Clicking on this link brings up a page that lists all the International Marketing Council's Members. This section lists the International Marketing Council's board trustees as well as its patrons, both local and international, for November 2005/2006. Many of these members are CEO's and Directors of major companies in the private and public sectors and are thus very influential people. These members are:

- Dr. Essop Pahad who is the Minister in The Presidency (Patron)

- Dr. Ivy Matsepe-Casaburri who is the Minister of the Department of Communications (Patron)
- Mr. Mandisi Mpahlwa who is the Minister of Trade & Industry (Patron)
- Mr. Marthinus van Schalkwyk who is the Minister of the Department of Environmental Affairs and Tourism (Patron)
- Mr. Pallo Jordan who is the Minister of Arts and Culture (Patron)
- Mr. Mark Shuttleworth (International Patron)
- Ms. Charlize Theron (International Patron)
- Wendy Luhabe, Chairperson of the International Marketing Council of South Africa (Trustee)
- Joel Netshitenzhe, CEO of the GCIS - Government Communication and Information System (Trustee)
- Paul Bannister, CEO of Ignite (Trustee)
- Pam Golding, Chairperson of Pam Golding Properties (Trustee)
- Anant Singh, Managing Director of Video Vision (Trustee)
- Michael Spicer, CEO of the South Africa Foundation (Trustee)
- Koos Bekker, Managing Director of NASPERS (Trustee)
- Danny Jordaan, CEO of the South African 2010 Bid Committee (Trustee)

These members, especially The International Marketing Council's board of trustees, are vital to the campaign as it is their decisions as to what gets selected to constitute the texts of the campaign and they are thus responsible for how South Africa is represented.

4.2.2.1.3 Yvonne Johnston

This page has a photograph and a small biography of Yvonne Johnston, who is currently the Chief Executive Officer (CEO) of the International Marketing Council of South Africa. It tells us of who she is and what she has done career wise.

Yvonne Johnston was selected as one of five finalists for the 2005 Business Woman of the Year and has worked in the Advertising and Marketing industry in a career spanning over twenty years as a Media Director of leading advertising agencies. For five years she was Group Media Director of Ogilvy and Mather. This was followed by a stint in marketing, including running her own marketing consultancy, Refreshing Marketing, specializing in experiential marketing and marketing to women. She is widely respected as a leading communications strategist and has played a major role in the training and teaching of strategic media skills in the industry and is a much sought-after public speaker locally and abroad on brands. She currently sits on the boards of South African Tourism, The African Hall of Fame and The Valued Citizens (International Marketing Council website).

4.2.2.1.4 Contact Us

This page has the information on how to contact the campaign. It lists the postal address, the e-mail address as well as the telephone and fax numbers. There is also the option of contacting the campaign by entering a message along with the reader's e-mail address, which is then sent directly to the campaign.

4.2.2.2 Marketing Material

This section lists the various marketing strategies that the campaign used. These strategies are 'videos', 'taxi cabs', radio advertisements' and 'talking points'. These are described and discussed below.

4.2.2.2.1 Video

'Video' links up to a page that lists and shows the various videos that the campaign used. These are online videos meaning that one can click on them and is then able to see the

videos that were screened on television. There are four to watch. "Today I woke up...", "Alive with Possibility" and "Rhythm of the Nation" are available for online streaming or download, as well as a two minute vignette that was aired on business channel, CNBC.

4.2.2.2.2 London Cabs

This page shows pictures of a few of the cabs in London that were decorated with the campaign logo. Along with the pictures are write-ups about these cabs with the logos. These stories are discussed below.

- South Africa, please, taxi driver.

'South Africa, please, taxi driver' is a story about ten cabs that have been decorated in the colours of the South African flag as well as with the *South Africa Alive with Possibility* name and logo. The article explains why this was done.

> Ten London taxis, with more than a splash of South African colour and wit, have taken to the streets of London for a 12-month zig-zag promotion of South Africa as one of the world's most exciting destinations for tourism, trade and investment. (International Marketing Council Website)

- More colour added to London's Alive with Possibility taxis.

This story is about how some of the cabs in London are being decorated with the *South Africa Alive with Possibility* name and logo as well as with the South African flag. "The International Marketing Council of South Africa has embarked on an ambitious campaign to raise awareness about the country in the British capital." (International Marketing Council website). In 2004, ten cabs were branded with the logo. The following year, in 2005 a further ten were branded. This article is about the additional ten cabs that were branded to raise awareness of the campaign.

4.2.2.2.3 Radio

The radio page lists the radio advertisements about the campaign that was aired on South African radio. The advertisements are in all 11 official languages and are all

downloadable. You cannot read the advertisements but instead can listen to them via your computer. They are available in these following languages:

- English version 1
- English version 2
- English version 3
- Afrikaans
- IsiNdebele
- IsiXhosa
- IsiZulu
- Sesotho
- Sesotho sa Leboa
- Setswana
- Siswati
- Tshivenda
- xiTsonga

4.2.2.2.4 Talking Points

This link explains what 'talking points' is about. It is a guide that will answer questions about Safety, Infrastructure and Black Economic Empowerment in South Africa. It is designed to help both travellers as well as local citizens.

4.2.2.3 Media

This section provides information about what was discussed about the campaign in the media. This information is found in two sections, ‘The Press Room’ and ‘Speeches’.

4.2.2.3.1 The Press Room

The press room lists the various articles that were written about the campaign. This page displays bits of the articles and its links allow the viewer to have access to the full stories. These articles are about the International Marketing Council, the campaign and about issues in and about South Africa.

4.2.2.3.2 Speeches

The speeches page is similar to that of the press room. It displays the speeches that were broadcast through the media about the campaign and links from here allow one to follow through and read the full speech. The speeches are, like the press room, about the International Marketing Council, the campaign and about issues in and that concern South Africa.

4.2.2.4 The Good News

This section discusses South Africa in the media and all the 'good news' associated with the country. It links up to the stories about South Africa, which are divided into two sections, 'South Africa in the Media' and 'News'. This link will be discussed fully in the next section (the themes section).

4.2.2.4.1 South Africa in the Media

This page lists articles about South Africa that have circulated in the media. It is more about South Africa in the South African media. The articles are brief but links allow the reader to access the full stories.

4.2.2.4.2 News

This page is similar to the previous one except that it discusses issues about the campaign and about South Africa not in local news but in global news; it discusses issues about South Africa on the global level. Similar to the previous page, there is a list of articles, briefly discussed, which have links allowing for full access.

4.2.2.5 Talk to Us

This section allows the viewer to get in touch with the International Marketing Council or for them to give their opinion on issues that were discussed on the *Website*. Readers can leave their opinions or thoughts on issues or stories that are found on the *Website*.

4.2.2.5.1 Contact Us

This page lists the details of the International Marketing Council such as the postal address, as well as telephone and fax numbers so that the reader is able to contact the council if they wish. It also gives the reader the option of e-mailing the International Marketing Council directly from the *Website* and allows them to leave a message.

4.2.2.5.2 Celebrating South Africa's Women

This page was dedicated to Women's Day which fell on the 9 August 2006. The page has a picture of Yvonne Johnston and an article written by her about Women's Day. There is also a section where she appeals to readers to tell her about interesting women they know. The link to this page brings up the feedback to her article. Readers have responded to the articles telling Yvonne Johnston about the important women in their lives and this page gives the reader access to these stories.

4.2.2.5.3 Building Brand South Africa

This page is about the 2010 Soccer World Cup to be held in South Africa. At the top of the page is an artist's impression of Soccer City, the site of the 2010 Fifa World Cup finals. This is followed by the opinions of visitors of the site about the 2010 Soccer World Cup. Below these opinions, at the bottom of the page, is a box that allows the visitor to this page the option of leaving their opinion on the world cup. They can leave their name (optional) and their comments, which are then posted on this page.

4.2.3 Themes in the Website

This themes section will identify the themes that appear on the *Website*. It has been found that the link that was most informative and best descriptive of South Africa was that of 'The Good News'. While the other links may have been informative, they were more of a way for the public to get to know the International Marketing Council or the campaign than a way for them to learn about South Africa.

The Good News section has a number of articles that describe and discuss issues about and within South Africa. These articles found within this section highlight the strategies

that are employed by the campaign and those that are supposed to attract the clientele. The articles themselves are not the themes but instead they contain messages and it is these messages within the articles that contribute to how South Africa is represented. There are a number of themes that appear in the various articles, themes such as patriotism, pride, nationality and identity and these themes are found under the section called The Good News. This 'Good News' is the main theme and is an umbrella theme that houses all the other themes found in the articles. The reason that it is called 'Good News' is because the news located under this section is all, 'good', and so too are all the themes here in found. This section almost hints toward 'the good life' in South Africa by choosing to only display news in which South Africa is positively portrayed.

The descriptive analysis noted that the centre of the three columns has stories/articles about the campaign and information to do with the country and that this information changes when new information or news about South Africa arises. The following highlights some of these articles and identifies the themes that appear within and that are common amongst these articles. These articles appear in point 4.1.2.4 of the content section and are found under the two mentioned sub-sections – 'South Africa in the Media' and 'News'. Five articles in each section were randomly selected for this study as all of the articles could not be analysed.

'South Africa in the Media' looks at issues that concern South Africa locally and 'News' looks at issues that concern South Africa on the global level. By selecting articles for the good news theme, the *Website* is representing South Africa through the information contained in these articles. Once again, this representation is done so through the use of language. Certain words that are found in the articles represent the country in a certain way. The type of articles that are chosen for the *Website* are done so based on the fact that they all carry positive messages. Whether it is the articles that concern South Africa locally or it is about how South Africa relates to the rest of the world, the articles chosen for the *Website* are based on the language use. These articles are analysed below.

4.2.3.1 South Africa in the Media

This page lists articles about South Africa that have circulated in the media. The articles are brief but links allow the reader to access the full story. This page allows the reader to view all the good news that has been happening in South Africa and about South Africans around the world. These stories have been drawn from South African and International news sources, and from the International Marketing Council's 'southafrica.info' site. As the articles in this section are numerous, a few have been randomly chosen for analysis. These articles are the following:

- 'Presto, a school for magic creates hope out of thin air'
- 'Hour of the thug'
- 'And the winner is … the economy'
- 'Shuttleworth software for Google'
- 'V.W. invests billions in South Africa'

These articles are chosen by the International Marketing Council to represent South Africa. The issues that circulate through these articles send messages to the reader about South Africa and thus the reader will receive a certain image of the country. The articles will be briefly discussed to see how selection works here, as well as to identify the themes that appear in the articles.

Presto, a school for magic creates hope out of thin air is about a young boy who has had the opportunity to attend a 'college of magic' in Cape Town, a school for aspiring conjurers. It is almost like a Harry Potter story that tells of a young boy who has been given hope and opportunity to aspire and achieve more than he would have had he been raised as an ordinary young boy. This story stands out as it tells of a different tale, not just a story of a child who has been given an education but a child who has been given a new life by going to a school of magic.

This story is one that stands out as it differs from the usual stories about the education system in South Africa that we are used to hearing about. At the time that this study was conducted and this article selected, there were a number of stories about education that

circulated in the media, stories about poor education and about the poor educational facilities. South African citizens are used to reading about learners lacking proper equipment and classes. At the time there was also an increase in stories about scholars involved in incidents of sexual misconduct and toward the end of 2006, there had been a spate of stories concerning violence in the school systems. It started off with criminal behaviour within schools and then issues of children being senselessly killed in the school environment followed. These are the types of stories that featured on South African news pages.

This article does not address the above mentioned incidents, nor does it discuss the educational problems that the country experiences. These issues are avoided. All the issues that South African citizens are used to hearing and reading about are avoided and instead a story about a good education and a proper schooling system, which citizens are not used to reading about, is placed on the *Website*. Of all the stories circulating about education the campaign chooses this one.

Hour of the thug is about the award winning South African movie *Tsotsi*. After the South African movie *Yesterday* was nominated for an Oscar there was hype in the local movie industry. However it was not until the movie *Tsotsi* won the Oscar that it made South African movie history and was thus covered consistently in the media. There is a play on the word 'thug' as *Tsotsi* means thug or gangster. Instead of the story being about an actual thug it is actually about the movie with the same name. While gangsterism may be an issue in South Africa as it is linked to crime, a major problem in the country, there are no articles on the *Website* about the issue or about crime. This is deliberately avoided. The article is instead about the movie and about the Oscar win and it discusses the South African movie industry's rise since the movie *Yesterday's* appearance at the Oscars.

This story exudes pride and patriotism. It is about the two Oscar nominated movies and the one Oscar winner. While the article is about the two movies, it is also about South Africa itself. The words that are used and the way the article is written is an indirect praise for South Africa because the movies ultimately come from this country. So while the article is about the movies, it is a reflection of South African talent and because the

movies have been this successful, it is a reflection of South African success. Thus while the article captures South African pride, it is also expresses patriotism for the country.

And the winner is … the economy is about South Africa's economy. The article praises South Africa's Minister of Finance, Trevor Manuel, who had been declared 'Newsmaker 2005 by the Johannesburg Press Club'. The club praised Manuel for steering the economy in the right direction. The club was also celebrating a view of President Mbeki's that South Africa had entered its "age of Hope".

This article celebrates the accomplishments in government. This award highlights the positive roles that ministers are playing as well as the positive developments in government. The selection of this article indicates the aspect of government that the campaign *chooses* to highlight. By selecting this article the campaign overlooks all the other ministers and their media coverage. Instead of choosing Jacob Zuma and his political scandals or the minister of health, Manto Tshabalala Msimang, and her HIV/AIDS cure concoctions that became a controversial issue in the country, the issue that shows the government in a positive light is chosen instead.

Shuttleworth software for Google is about a deal between South African billionaire, Mark Shuttleworth, and search engine Google. Google had chosen to install an operating system, named 'Ubuntu' meaning "humanity to others", which was developed by Shuttleworth. Shuttleworth however, was not going to make any money out of the deal and this is the focus of the article. The article is more about Mark Shuttleworth; his background, how he started in computers and how he became a billionaire, and about the system he developed, than it is about the deal between him and Google.

According to the article, Ubuntu has quickly become the open source operating system of choice around the world, with estimates of the number of computers running the software up to 6-million and doubling every eight months. The article highlights all the facts and accomplishments of 'Ubuntu'. The article is written in praise of the system as it describes all the things it can do. This indirectly is a praise on Shuttleworth as he is the designer of the system.

The article carries a theme of pride and patriotism. Firstly, it is as if South Africa is proud of Mark Shuttleworth for developing this system. Google is known worldwide and the fact that they bought a programme from a South African is major news. In addition, this article is proud of Shuttleworth because it lists all of his achievements, and how he has indirectly achieved these things for South Africa because he is a South African. The article highlights the fact that he is a billionaire who is known internationally and it points out that he was the first 'afronaut' (African astronaut) in space.

The article is also about patriotism because it highlights the fact that a *South African* has achieved all of these things. The article goes on to discuss how Shuttleworth has remained true to his nationality as he did not accept any money for the system but instead made it free for those wanting to download it. Also, when Mark sold his internet consultancy, he used his fortune to set up the Shuttleworth Foundation, which promotes African maths and science education. This exudes patriotism and pride and is an indication of *celebrity patriotism*, because there are famous, wealthy celebrities who are patriotic and contribute to their country's development. This adds to the good feel and thus the good news theme.

V.W. Invests billions in South Africa is concerned with the Volkswagen investment into South Africa. Investment into the country is a positive development for the country as it brings with it many opportunities. In fact one of the aims of the *South Africa Alive with Possibility Campaign* is to bring about an increase in overseas investment into South Africa. Volkswagen has, in 2006, noted an increase in sales in the country and has thus invested R6 million in the country. According to the article, this leads to an increase in job creation and is a good development for the country on the whole, "This aggressive investment strategy is now bearing fruit in terms of job creation, growth in the domestic passenger market, growth in export volumes and building the brand's presence." The company aims to open another plant in the country and this plant will create over 1000 jobs. This investment into the country is a huge step in terms of job creation as well as for international interest in the country.

‘Presto, a school for magic creates hope out of thin air’ uses words like ‘hope’ and carries an inspirational message. ‘Hour of the thug’ carries through a message of pride as this article is about the Oscar winning movie *Tsotsi*. The same can be said of the articles ‘Two South African Oscar nominations’ and ‘Shuttleworth software for Google’ as they discuss topics that would make any citizen proud to be South African. ‘And the winner is … the economy’ and ‘V.W. invests billions in South Africa’ are about wealth, about investment into the country and is about the country’s growing economy. These two articles carry positive messages with words like, ‘invest’ and ‘winner’. With words like ‘hope’, ‘winner’ and ‘invest’, the good aspects of the country and its people are highlighted. One would think that the second heading with the word ‘thug’ discusses criminality when in fact it is about the Oscar winning movie *Tstosi*. The point is that the only stories that are chosen for the *Website* are ‘positive’ stories. There are none of the stories that citizens are so used to hearing or reading about in the everyday news; stories about violence or crime or of such negative issues. The stories for this *Website* are selected to portray only the positive elements about the country.

These stories are selected and when combined under the heading ‘good news’ make it seem as if only these good things happen in South Africa and that the country is devoid of any negative aspects simply because they are excluded. It highlights all the good themes and thus sways more to a practice of ‘sunshine journalism’; this is when the journalism is a positive coverage, when the issues chosen for the news are positive issues or are covered in a positive, biased way, instead of a critical, neutral manner.

4.2.3.2 News

This page is similar to the 'South Africa in the Media' page except that it discusses issues about the campaign and South Africa in world news; issues about South Africa and its global relations. Like the previous page, there is a list of articles, briefly discussed, which have links allowing for full access. This format is for the newer stories whereas the older stories are merely listed and clicking on them gives one access to the full articles. As in the previous section, there are many stories and hence only a few were randomly selected for this study. These articles are:

- 'Africa gains from 2010'
- 'Inspiration'
- 'Stepping up the Fight Against Crime'
- 'South African Pride at All-time High'
- 'South Africa: We Fix'

As with the *South Africa in the Media* section, these articles are chosen by the International Marketing Council to contribute to South Africa's image creation. These articles however, unlike the previous section, are about the country itself and thus they will be briefly discussed to see the types of articles that are selected to contribute to the country's image creation.

Africa gains from 2010 is about the 2010 World Cup Soccer to be held in South Africa. It was published at the time when South Africa had just won the bid and the whole country was ecstatic. The article discusses how the African continent will benefit from the World Cup hosted by South Africa. The Communication Minister of Cameroon, Nabil Benabdallah, had this to say about the bid:

> World Cup 2010, hosted by South Africa, is indeed a victory for the whole of Africa. It is expected that the spin-over effects from the event

> will assist the whole continent, but South Africa's neighbours in particular.

The belief is that if South Africa hosts the event, then it will draw more attention to the rest of Africa and the advantages that the event has for South Africa will extend to the rest of Africa as well, especially the neighbouring countries. This article is mainly about hope and renewal because Africa has always been seen as the 'Dark Continent' and there is always an association of the continent with death, disease and destruction, especially in the media. Here it is suggested that a light has been shone on the continent with the receiving of the opportunity to host the 2010 World Cup. Senegalese musician Ishmael has this to say about South Africa receiving the bid, "It's a glorious event for the whole of Africa."

This article is about South Africa as the hope bringer; it is as if South Africa is bringing hope and light to the 'forgotten' land. The headline suggests that it is the 2010 Soccer World Cup that will bring hope to the continent. However, the article itself emphasises that it is South Africa that has received the bid and hence South Africa that will bring benefits to the continent. Once again South Africa is seen in a positive light.

The article *Inspiration* is about South Africa celebrating twelve years of democratic freedom. It was known the world over that South Africa would become a democracy and it became an international event when it happened, in 1994. Twelve years later, in 2006, South Africa celebrated twelve years of this democratic freedom and according to the International Marketing Council, "South Africa has been hailed as a miracle and a paragon of transition from inequality and conflict to tolerance and increasing prosperity for all."

This article again sings praises about South Africa saying that it sets the way and that the country should be an example for the rest of the world. Yvonne Johnston says, "South Africans have a growing number of reasons to look forward to an even brighter future." This suggests that South Africa is set for further improvement once again suggesting that the country's future is all bright.

The article is about hope for a positive and 'even brighter' future. The headline alone, *Inspiration*, tells the reader what the article is about. It connotes that South Africa is filled with inspiration but more so suggests that this is what the future of South Africa is to be, that whatever the transition and the past may have been like, the future is certainly bright and positive. Apart from the country's future being bright, this article suggests that the future for those that are in the country will be bright and positive too.

Stepping up the fight against crime concerns the crime levels in South Africa. South Africa has one of the highest crime rates in the world but this article does not mention this. Instead, it discusses the increased safety measures that the country has taken. That is, although the country has one of the world's highest crime rates the article only discusses the measures that the country is taking against crime.

The article fails to discuss the high crime rates or the levels of violence in the country that leads to the country having to take such preventative measures. The article reads,

> South Africans are demonstrating a sea-change in the fight against crime at a time that the country is experiencing unprecedented levels of safety, says Minister of Safety and Security Charles Nqakula.

While the article may address the issue of crime, it does not discuss the degree of the crime in the country but simply discusses that the country is increasing its safety measures against crime. It does not indicate the reason for needing to do so. Thus it makes it seem that the country is a safe place to visit and live in because it has "unprecedented levels of safety".

South African citizens are used to hearing about crime on a daily basis. The country's mainstream news is rife with crimes stories of violence and murder. This article does not address the issue of the severity of crime but instead simply notes how the fight against crime has increased. The message in the article is one sided, praising the country for its safety levels.

South African pride at all-time high was written up about a survey taken by Future Fact, that '93% of South African's are positive'. This refers to the number of South Africans

that are positive about their country. According to Future Fact, "The mindsets of South Africans towards the country have become increasingly positive and national pride is becoming an intrinsic part of South African culture".

This article addresses issues of national pride and South African culture, saying that the citizens have become increasingly 'positive' toward these issues. There is also a play on the word 'positive'. When one thinks of the word positive in a local parlance we immediately associate it with HIV/AIDS, especially with a headline, '93% of South Africans are positive'. With the influx of HIV/AIDS messages circulating in the media, the word 'positive' has become a pun, usually relating to this topic.

It becomes interesting once this 'positive' rating is questioned. Given, there may have been an increase in national pride but how was it measured? That is, was the survey conducted noting the other 'less positive' issues of HIV/AIDS and crime in the country? Admittedly, there may be strong feelings of national support and national pride but how would the same citizens feel if asked to bear in mind the other issues that plague the country, namely HIV/AIDS and crime? This argument simply highlights that the campaign may have chosen to measure the support of the country from a certain perspective, one that only sees the positive elements in the country.

South Africa: We Fix praises South Africa. It is not about South Africa the country being fixed but instead it is about how in South Africa things are fixed. It is about how South Africans are used to overcoming things, like re-building a country after becoming a democracy. The article partly reads, "South Africans have established a terrific track record of fixing what others have written off as terminally broken and of finding solutions where others have despaired".

The article praises the country as well as the citizens saying how they all come together and devote themselves to the country and toward making it work despite their diversity and differences. Yvonne Johnston, says that

> South Africans are not miracle people. We're quite ordinary human beings with an extraordinary diversity of knowledge, wisdom and

> talent, who make things work. And the more we've been able to combine the splendid diversity of our human capital, the better we've made things work.

The article goes on to say how South Africans work together and how the country has overcome obstacles. It also discusses how we set an example to the rest of the world. The crux of the article is about how South Africans do not hide or try to disguise the negative elements or even run away from the problems. Instead they face the challenges head on and 'We (They) Fix'.

Once again this article is about a positive country. Here however the negative aspects are not completely hidden as the article notes:

> … nobody is pressing us to hide the bits that aren't so great. We have challenges in this country, serious ones. They are part of the story. We must never deny it. In a very important way, they are part of what makes our story great.

The irony is that the International Marketing Council admits that there are challenges in the country and this simply adds to the already positive aspect. As the article goes on to read,

> You see, what makes South Africa the amazing place it the extraordinary capacity of our people to meet challenges head on and find solutions.

Thus this article plays on admitting to the negative elements that the country and its citizens face. It uses this to note that these are the challenges that the country faces and that there are measures taken to deal with it. It also plays on the citizens, that they are all part of South Africa being alive with possibility:

> Together we decided that in the search for a solution to our problems, nobody should be demonized or excluded. We agreed that everybody should become part of the solution, whatever they might have done or

> represented in the past. This related both to the negotiating of the future of our country and working to build the new South Africa we had all negotiated." In a nutshell, this is the spirit of "South Africa – We Fix".

The article plays on patriotism, saying that all South Africans have a duty as citizens to help work toward and fix the country but it works on empathy, saying that this is the spirit of South Africans.

The *News* section has articles discussing what a great country South Africa is. With articles like, 'Stepping up the fight against crime' and 'South Africa: We Fix' one would think that South Africa is a great, safe country to live in. The articles focus on the positive things that the country is doing and the changes it is making. The article 'Inspiration' talks about South Africa's twelve years of democracy and the article 'South African pride at all-time high' discusses the increase in national pride. These articles discuss the positive changes and positive things that the country is doing and thus represents the country in this positive way.

Many of the stories in this section are about positivism, hope and even pride. The way the country is portrayed in the stories plays on pride as it seems as though the country is portrayed as high ranking on the global scale. With the positive role that the country is playing in the African continent, being an African leader, and the role that it is playing in the rest of the world, especially with the 2010 Soccer World Cup it appears as though the country has accomplished so much. The way the country is written about and the way the issues concerning the country are described, it is as if the country is personified. The articles describe South Africa's accomplishments and achievements as though the country is an actual person. (This idea is discussed further on in the study)

4.2.4 Concluding Comments on the Website

The *Website* is a descriptive and informative form of communication employed by the International Marketing Council. It allows the public to know about the campaign's background as well as about its advances. It has information about the International Marketing Council as well as links to other South African sites that relate to the

campaign. The *Website* is constantly being updated thus keeping track of what is happening with the International Marketing Council as well as developments with the country itself. The *Website* also has updates from the CEO of the International Marketing Council, Yvonne Johnston and is more user friendly because the public can communicate with the International Marketing Council directly. The only disadvantage is that not everybody may have access to the *Website* as not everyone has access to the internet. At the same time, not everyone may be computer literate and herein lies the disadvantage of this medium.

The *Website* has information on what the campaign does and what its accomplishments are. It keeps a record of what the campaign has done so far and no matter how far back this dates to, it is still on record and the reader can access this. Thus, this communicative form allows the public to have access to information about the campaign, as well as information about those that run the campaign, the International Marketing Council, regardless of the period. For these reasons, despite the issue of access, the *Website* is a very useful communicative tool.

4.3 Campaigning Beyond Borders: The Passport

According to the Oxford Dictionary (Hornby 1990: 903), a passport is an "official document issued by the government of a particular country, identifying the holder as a citizen of that country and entitling him to travel abroad under protection." The *Passport*, which is used by the International Marketing Council as a communication tool for the campaign, is a booklet that contains information about South Africa. It is modelled along the actual South African passport as it has the same name and layout and although it is actually a booklet, it is called the *Passport* because of this reason.

While the *Passport* is an A5 size booklet structured like the South African passport, the difference is that the South African passport is green in colour and smaller whereas the booklet is an almost denim blue colour and is bigger. There are various stamps found throughout the booklet, most of them bearing dates significant to the South African calendar, like Youth Day or Heritage Day. There are bold headings on the top of some of the pages. These are like sub-headings in a book. Some of the pages have colourful

pictures or backgrounds. These pictures are of South African landscapes or buildings or just elements that relate to South Africa in some way. For example, there is a map of South Africa, a picture of the Union Buildings and of Table Mountain. There are also numerous quotes about South Africa that are found throughout the booklet.

The booklet resembles a passport of a South African citizen, with its identity number and numerous stamps (the stamps make it look as if it is a passport of a well-travelled or well–to-do person). The booklet tells "The South African Story" by highlighting South Africa's history, by identifying some of the 'extraordinary' people of the nation, by discussing what constitutes the country, the land, the people and its strengths. The booklet also highlights the aims of the campaign.

4.3.1 Structure of the Passport

This section gives the structure of the *Passport* along with a comparative description of the South African passport.

4.3.1.1 Covers

The Front Outer Cover: Toward the top center of the passport is the name of the campaign, 'South Africa alive With Possibility', within a rectangle border. The country's name "South Africa" is in a larger font. On the cover of a South African passport the name of the country, South Africa, appears, followed below by an emblem of the coat of arms. On the booklet "South Africa" is followed by the South African flag and the rest of the campaign's name - "alive with possibility", but in a smaller font. The South African flag replaces the coat of arms on the South African passport.

Toward the bottom of the cover, in the middle, the words "The South African Story" are printed in a large, bold, gold font. The word 'story' lets on that this is a book, or booklet.

The Back Outer Cover: Toward the bottom of the cover is all the information about the campaign. It lists the physical address, the telephone and fax numbers as well as the websites for the campaign.

The Front Inner Cover: On the inside cover of the *Passport* is a border that joins with the coat of arms on the top and a protea, the national flower, at the bottom. The inside cover of the booklet follows similar formatting except that it is a contents page. It has the same border as the *Passport* but instead of the coat of arms, it has the South African flag and the name of the campaign, the same as the one on the cover. Within the border, unlike the passport, which has the words 'Republic of South Africa' printed, the booklet has 'The South African Story'. Below this the contents or the themes of the booklet are listed, which are sub-divided into sub-themes.

These themes are:

1. Our People
2. Our Leaders
3. Our Beautiful Land
4. Our Wealth

The Back Inner Cover: The inner back cover is a source page. It makes a note of all those sources that were used to write the booklet, both published and online sources. It is divided into two tables. The first table contains a list of all the published sources that were used to write the booklet and the table below this one contains a list of all the online sources that were used. Below these two tables is a note of thanks, in bold, from the International Marketing Council. It reads:

> The International Marketing Council would like to thank everyone who contributed to this booklet.

4.3.2 Content of the Passport

The information within these two covers is formatted as a mixture between the South African passport and a book. The information is all about South Africa but the way that it is presented follows the form of the passport but at the same time the information is presented as a story about the country. The reason that the content and themes section are joined is because it is the themes in the *Passport* that make up the content of it.

4.3.2.1 Introduction

The first page is the introduction page. The *Passport* has a border and within it a request by the President to allow the bearer entrance and protection. The booklet on the other hand has the border and a brief introduction about the country from the CEO of the International Marketing Council of South Africa, Yvonne Johnston. On this page as well, at the bottom, is a bar code with an I.D. No. and below this the words "Proudly S.A. Burger/ S.A. Citizen".

4.3.2.2 Our People

This section highlights the citizens of the country, those that have excelled and have accomplished amazing feats. It also points out the country's accomplishments in terms of its citizens. This information is discussed under a sub-heading called 'extraordinary achievements'.

Extraordinary Achievements

On the first page is a map of South and Southern Africa. Below the map are a few 'immigration' and 'visitor' stamps. The following two pages list a number of South African citizens who have accomplished feats in the country. There are pictures of the citizens and next to the pictures are their names and their achievements. These people are:

- Max Theiler, winner of the Nobel prize for Physiology/Medicine in 1951
- Chief Albert Luthuli, former president of the African National Congress (ANC), first South African to win a Nobel Peace Prize in 1960.
- Desmond Tutu, fromer archbishop of the South African Anglican Church, won the Nobel Peace Prize in 1984.
- Nadine Gordimer, first South African to win the Nobel Prize for Literature in 1991.

- Nelson Mandela, first democratically elected president of South Africa, joint Nobel Peace Prize winner with former President F.W. De Klerk, in 1993.
- F.W. De Klerk, former South African president, and joint Nobel Peace Prize winner with former President Nelson Mandela.
- J.M. Coetzee, Nobel Prize winner for Literature in 2003.
- Justice Richard Goldstone, Chief Prosecutor of the International War Crimes Tribunal.
- Ladysmith Black Mambazo, first South African music group to win a Grammy Award in 1987.
- Dr Debbie Glencross of Wits University who invented a cheaper HIV blood test (CD4).
- Judge Navanetham Pillay, first black female attorney appointed judge of the Supreme Court of South Africa.
- Miriam Makeba, Grammy Award winner in 1967 and 2002.
- Hugh Masekela, achieved international acclaim for his music.
- Charlize Theron, first South African to win an Oscar Award.

At the bottom of page 7 and 8 are South African citizens waving South African flags. It looks as if it is a photograph taken at an event where the audience were South African supporters. It was probably taken at an event like the 1994 election. These pages have quotes concerning the South African citizens, they point out the quality of these people. The pages also have a table discussing the citizenry as a whole. For example, South Africa has the fifth highest number of physicians in the world per 100 000 people.

4.3.2.3 Our Leaders

Our Leaders discusses the South African leaders, not only the ones in government but those that have led South Africa to where it is today and that which continue to lead and shape the country. It discusses what South Africa has done in the past and what it continues to do to help lead the way. The information here is discussed under the three sub-headings below.

Helping to Shape a New World

There is a photograph of the House of Parliament that runs across pages 9 and 10. There is a table on page 9, titled 'looking forward' and across this table is a quote by Chris Landsberg, Director: Centre for Policy Studies. This table points out the changes or experiences South Africa has faced post-1994 that can be used as examples for the rest of the world, for example, the Truth and Reconciliation Commission created in South Africa.

Contributing to the Continent's Renewal

Another table titled 'looking forward' lists the number of roles South Africa has played towards the renewing of the African continent. These roles include transforming the Organisation of African Unity into the African Union and the development of New Partnership for Africa's Development. The opposite page has a quote from Peter Hain, British Minister for Africa (1997-2001) and a stamp of Freedom Day, 27 April 1994.

Our Growing Global Experience

This table titled 'looking forward' lists the roles that South Africa has played in the world. Like being the first country in the world to abandon its nuclear weapons capability. On the opposite page is a quote by U2 lead singer Bono, at the 46664 Aids Concert. He said, "South Africa has the ability to take tragedy and turn it into a lesson for the world."

4.3.2.4 Our Beautiful Land

This section discusses the ways in which South Africa is beautiful. It highlights the diversity of the wildlife and the geographical beauty as well as points out the imposing man made structures that literally put the country on the map. The information here as well is discussed under a sub-heading.

A World of Choice and Rich Diversity

Under this sub-heading is a table that runs across two pages. This table highlights the exceptionality of some of the factors that makes South Africa stand out in the world. For example, South Africa has evidence of human abstract thinking, with cave paintings dating over 70 000 years, as well as having 'The Big 5'. South Africa also has the third cleanest tap water in the world and boasts 4 of the top 20 hotels in the world.

On page 15, opposite the table of 'Our Diversity' is a picture of the Cape Town Coons. They are groups of people that dress up in colourful costumes and parade the streets of Cape Town singing and dancing. They are part of a South African heritage and there is also a 'Coon Carnival' around the festive period.

The next page has a picture of the famous 'Table Mountain'. Table Mountain is one of South Africa's more famous sites and this picture captures the mountain from the sea. The image boasts the beauty of the South African landscape.

4.3.2.5 Our Wealth

This section shows South Africa's wealth. It indicates the country's economic strength and its global adaptability and influence. 'Our Wealth' is discussed under the sub-heading 'Economic Strength, Stability and Dynamic Adaptability'.

Economic Strength, Stability and Dynamic Adaptability

A table listing the strengths of the country takes up the next four pages. It notes the country's economic strength as well as its other strengths that account for the country's wealth. The table indicates that South Africa has the 20th largest economy out of the 230

countries in the world. The country ranks 6th in the world in terms of quality of air transportation and has one of the top 10 banking sectors in the world. South Africa is the world's leading producer of gold and has the world's largest reserves of gold, manganese, platinum-groups metals and is the leading producer of these as well as other minerals.

The photographs and pictures that are found on these pages along with the table are of cities and buildings in South Africa, as well as power supplies cables and power plants to compliment the points noted in the table. There is also a photo of one of the South African Airways airplanes. These pages are also marked with stamps that show some of the more significant dates in this country, like 16 June which is Youth Day in South Africa, 27 April which is Freedom Day and 24 September - Heritage Day. There are also quotes by the French Foreign Minister, the Chairman of Unilever, the Portfolio Manager at Templeton, Hong Kong and a the CEO of McCarthy, that all praise South Africa's achievements.

4.3.2.6 Challenges

This section indicates the challenges within the country and what has been, and aims to be done to deal with them. While this theme is not indicated on the contents page of the *Passport* it appears after the other four themes that are noted.

The campaign notes that while there are many strengths about the country there are also some challenges. While the challenges is not noted in the contents page, it is nonetheless discussed in the passport. These challenges are noted in three different tables; Safety and Security, HIV and Aids and Job Creation. The *Challenges* section is thus divided into three sub-sections.

Safety and Security

The table about Safety and Security shows the initiatives that the country is taking to improve safety and increase the security within the country. The initiatives included a partnership between the metro police and Business Against Crime as well as systems to expose and punish corruption in government and the private sector.

HIV and AIDS

The HIV and AIDS table notes the initiatives that the country has taken to deal with and help reduce the pandemic. For example, the government's HIV/AIDS budget is set to increase tenfold from R342 million in 2001/2002 to R3.6 billion in 2005/2006 and The LoveLife campaign's aims to increase awareness and spread knowledge among the youth. There had also been a co-operative partnership between government and corporate and civil society in the areas of: orphan support, prevention, education, health worker training, infrastructure provision and provision of medicine.

Job Creation

South Africa has one of the highest unemployment rates in the world. The Job Creation table highlights the steps taken to meet this challenge. Learnership programmes to develop skills and create jobs for young South Africans and initiatives like the Proudly South African campaign and broad-based economic empowerment have been implemented.

There are a number of stamps that appear on these pages and photographs of transportation avenues like bridges, a road with scenery on the side and a train travelling over a dam. On the last page of the Challenges is a photograph of the South African flag.

4.3.2.7 Epilogue

On the last page is the epilogue which is about half a page long. It addresses the challenges South Africa has overcome and points out what needs to be done in the future. It ends with a quote: "I am because we are."

Below the epilogue are two quotes; one Sesotho Proverb and one from the International Marketing Council of South Africa.

"A river swells from little streams" Sesotho Proverb

"Marketing South Africa is everybody's business, make it yours." (International Marketing Council)

4.3.3 Themes of the Passport

The *Passport* lists the themes on its contents page. (All the information that has been identified and discussed in the content section are the themes of the *Passport*). These themes consist of worded information along with pictures and other visual information. However, the use of language is most dominant in the text. What is interesting is the use of the word 'Our' in many of the themes. It denotes a sense of collective belonging and it is as if South Africa and South African citizens have selected these themes as theirs or as 'ours'. There is a sense that the themes were a collective consensus of the South African people and there is thus this sense of value in them, that they belong to someone.

The themes here in found are divided further into sub-themes, which break down the main theme and some of the themes have more than one division. What is noted is that the information contained under these themes in the *Passport* carries through a number of common themes, which flow throughout the campaign. That is, the themes of pride, patriotism, accomplishment etc. The information contained under the various themes is that which the International Marketing Council uses to build a representation of South Africa. This information and themes are discussed under the following headings.

4.3.3.1 The South African People

The theme 'Our People' carries with it a sense of belonging and pride. The International Marketing Council chooses a number of successful people that have contributed to South Africa's development in some way or the other. They have, as the sub-theme suggests, made 'extraordinary achievements'. This theme selects certain people who have stood out in society and have accomplished great feats. Of the thirteen selected people, six of them are Nobel Prize winners.

By selecting these successful people there is an arousal of national pride; wanting to acknowledge that these people are South Africans. In a sense by these South Africans achieving this greatness they receive acclamation on behalf of their country at the same time. There is thus also a sense of patriotism, that these people who have accomplished such great feats are South African's. It is therefore these people who add value to the

country and make the country so great. However, while these icons may have accomplished much for themselves and the country it is the citizenry on the whole that measure the value of the country. This is what the *Passport* makes note of here; it acknowledges 'our people' as a whole. The theme thus goes on to discuss the rest of the South African people as well.

In South African history there are a number of people that have contributed to the country's growth and development, these people that have been selected by name are just a few. The rest of the citizens too have contributed to the development of the country, the words 'human capital' stand out. Under the heading 'looking forward' it says 'South Africa is rated fourth in employee training, third with regard to females in labour force and third in terms of social investment". Also highlighted is that 'South Africa has the fifth highest number of physicians in the world per 100 000 people'. This human capital, that is the South African people, adds value to the country increasing its overall strength globally.

Under the theme of 'Our People' are the messages of patriotism and pride. It acknowledges that people have achieved a lot for the country and that the country's human capital is of great value. It makes South African citizens feel that they have a duty to contribute to the country, to make South Africa proud. A quote by Charlize Theron, under this theme, explains this. She says, "You don't need to win an Oscar to do something good for your country …. It's our duty as citizens of this country." The irony is that, while she may be a citizen of this country, Charlize Theron does not live in and experience the country on a day to day basis as the other citizens do.

There is another quote by CEO of Transnet, Maria Ramos. Her quote is in a positive light of the country and tells of the people's contribution to the country's development. There are certain words that are in bold and stand out in the quote. These are, 'opportunities', 'resilience of ordinary women', 'generosity of our people', 'ability as a nation to overcome' and 'unique'. These words are all a positive description of the nation and its people and it plays on pride. It portrays the people of this country as great, generous and

unique. It relays a feel that the citizens work in unity and that most of all they should be proud to be South African citizens.

There is also a picture of a number of South African citizens. The photograph must have been taken at a national event of some sort. It is an apt photograph for this theme as it shows ‘our people’ supported by ‘unity’ and ‘national pride’. It is a photograph of a number of people of different races all waving South African flags and sporting national spirit. This photograph can be a demographic representation of the South African people’s cultural identity. This photograph shows that these people share a common belief in their country, as they are all wearing South African colours or waving South African flags. However, the people in this image represent South African people but is this depiction of unity a fair representation of all South Africans? This notion will be discussed later on in the study.

This theme basically is about nationality, patriotism and pride. It describes and praises the South African people but at the same time reaches to the South African public saying that they have a duty as citizens to contribute to the development of the country. The photograph displays unity and patriotism.

4.3.3.2 Leading the Way

The theme of ‘Our Leaders’ is about South Africa discusses the country’s leadership. During South Africa’s apartheid era the country was left out and could not be apart of world events. During the post-apartheid era the country became a global player and a successful one in most cases. This theme discusses what the country has participated in and how it was involved in many world developments post 1994. This theme highlights many of South Africa’s accomplishments and its leadership successes.

The sub-section, ‘Helping to Shape a New World’, highlights South Africa’s accomplishments when it became a democratic country. When South Africa became a free country it was thought of as very young and new. This theme discusses the accomplishments that South Africa achieved as a young country. ‘Helping to shape a new world’ is about how South Africa saw itself, a young country in a new world, eager to

contribute to world development. As a new country in the world arena, South Africa had to set some examples and become known globally. This theme says, “South Africa’s stature in the global multilateral arena has grown from being the proverbial new-kid-on the-block, to being an international player that inspires the world to do things differently”.

The theme goes on to note all that South Africa has accomplished in its post-apartheid era. The country has hosted a number of successful international conferences such as the African Union Founding Summit, the World AIDS Conference, the UN World Conference Against Racism and Xenophobia and the 2002 World Summit on Sustainable Development. Apart from this the country has accomplished well on the playing field. It has won many sport titles such as the 1995 Rugby World Cup, the 1996 African Cup of Nations, the 1999 All African Games and the 2003 Cricket World Cup. Another world leader was South Africa’s own Truth and Reconciliation Commission that became known the world over. This commission aimed to heal the wounds of the past caused by apartheid and to foster nation building and thus help develop the new South Africa.

All of these support how much South Africa had accomplished as a new country. Why these accomplishments fall under the heading ‘Our Leaders’ and not ‘Our Leader’ is because, although these achievements are South Africa’s, they are accomplished by South African citizens. Thus it is the combined effort of the South African people that help to lead the way.

The next sub-section, ‘Contributing to the Continents Renewal’, addresses the ways in which South Africa has contributed to the African continents renewal. South Africa has played a role in transforming the Organisation of African Unity (OAU) into the African Union (AU) as well as a role in the conception and development in New Partnership for Africa’s Development (NEPAD). South Africa also keeps Africa and the South on the G8 agenda.

This section expresses how and what steps South Africa has taken to help in Africa’s development. It says, “South Africa’s international relations, and its global leadership over the past eight years, have consolidated its image as a stable democracy founded on

racial and cultural diversity that seeks to bring about a more equitable global order." Since South Africa's democratic transformation, one of its objectives was to work toward a global order and it started by aiding transformation and development closest to home, on the African continent.

The sub-section, 'Our Growing Global Experience', is about South Africa in the global arena and the steps it has taken to lead the way in a number of respects. Its constitution is one of the most progressive in the world. South Africa's youth as well as its history have been a contributor to its leadership. "South Africa's own experience of resolving a history of violent conflict has allowed t to contribute to a number of successful peace initiatives". This theme discusses how South Africa has been able to lead the way and thus is a global leader.

Once again the country is being represented positively in the sub-themes and the overall theme of 'Our Leaders' carries a message of pride. It discusses all that South Africa has accomplished and done, especially for the African continent and this emits a feeling of achievement and thus pride for South Africa and for its citizens as the country is a leader in the world arena. Quotes under this theme praise South Africa for its work. A quote by Chris Landsberg, Director at the Centre for policy studies, says that rarely has a young democracy exerted so much influence and leadership and that its effect on world governance has been nothing short of outstanding. A quote by Peter Haine, British Minister for Africa (1997- 2001) says that the country has so much to offer and it should be respected globally for its underlying wealth, natural assets and the talent of its people. Another quote by U2 lead singer Bono, carries on with the praise. He says, "South Africa has the ability to take tragedy and turn it into a lesson for the world." This section has much praise for South Africa's contribution and for its accomplishments. It discusses all the positive things that South Africa has done and highlights the country's role as a leader.

This being said, there still lies some doubt as to the country's accomplishments. While it is not disputed that South Africa has accomplished a lot and works toward global development and global order, the order in the country has to be questioned. South Africa

is working toward helping build other countries yet the irony is that the country has the highest crime rate in the world. This leadership role that South Africa has, as mentioned under this theme, has to be critiqued. It is mentioned that South Africa is doing all these great things for the African continent and to help with renewal and with the building of global order, it has to be questioned as to what steps the country aims to take to deal with the problems that are faced at home. This is not being touched on.

4.3.3.3 Taking the Scenic Route

The theme 'Our Beautiful Land' is about the beauty of the South African land. It is not only about the natural beauty of the land itself but about the South African people as well. South Africa is a world tourist destination with its world-famous table mountain and all its game parks. There is a list of all the natural wonders of South Africa, that Johannesburg is one of the most treed cities in the world and that South Africa has one of the richest most biologically diverse and most oceanographic complex marine environments on earth. However, apart from the natural beauty it seems that the people of the land are one of the country's attractions. This is explained by a British tourist who says, "I came to South Africa to see the beautiful beaches, Table Mountain and the game reserves, all of which I expected. But what I didn't expect is that I fell in love with the people of South Africa, their warmth and friendliness …."

There is also a picture of the Cape Town Coons. They are groups of performers who dress up in colourful costumes and paint their faces and parade the streets. They are common in Cape Town and are a part of the culture there. They are associated with happiness and culture and represent the diversity of the South African land. Another common feature in Cape Town is the world famous Table Mountain. A photograph of this popular site appears under this theme as well. This is a famous South African site and is usually associated with tourism and natural beauty of the South African land. This iconic landscape is a common association with South Africa and is one of the sites that are used to sell the country in tourism.

This theme goes on to discuss the other elements of diversity that South Africa is known for. For example, four of the world's top hotels are found in South Africa and the Kruger

National Park has the most innovative management as well as being the world's most profitable game parks. The CEO of Trade and Investment in South Africa, Lungisa Magwentshu, says that "South Africa's people have a knack of finding fresh solutions that benefit entire communities and help to build a better tomorrow, that's an inspiration to anyone on the outside looking in." This quote is descriptive not only of the physical land but of the country and its people. The word *inspiration* is inspirational.

This section describes what constitutes the South African beauty and what makes the country unique. The photographs express culture, identity and uniqueness. "Our Beautiful Land" is a theme filled with pride; that South Africans should be proud to live in a land of such world renowned beauty. 'Our' again denotes a sense of belonging, ownership and identity; that the land of beauty and diversity is South African.

4.3.3.4 'Noting' Value

'Our Wealth' discusses South Africa's wealth, not only the monetary wealth but all the elements that add value to the country's economy. It lists the strengths of the country, ranging from economical strength to human capital. For example, South Africa has the twentieth largest economy out of 230 countries in the world and the country has the lowest cost of electricity in the world and the lowest cost of living compared to the world's major cities. It also has the highest levels of expenditure on education in the world and the fifth most productive labour force in the world.

These strengths explain the expenditure of the country and how this adds to the value of the country as well as explains the forms of income (both financial and otherwise) that add to the country's wealth. It does not however point out the expenses of the country that does not contribute to the wealth of the country. For example, governmental expenses; there has been a lot of controversy in the country as to how the government spends tax payers' money for their own personal usage. This theme therefore discusses how the country generates income but it does not explain what is done with the remaining money that has not been allocated.

The photographs under this theme all support the strengths that are discussed. They are not added as a message on their own. For example, the South African Airways airplane is added to support the point that the country's quality of air transportation ranks sixth in the world. Other added photographs are of city life at night and of plantations and harbours. These all are visuals to the points raised on the strengths of the country.

The quotes found under this theme once again talk about the South African country, the government and the people as a nation. Words like 'embodiment of democracy', 'co-existence' and 'good corporate governance' express a positive support for the country. A quote by Niall Fitzgerald, Chairman of Unilever, says that the country has achieved a lot: "As a relatively young nation, South Africa has come a long way indeed. In hindsight, the progress that South Africa has made is nothing short of extraordinary." Another quote by a 29 year old citizen expresses his feelings for the country. He says, "I do not think that I could have been born at a better time or in a better country. The opportunities for young and old in this country are phenomenal and this makes me so proud to be South African!" The words 'opportunities' and 'phenomenal' express how he feels about the country and this feeling is just reinforced by the word 'proud'.

This theme, like the others, operates on pride and nationality. It describes the success of South Africa's wealth and how the country is so rich, not only financially but because of the natural resources, the investments and the people as well. The theme identifies the country's strengths and the message is that the importance of these strengths should be noted.

4.3.3.5 Meeting the Challenges

The theme 'Challenges' discusses those challenges that the country faces and describes the solutions that the country plans to put through to meet the challenges. This theme highlights solutions but does not however explain the challenges. That is, it notes that there are challenges and that they need to be resolved but it does not address the impact that these challenges have had on the country. By doing this, it makes it seem that the country is taking preventative measures to deal with these problems but there is no note made as to the extent of the problems and why they need these measures to be taken.

The sub-section of ‘Safety and Security’ highlights the steps the government has taken to increase the safety and security in the country. It highlights what has been done to deal with crime in the country and the impact that this has had. For example, collaborative methods by police, prosecution, intelligence services and the justice system have brought about a reduction in murder-related cases, vehicle hijacking and bank related robberies. While this sub-section discusses the measures taken to increase safety and security, it does not address whether or not South Africa has moved down from having the highest crime rate in the country, nor does it address the issues of crime that are discussed in mainstream news on a daily basis. It does not respond to the crime, violence and death that South African citizens are continuously exposed to.

South Africa has one of the highest HIV/AIDS rates in the world and this sub-section of ‘HIV/AIDS’ discusses the measures that are taken to deal with this issue in South Africa. It discusses what approaches have been taken in the country to educate the citizens about the disease. For example, the government’s HIV and AIDS budget has risen ten-fold from 2001/2 to 2005/6 to spend on education and other approaches to deal with this problem that plagues the country. It does not mention that the country has one of the highest numbers of infected people in the world but it does say that it is dealing with the problem. As AIDS is a global crisis, the fact that the country is taking such great measures to deal with it is appealing. However, making HIV and AIDS a priority should be what government does as the crisis affects the country’s ‘human capital’ and the economy.

Human capital is one of the country’s greatest wealth sources and thus the government needs to maintain the job situation in the country. This is what the sub-section ‘Job Creation’ discusses. Post-apartheid left the country having to fill the void in the employment sector as there was an imbalance. The government then took measures to create equal job opportunities for all races in the country and to deal with the great unemployment rate. This section discusses the steps taken, for example ‘expanded public works programmes to provide poverty and income relief and equip South Africans with training and work experience’ and ‘local procurement through initiatives such as the proudly South African campaign and broad-based black economic empowerment’.

This theme of Challenges discusses all the measures taken by the government to deal with the problems that it faces. However it is not mentioned that these are problems. Instead, it is simply a discussion about the measures taken to improve the country. This makes it seem that South Africa is a great country as the government has taken steps to improve it with increased safety and security measures as well as steps to improve job creation and to deal with the problem of HIV/AIDS. The section of *Challenges* could be included to indicate that every country has challenges to deal with but the extent of the challenges *in this country* is not mentioned under this theme.

On the last page of the challenges theme is a photograph of the South African flag flying high on a flag pole. This photograph evokes patriotism and pride as the flag is a representation of South Africa.

These themes all discuss aspects about the country; all the elements that contribute to the beauty, the wealth and all the aspects that make South Africa, South Africa. The common themes that run through are those of pride, patriotism, nationality, culture and even of identity. All of these however carry positive messages about the country no matter what they are about, for example the theme Challenges. While it is about the challenges in the country it discusses what the country does to meet these challenges and thus shows the country in a positive light. The *Passport* represents South Africa in this positive manner and because it was used as a marketing tool for an overseas market, the *Passport* was constructed for this target market. Thus the themes in the passport were selected specifically to highlight certain factors about the country so as to appeal to a certain market, just as tourism does.

4.3.4 Concluding Comments of the Passport

As the *Passport* was a communicative tool that was destined for marketing internationally, it is packaged for that market. It tells the South African story as if it is being told to someone who has never heard it before. The passport has themes which tell of the different aspects of the South African country, for example, *Our Wealth* or *Our Beautiful Land*. The pictures and photographs add to the sale factor as if the *Passport* were a brochure used to sell South Africa to the international public.

4.4 Broadcasting the Campaign: The Television Advertisement

The International Marketing Council has a number of advertisements that were produced for the *South Africa Alive with Possibility Campaign*. They were all aired on the South African Broadcasting Commission (SABC) channels. However, only one of these advertisements has been chosen for this study, the *Advertisement* named "Today I Woke Up". The *Advertisement* ran on South African screens the whole of 2006 and continues to run in 2007. It started airing frequently across the SABC channels to mainly appearing on SABC 3.

The *Advertisement* is told from the view of famous South African citizens and some ordinary ones as well. They all give their view of how they woke up in South Africa and conclude the statement with how they feel about the country.

4.4.1 Structure of the Advertisement

The *Advertisement* has one main voice over, a female voice. She narrates the *Advertisement* for the actors. Each person or citizen, as they are all South Africans, enacts their part and the voice over narrates their statement. In some cases, the narration continues with the different individuals edited into the sequence of the narration. That is, the narrator tells the story of how these citizens woke up in South Africa and these citizens compliment the narration according to what the narrator says. Some of the citizens in the *Advertisement* narrate their own part. It is as if the *Advertisement tells a story* of how each of these people 'Woke up in South Africa today'. Most of the shots of the citizens start with a close up shot as the statement begins and then pans out to full shots as the statement carries on. The pan outs include the background in which the people stand. This effect adds visual value to the statements.

4.4.2 Content of the Advertisement

The *Advertisement* starts with a shot of former president of South Africa, Nelson Mandela. He is standing in a jail cell, looking out of the cell window, staring past the bars in front of him. He goes on to say, "Today I woke up in a place that said to me, 'be free'." As the statement begins he is videoed in a close-up shot, in a cell, behind cell bars and as

he says the words 'be free', the *Advertisement* cuts to him standing outside the prison on the shores of Robben Island, where he was incarcerated for twenty-seven years.

The *Advertisement* then moves over to a shot of South African Paralympic winner, Zanele Situ on a field. She won gold for javelin both in 2000 and 2004 and silver for discus in 2000. This is the point that the voice over begins, "I woke up in a place that said be what you want to be." As the statement begins there is just an upper body close-up of Situ, then as the statement proceeds the shot pans out to her in her wheelchair with a javelin in her hand. As she throws the javelin the narrator carries on, "I woke up to a dream …"

The *Advertisement* then moves on to a shot of someone looking out on to a view of the ocean. It then cuts to a shot of Paralympic gold medalist Natalie du Toit and the voice over carries on. "… and I realise that I'm stronger than I was yesterday." The *Advertisement* then moves on to du Toit preparing to dive into the swimming pool before it cuts to the next citizen.

Then a close-up shot of boxing champion Baby Jake Matlala is showed next. The voice over begins again, "I woke up in a place where it says, it's the size of your heart that counts, not your fists." The *Advertisement* then cuts to a full shot of Baby Jake, who proceeds to remove his robe to reveal his height.

The next shot is of a person running on land that has long brown grass and in the background is a mining shaft. The voice over then says, "Because yesterday I was digging for gold …" The *Advertisement* then moves to a shot of Olympic gold medalist Josiah Thugwane, standing in the field, surrounded by the long grass that he was running in and the mining shaft in the distant background. The narrator carries on, "… and today I am wearing it."

Then there is a cut to a leaf growing out of fresh soil and a close-up of a pant leg and a shoe. The narrator begins again, "Yesterday I was burning with frustration …" Then there is a pan out shot of the leaflet to that of a man standing in a field of soil and hundreds of

leaflets growing out of it. The statement carries on, "…and today I am growing big business."

Then there is a shot of South African personality Zola, who does his own narration. He says, "I woke up and realised I don't need a gun to make you listen." The shot then moves to Zola holding a microphone like one would hold a gun.

The next two shots are of two women working in a field, tilling the soil, and the narrator comes in again, "And even if I have nothing, this place can give me everything."

The next shot is a close-up of a hand holding a silver cross and a maroon cloth in the background. Then there is a cut to a shot of Arch Bishop Desmond Tutu standing in a mountain range looking out into the view and saying, "All I need do, is believe."

The *Advertisement* then cuts to a shot of ex-rugby captain Joel Stransky with a rugby ball in is hand on the field in a rugby stadium. The narrator once again starts and as she talks the *Advertisement* carries on with the rugby ball is being kicked through the rugby poles. She says, "Today I woke up in a place whose cheering can be heard on the other side of the world." When she says the word 'cheering' the *Advertisement* moves to a close-up shot of ex-South African soccer star Jomo Sono.

The narrator carries on, "A place where my brother is my brother no matter what." As she says this, there is a shot of Juluka stars, Johnny Clegg and one of his band members dancing together in front of a wall that stands in front of a few run-down houses.

Then there is a cut to a gravestone of Hector Pieterson and a woman standing behind it, presumably Pieterson's mother. The narrator carries on, "Today I woke up in a place that flows with courage."

She goes on to narrate, "That laughs", as the shot cuts to one of three people, two men and a woman standing on a dusty road holding guitars in their hands. The man in the middle is a once very famous South African celebrity, the Volkswagen man. He used to appear in all the *Advertisement* for Volkswagen in South Africa so much so that he was the face of Volkswagen.

The narrator then says, “That’s cried” and with this narration is a shot of an old man in a suit and Stetson hat standing in some grassy land, with a few gravesites behind him. It starts with a far away shot and then pans in to a close up of him removing his hat.

The *Advertisement* cuts to a shot of a pregnant woman rubbing her stomach and looking up to the sky. The narrator goes on, “That says it’s ok.” The woman is standing beside her washing line, next to her hanging washing and the view behind her is that of the city.

Then the *Advertisement* cuts to a close shot of South African musician Dollar Brand, now known as Abdullah Ebrahim, playing the piano. He does his own voice-over which says, “Today I woke up in a place that sings with hope to the rest of the world.” The shot then pans out to him playing the piano on a rocky mountain range near the ocean.

The next cut is to a shot of South African president, Thabo Mbeki, fixing his shirt cufflinks and smiling into the horizon. In his shot, he stands with a view of a mountaintop in the background and says, “And I smiled because South Africans are creating a new dawn. Everyday.”

There is a cut to nine performers, in colourful costumes and painted faces (African like), standing together at the end of a mountain (you can see a bit of the mountain range in the background) and blowing horns. And for the last time the narrator says, “Today I woke up, in South Africa …” The shot then pans out to these same people playing a number of instruments and dancing on the mountain top they are standing on. The shot includes a scenic mountain range in the background and as the shot comes into focus the final part goes into song by a choir, “… alive, with possibility.”

4.4.3 Themes in the Advertisement

Many of the themes in the *Advertisement* are about positivism. The statements are made by the citizens through a strong, positive narration. Each statement tells of how these citizens woke up in South Africa and all of their statements are filled with hope and inspiration. None of them woke up in a South Africa filled with negativity, doubt and gloom. By narrating statements of celebrities in the country, it shows that these famous people view South Africa in this positive way. In addition, by showing average citizens

as well, it relays a message of hope for the rest of the country; that if these ordinary citizens see the country in this way, then may be there is hope for the rest of us.

The statements given throughout this *Advertisement* are filled with positive messages and the visuals that support the statements are positive as well. Firstly, that celebrities in South Africa are giving their views of the country, which are all positive, is in strong support of the country. Then the shots of mountain ranges, grassy land and oceanic views, all show a beautiful country. These elements all send out positive messages. Since this *Advertisement* is filled with positive themes, this section will not identify all the themes individually, as was done in the previous two analyses, but will analyse the *Advertisement* as a whole instead.

The *Advertisement* starts with the shot of Nelson Mandela giving his statement, "Today I woke up in a place that said to me, 'be free'." Firstly, it is apt to place this statement first as it is this that was the turning point that led to the dawn of the new South Africa. Robben Island was the prison in which Mandela was incarcerated for twenty-seven years before being freed to become the first black president of a democratic South Africa. The *Advertisement* shows him in the jail cell where he spent his 27-year jail sentence. He starts, "Today I woke up in a place that said to me…" and he is shown inside his jail cell, behind the bars. As he completes his statement, "… be free", he is then shown outside of the island, on the Cape Town shores looking at Robben Island.

This is edited to seem as if he one day woke up in the jail cell, in a country that said to him 'be free' and then, he was a free man. This sends out messages of hope and of freedom. The scene is metaphoric as well. It does not necessarily refer to being freed from jail. It works here both literally and figuratively, as Nelson Mandela really was in prison. However, it could be figurative, the jail representing a different form of imprisonment, perhaps a personal form for the individual that watches the advert. Thus, this sends out messages of hope, that in South Africa you too can be free from your imprisonment. Nelson Mandela too woke up in the same land and was freed from a jail sentence and became president of the country, thus there is hope for everyone else.

The next scene is of Paralympics medalist, Zanele Situ. She is shot in a field, in her wheelchair with a javelin in her hand. The narrator says, “I woke up in a place that said be what you want to be.” She too speaks of hope, being disabled did not stop Situ from attaining great achievement. She did not have to settle for being a nobody. Despite her disadvantage, she became somebody, “She woke up to a dream.” She woke up in a land where she could still be who she wanted to be regardless of her physical disadvantages. The same applies to the next person, Nathalie du Toit.

Nathalie du Toit’s statement is, “And I realise that I’m stronger than I was yesterday.” The *Advertisement* shows du Toit next to a swimming pool. She was a budding swimmer until a motorcar accident left her paralysed. Despite this she still ‘lived her dream’ and became what she wanted to be, she became a famous swimmer, a gold medalist. She was stronger than she was yesterday because she probably would not have gotten this far had she been an ordinary swimmer.

Both Situ and du Toit are voices of hope and inspiration to disabled as well as able-bodied citizens. They have accomplished great feats and are role models to others because of their accomplishments. They took their challenges and turned them into triumphs. They thus are inspirations to the rest of South Africa. The same can be said for the next person.

Baby Jake Matlala is one of the smallest boxers of all time. Despite his height, he rose to become a boxing legend. His statement says, “I woke up in a place where it says, it’s the size of your heart that counts, not your fists.” The *Advertisement* then cuts to a full shot of Baby Jake, who proceeds to remove his robe to emphasise his height. He may be short but he packs a powerful punch and this is what the message partly is, that you do not have to look a certain way to be somebody. Baby Jake broke the stereotypical mould of what a boxer should physically be and thus he carries messages of hope and triumph over societal challenges. Another person with such a message is Olympic gold medalist Josiah Thugwane.

Thugwane’s statement is, “Because yesterday I was digging for gold and today I am wearing it.” Josiah Thugwane was a miner who turned into an Olympic gold medalist. He

overcame his challenges to achieve such accomplishment. His message is also one of inspiration, hope and achievement; that our futures are not predestined by our pasts. The mineshafts in the background as he runs are the visuals that are placed there to support that he was a miner. The scene is one of a combination of past and present to support his statement. The mine site in the background represents him digging for gold and the close up of him wearing his medal is him wearing the gold and the shot of him running in the field represents the transition from past to present.

The next scene is of a businessman standing in the field next to his young growing crop. "Yesterday I was burning with frustration and today I am growing big business." This tells a story of triumph. In the past many farmers had to survive on the little land that they were given hence "Yesterday I was burning with frustration". This man turned that frustration into profit, "Today I am growing big business". By him standing in a field with budding produce, it is a play on the word 'growing' and is there to explain his statement. The field in which he stands explains what type of business he has and the fact that he is wearing a suit shows that he is a businesses man. It is a visual play on the lingual statement. The fact that he is a black businessman could be a reference on Black Economic Empowerment, BEE. Democratic South Africa aimed to create equal opportunities for previously disadvantaged South Africans and promoted BEE. This scene could be highlighting this opportunity in South Africa.

Next is South African personality Zola, who does his own narration. He says, "I woke up and realised that I don't need a gun to make you listen." Zola is an ex-gangster turned musician and actor. Zola's is a real story of triumph. He changed from being part of criminal gangs in his youth to hosting his own youth talk show, 'Zola 7' and now 'Zola Kids'. He has made a huge transition to even being part of the South African success movie, *Tsosti*, which actually in a way hit close to home for him as 'tsotsi' means 'gangster'. Zola is a role model and his story is an inspiration, especially to the youth. His life tells of how he overcame the challenges of his past to live a successful life. His story has a message that he gained more success and wealth from leading a legitimate crime-free life than he did as a gangster. As he says, "I don't need a gun to make you listen."

The next two shots are of two women working in a field, tilling the soil, and the narrator begins again, “And even if I have nothing, this place can give me everything.” This scene is of hope and belief in the country. That even if you do not have anything, this country will still provide for you. In this case, the women are working on the land, meaning that the land will literally provide. It is a message of survival and support; that South Africa is home to its people and will support them. It is also implied in the visual of the women tilling the soil, that South Africa is a fertile, rich land. This can be interpreted as South Africa being a motherland, bringing forth its mothering and protective qualities since “this place can give me everything”.

The next shot is a close up of a hand belonging to Arch Bishop Desmond Tutu holding silver cross. He says, “All I need do is believe.” The Arch Bishop is known worldwide for his involvement in South Africa’s transition form the apartheid regime, especially with his work in the Truth and Reconciliation Commission. He has seen South Africa transform and as a man of God says that all he has to do is ‘believe’. He could also mean ‘believe in South Africa’ but no matter what ‘believe’ he refers to, he is sending a message of hope and belief to the rest of the country.

The *Advertisement* then cuts to a shot of ex-rugby captain Joel Stransky with a rugby ball in his hand. His statement is narrated by the voice-over and says, “Today I woke up in a place whose cheering can be heard on the other side of the world.” When she says the word ‘cheering’, the *Advertisement* moves to a close up shot of ex-South African soccer star Jomo Sono. Both of these men have seen the transformation in South African sport, from international bans in many of the world’s sporting events during the apartheid era to winning some of them. This statement could refer to the support that is heard or felt around the world for South Africa’s sports teams. In addition, they could be referring to the 2010 Soccer World Cup to be held in South Africa and the worldwide support we have received for that. Alternatively, they could be referring to the support from the citizens of South Africa that keeps the sporting spirit alive. Either way there is a message of support, pride and loyalty.

The narrator carries on, “A place where my brother is my brother no matter what.” As she says this, there is a shot of Juluka stars, Johnny Clegg and Sipho Mchunu dancing together. Johnny Clegg is one of the country’s famous musicians. He is a white man who sang and supported African music even during the apartheid era. This statement is one of support, loyalty and love. It expresses the irrelevance of colour and indicates that love transcends all divisions. The statement when interpreted says that South Africa is a land where these things happen; that in South Africa there are no dividing lines.

Then there is a cut to Hector Pieterson’s gravestone. The narrator carries on, “Today I woke up in a place that flows with courage.” Pieterson was a young boy that died fighting for freedom in this country. He was only sixteen. Many young people fought for change in this country and unfortunately, many died in the struggle before they could see it, Hector Pieterson being one. This is the courage that this statement speaks of. However, what the statement says is that this courage should never be forgotten, that we should learn from it and that this land should still embrace it. Not to forget Hector Pieterson and the other young people who fought for freedom, South Africa celebrates Youth Day on June 16 to remember them.

The narration carries on, “That laughs”, as the shot cuts to one of three people, two men and a woman standing on a dusty road holding guitars in their hands. Our country may have seen much tribulation but we have also learnt to laugh through the years and thus have not ended up as bitter people. Many people have held us as a people through the challenges and have brought us laughter over the years. One of these is the man standing in the middle in this scene. He appeared in the old South African *Advertisement* for Volkswagen, and brought people much laughter through the years.

Although we acknowledge the laughter, we cannot forget the pain as the narrator says, “That’s cried”. With this narration is a shot of an old man in a suit and Stetson hat standing with some gravesites in the distance. There is sadness in his eyes as he removes his hat. This scene is probably to remind us of the people that have died in the past and the tears that we have cried but also say that although this is the past we should not forget it.

The next scene in the *Advertisement* is of a pregnant woman rubbing her stomach and looking up to the sky. The narrator goes on, “That says it’s ok.” This probably is movement from the last scene, a symbolism of life and death. That we may have had death in the past but with death comes new life. That we may have cried in the past but that the future will be all right. That while we must not forget the past we should work toward a better tomorrow.

The next shot is of Abdullah Ebrahim, playing the piano, who says. “Today I woke up in a place that sings with hope to the rest of the world.” There is a play on the word ‘sing’, as he is a musician. His message is one that has hope in it. It says that South Africa brings hope to the rest of the world. This supports the message of positivism but on a greater scale, not just positivism in the country but that the country brings positivism to the rest of the world. The shot then pans out to him playing the piano on a rocky mountain range near the ocean, to include the ‘beauty of the land’ as described in the *Passport*.

The final message is from the South African president, Thabo Mbeki, fixing his shirt cufflinks and smiling into the horizon. In his shot, he says, “And I smiled because South Africans are creating a new dawn. Everyday.” He is the country’s leader and the statement that he gives is one of pride, that the leader of the country is happy because the citizenry of his country are working toward a new tomorrow. Here there are messages of patriotism as well as pride because the South African people are working together to create a new dawn, ‘everyday’.

The final scene is one of performers dressed in colourful costumes with painted faces standing together at the end of a mountain and playing horns. And for the last time the narrator says, “Today I woke up, in South Africa ….” The shot then pans out to these same people playing a number of instruments and dancing on the mountain top they were standing on and the final part of the narration goes into song by a choir, “… alive, with possibility.” The people standing on the mountaintop could represent freedom, as they are on such a high peak and the natural landscape represents untouched beauty that also could stand for freedom. The scenery could also be chosen to support the view of the International Marketing Council that South Africa is a ‘beautiful land’.

4.4.4 Concluding Comments on the Television Advertisement

The pictures of the citizens support who they are without explaining it. That is, the visuals tell of what they do, especially of the sportsmen and sportswomen. For example, Nathalie du Toit by the pool tells us that she is a swimmer and Baby Jake with his gloves and robes tells us he is a boxer. The scenery supports the notion that South Africa is a beautiful country. With all of this the *Advertisement* carries messages of hope, inspiration, belief, patriotism, support and pride. The messages are carried in both the statements and in the visuals that accompany the statements as well. Overall, the *Advertisement* carries a positive message, that South Africa is a land of opportunity for that is what many of the citizens saw when, "they woke up today". It tells a little story of how each of them woke up; what country they saw and how they felt about that country. Their combined message is that, they saw a country, 'alive with possibility'.

4.5 Conclusion

This chapter's purpose is to find out what the texts are about and thus broke them down highlighting the messages and themes within the texts. It revealed information that is necessary for answering the research questions. In a comparison of the three texts it also shows that the *Website* is the most informative text as it allows the public to have information about the campaign unlike the *Passport* and *Advertisement*, which are more about South Africa. The *Website* tells you about the campaign itself, its background as well as about the country and it tells you what the campaign has done to market the country. The *Passport* and the *Advertisement*, on the other hand, are marketing tools for the campaign. They are used to sell the country, to advertise it. How this was done will be looked at further in the next chapter.

Chapter Five: Analysis

5.1 Introduction

The focus of this study is the 'representation of South Africa' and thus the study uses mainly theories of *representation*. The aim is to critically analyse *how* South Africa is represented through the *South Africa Alive with Possibility Campaign*. By analysing the texts used in this campaign it can be noted what is mediated about the country and thus *how* the country is represented. According to Taylor and Willis, "Representation is the term used to describe the practice of placing different signs together in order to render complex abstract concepts intelligible and meaningful" (1999: 39). In Hall's theory of encoding and decoding (1980) he says that meaning is encoded within texts. This idea is what this chapter focuses on. It aims to look at how South Africa is represented in the texts in this study; how meaning is encoded through signs and symbols used in the campaign. The objective of this chapter is to use the findings in chapter four to answer the research questions as well as to work toward drawing conclusions. This chapter will analyse the findings by referring to the literature on representation discussed at the beginning of this study.

In the previous chapter a number of things were found. Firstly, the analysis of the passport, website and advertisement found that a number of common themes and messages ran through them. It also found that common elements or the ways in which the campaign represents South Africa appeared in all the texts. All three texts used visual as well as verbal elements to communicate. The visual elements played a significant role in the campaign and partnered with the verbal elements in the texts. The main point to be noted is that the overall findings revealed that the campaign used the texts to market and essentially 'sell' South Africa through these verbal and visual forms. How this was done will be discussed in this chapter.

Taylor and Willis (1999: 40) explain representation in the following vein:

> Most often, the act of representing requires the gathering together of sometimes quite disparate elements into tangible form. The process is often referred to as one

> of selection and construction, and since choices must be made about what signs are to be selected and welded together to create meaning about the object or idea in question, the resultant text tells the reader something about those representing as well as those being represented. In this sense the representations are ideological.

Choices were made as to "what signs are to be selected and welded together to create meaning" and these choices were juxtaposed to create the texts analysed in this study. Thus, this section will analyse exactly what signs were selected to create meaning in each of the texts.

5.2 South Africa Alive With Positivism

One of the findings that stood out was the extensive use of positive images and language in all the texts. The way that South Africa is represented is through positive frames. Whether the campaign played on patriotism, pride or nationality, all of these themes were framed in a positive way. According to Williams "Assessment of media representation is located within an evaluation of the meaning of the media messages" (2003: 122). Thus, it is not so much the messages that are relayed but the meaning within those messages that matters. The themes selected for the campaign have been intentionally chosen so that a positive message would run through. Certain aspects of the country were chosen to be highlighted and these selections led to a biased representation, a positive one.

5.2.1 Selection and Construction

Within the texts particular themes were selected for inclusion. The analysis of the texts revealed that certain elements were selected over others to make up the content of these texts. The themes sections revealed that particular issues were chosen to run through in the texts and all these issues revolve around a positive framing of South Africa. According to Newbold,

> Every form of representation involves selection, exclusion and inclusion. Selection in production extends to decisions about the kinds of evidence that will be used, the style of expression, and all processes of selection in media are driven

> by an awareness of constraints of time, resources, money and imagination. (2002: 16)

This selection process occurred in the three texts. The *Website* is divided into sections and the one section that stood out in the analyses was 'The Good News' section. Firstly, the news in this section is framed in a certain way by calling it 'The Good News'. This tells the reader that all the news in this section is 'Good' but more so by calling it 'The Good News' it seems as if all the news about South Africa is good. Thus when the reader reads the articles in this section they make the association that all the news is good. Reese explains this by saying that, "The manner in which certain topics are framed, the way in which events and issues are organized, will determine how they are made sense of" (2003: 7).

Many of the stories in 'The Good News' section are about positivism, hope and pride; the articles play on patriotism. Stories that are chosen for the website are the positive stories only; the good aspects of the country and its people are highlighted. (This 'positive selection' will be explained later in the discussion on themes). The articles on the website are different, even radically different, from the selection of articles in mainstream news media. There are none of the stories that we are so used to hearing or reading about in the everyday news. There is not a single story relating to crime or violence of any kind. South African citizens are aware of how much violence and crime occur in this country everyday and these types of stories are what are totally excluded from the campaign. Thus, only certain types of information about the country comes through in the selection of these types of articles, leading to a 'framed representation' of South Africa.

However, if the above information were critically analysed then in the same light the mainstream news media's selection of news could be questioned for perhaps being too negative. If the campaign is criticised for selecting only the good news or for its 'sunshine journalism'; displaying only positive news about South Africa, then the mainstream news media's selection of negative news stories should also be questioned. It seems that the South African news media focus mainly on negative issues. It may be advantageous for the news media to stick to negative issues as per the news room adage

'bad news is good news' because 'bad news sells'. However, the International Marketing Council is also trying to 'sell' South Africa through a positive portrayal of the country. Thus if we are to question the campaign's apparent excessive use of positivism then we can also question mainstream news media's focus on negative issues.

Themes in the passport focus on the beauty of South Africa, on the diversity of the country and its people, on the accomplishments of the country and its citizens and on other such good elements about the country. All the themes were framed positively and if any negative issues were included they too were positively framed. For example, the *Passport* has a theme called 'Challenges' under which the topic of HIV/AIDS falls. HIV/AIDS is generally framed negatively by mainstream news media. However, the way in which the theme of challenges is framed in the *Passport* simply adds to the positive image of the country because the challenges are examined in a positive way. This focus on the positive can be explained through framing.

According to Reese,

> To frame is to select some aspects of a perceived reality and make them more salient in a communication text in such a way to promote a particular problem definition… A frame also suggests what the issue is through the use of selection, emphasis, exclusion and elaboration (2003: 5).

How framing works is that the issue/s concerned is/are presented so that the receiver is informed only to a certain extent through the exclusion of some of the information. Due to certain information being excluded, the audience is only receiving part of the message, part of the information. Thus, while the International Marketing Council may talk about challenges in the country, they discuss how the country aims to deal with the challenges and do not discuss the extent of the challenges and of the effects. Hence, the audience is not told about the challenges in the country but instead about what the country does to meet those challenges. Entman says that framing offers a way to describe the "power of a communicating text" and "the transfer of information from one location to that consciousness." Reese (2003: 17). Hence, the information that the International Marketing Council wants to reach the audience's consciousness is communicated and

they do this by eliminating certain information thereby causing the focus on what is included. This framing is carried through in the television advertisement as well.

The *Advertisement* is a construction of images juxtaposed to tell a story or carry through a message. Thus it is a selection of images and messages that are constructed. Certain people were selected and certain messages were chosen to make up the advertisement. The messages are carried through the visual images as well as through the language. However, what is noted here is that *certain* people, *certain* elements and *certain* aspects about the country are selected for the *Advertisement*. This *certain* refers to all positive elements, whether they are images or the language used, it is all a positive selection and thus an overall positive image of South Africa is represented.

5.2.2 Recurring themes

A descriptive analysis of the *Website*, *Passport* and *Advertisement* revealed that there were a number of recurring themes that were used to represent South Africa. These themes all contributed to the overall umbrella theme of *Positivism*. According to Hall (1997: 15), "Representation is the production of meaning through language … it does involve the use of language, of signs and images which stand for or represent things." These recurring themes are found in the language and the images of the studied texts.

The recurring themes referred to is that of *pride, patriotism, hope, accomplishment and inspiration*. Hall points out that, "Producing meaning depends on the practice of interpretation, an interpretation is sustained by actively using the code- encoding, putting things into code- and the person at the other end interpreting or *decoding the meaning*" (1997: 62). In explaining codes Barthes deduced two levels, the first descriptive level is the denotative level and the second interpretive level, the connotative level (Hall: 38).

In explaining messages, Severin and Tankard say, "Messages can have various characteristics; they can inform, educate and persuade" (2001: 396). The messages carried through the themes in the texts displayed some of these characteristics. They informed people about the campaign and may even persuade them to see South Africa positively. Severin and Tankard go on to say that "Persuasion has been defined as attitude

change resulting from exposure to information from others." (2001: 151). The ability to persuade comes not necessarily in changing people's attitudes but rather in persuading or influencing their thought so that it may have an effect on their attitude toward issues. Thus we see that the messages carried in the themes aim to persuade the reader to see South Africa in a positive way and at the same time see it as 'alive with possibility'.

5.2.2.1 Patriotism

The theme of patriotism is evident when the texts refer to the citizens of South Africa but it is found more so in reference to famous South Africans; 'the Knowns'. Patriotism is "love of country" (Doob 1964: 6); when an individual has love for their country and when one is loyal to one's country. This explanation is how patriotism is discussed in the texts, except for that patriotism is also played on to the International Marketing Council's advantage. The above will be discussed further.

The theme of patriotism pervades the texts. Since the campaign is about South Africa, the International Marketing Council needs to promote the country and the best way to do so is to portray the country as warm and inviting. There are images of united South Africans found in the *Passport* as well as the *Advertisement*. These images indicate unity of the citizens as well as love for one another. The one photograph that is found in the *Passport* under the theme 'Our People', of hundreds of citizens with painted faces and waving South African flags is a typical example of patriotism. The citizens being together, regardless of race, religion or culture, supporting the country. This image supports the idea that all South Africans love their country and it supports the idea that South Africa is a warm country where everyone is united and where all the citizens love their land. But does this image, and others like it, reflect how the citizens actually feel about their country or is it just a representation of how the International Marketing Council want South Africa to be seen? While this image of unity may be an occurrence in South Africa, it is not a whole reflection of what happens in the country. South Africa may be a democratic nation but this sight of unity may be amiss in some parts of the country. By selecting this image the International Marketing Council wants to highlight the unity that does exist perhaps thereby promoting and spreading it.

Many of the articles in the *Website* carry the theme of patriotism. 'Hour of the thug' is about the Oscar winning South African movie *Tsotsi*. This story exudes patriotism and pride. It is about the two Oscar nominated movies and the one Oscar winner and highlights how these movies are South African. When *Tsotsi* won the Oscar, the director made a speech emphasising the fact that it was a win for South Africa and when Charlize Theron won her Oscar, she dedicated it to her home, South Africa. They were patriotic about their countries and so too are the Oscar wins. 'South Africa: We Fix' is also about patriotism. It discusses the South African citizenry and is about how loyal and dedicated South Africans are to their country and that they all have a duty to help fix the country, as it is theirs.

The section 'Our People' on The *Passport* has the theme of patriotism. This theme discusses the contributions that a number of successful South Africans have made to the country. This theme works through a selection of certain people who have stood out in society by accomplishing great feats. In a sense when these South Africans triumph they receive not only praise for themselves but for their country as well. There is thus a sense of patriotism, that these people who have accomplished such great feats do so for South Africa.

The television *Advertisement* also advances the theme of patriotism. It is about celebrities and ordinary South Africans who tell their story of how they woke up in South Africa and what personal potential they had the opportunity to demonstrate in the country. The *Advertisement* advances patriotism because each actor expresses their love for the country by explaining what they saw when they woke up. Despite their fame, the celebrities remained in South Africa, they did not leave the country, and they express their love for the land.

The International Marketing Council plays the patriotic card in many cases. It is as if they use patriotism in the texts with the intent of playing on guilt. They discuss how patriotic some of their celebrity citizens are, people like Charlize Theron and Mark Shuttleworth, and how much they have done for their country. It is as if the Council questions the dedication of their ordinary citizens, the ones who are consuming their texts. By

highlighting patriotic South Africans, especially the celebrities, it is as if the Council plays on guilt, that the rest of the citizenry should be more patriotic and should be proud to be South African. How the Council plays on patriotism is by indirectly questioning the decision of so many South Africans to leave the country. The government ran the 'ex-pat' programme that asked South African citizens that left the country to return to their home. The government questioned why so many citizens left by creating incentives for them to return. This play on patriotism could be highlighting that South Africa is such a great country and this would perhaps draw these 'ex-pats' back, giving them reason to return to the 'greener side'.

5.2.2.2 Pride

The theme of pride is throughout the texts usually found in conjunction with the theme of patriotism. Firstly, the way in which the texts are constructed evokes praise for South Africa. As mentioned earlier, the campaign runs on the notion of positivism, and the texts carry through this positive feel by focusing on the positive aspects in South Africa. However, the ways in which the texts are constructed is done so by highlighting that South Africa is 'alive with possibility'. It is as if the International Marketing Council is proud of this idea and wants to share it with the public and therefore construct the texts around this notion.

The articles on the *Website* carry through the theme of pride as well. The story 'Hour of the thug' emits pride as the article discusses how well the South African movie industry is doing overseas, with one Oscar win and three Oscar nominations. The article 'And the winner is … the economy' discusses how well South Africa's economy has been performing. The article praises Minister of Finance, Trevor Manuel and indirectly, the South African government for good governance. 'Africa gains from 2010' is about South Africa's bid to host the 2010 Soccer World Cup. The article exudes pride. The article explains that South Africa's winning of the bid is not only beneficial to the country itself but to the entire African continent. 'South African pride at all-time high' focuses on national pride. It is about a survey carried out to measure how South Africans feel about their country. The results revealed that "the mindsets of South Africans towards the

country have become increasingly positive and national pride is becoming an intrinsic part of South African culture". All of the articles carry through an element of pride in the manner in which South Africa is written about.

The *Passport* as a text advances elements of pride. Firstly, the themes exude pride as most of them contain the word 'Our'. 'Our', indicates a sense of belonging and pride and it is as if the South African citizens are proud that the themes discussed in the passport are theirs. For example, the theme 'Our People', the choice of famous people discussed here demonstrates a sense of pride. The same applies to the television *Advertisement*; it is generates pride since certain people who have made their country proud were chosen to be included in the *Advertisement*. These include athletes and celebrities that have contributed to the country's development. In addition, these people contribute to the theme of pride because they contribute to the creation of a proud nation.

5.2.2.3 Hope

The theme of hope is expressed through many of the articles on the *Website* as well as in the *Passport* and the *Advertisement*. Hope is expressed by many of the citizens that are referred to in the texts as well as being described as a factor that exists in South Africa. Hope is linked to the idea that 'South Africa is alive with possibility' because hope is aspirational and means one can achieve what they want and the idea is that that is exactly what one can do in South Africa. Hence, 'hope' is an important theme in the texts.

On the *Website*, the theme of hope appears in many of the articles as hope contributes to the 'good news' factor. 'Presto, a school for magic creates hope out of thin air' is about a young boy who has been given the opportunity to attend a school of magic. It carries through a message of hope and desire because the story itself is 'magical' as this poor boy was given a second chance. Since many of the youth had a poor education this story brings a message of hope, that they too could be in this boy's shoes. 'V.W. Invests billions in South Africa' also carries a message of hope because investment into the country brings with it opportunities and hope. With the investment comes job opportunities, economic empowerment and development for the country. This means that

there will be increased interest in the country and thus hope for the country's future as well as for the citizens of South Africa.

The themes in the *Passport* carry the message of hope as well. 'Our Leaders' discusses how South Africa has brought hope by 'helping to shape a new world' and by 'contributing to the continent's renewal'. South Africa's freedom in 1994 brought hope for the African continent as "South Africa grew from being the proverbial new-kid-on the-block, to being an international player that inspires the world to do things differently" and could thus bring interest to the African continent. The theme 'Challenges' carries images of hope for the future. This theme discusses all the ways that South Africa intends to deal with the challenges that plague the country, those of crime, HIV/AIDS and unemployment. The intention of the government to deal with these challenges brings hope for the future of the country as well as for its citizens.

The *Advertisement* has many shots and narrations which carry messages of hope. The scenes and narrations may not directly express hope but they do connote it. The first scene of former president Nelson Mandela sends out messages of hope and of freedom as it is of his imprisonment and then his freedom. It denotes that we can all be free from our circumstances, especially in South Africa as Nelson Mandela was freed from jail to later become president of the country, thus there is hope for everyone else. The scenes in which Zanele Situ, Nathalie du Toit and Baby Jake Matlala enact their parts also carry messages of hope. All three were physically disadvantaged, Zanele Situ is paralysed, Nathalie du Toit had her leg amputated and Baby Jake is disadvantaged in terms of his height, yet all of them went on to become champions. There is an attachment of hope to these scenes for both able-bodied and disabled people because if these three people were able to accomplish what they have, then surely there is a window of hope for the rest of us. In fact, all of the scenes in the *Advertisement* carry messages of hope and the main idea is that this hope exists in South Africa.

5.2.2.4 Accomplishment

This theme I linked with that of 'pride' and to an extent with even 'hope'. It is used in all the texts and is found in relation to South Africa itself and its citizens as well. It describes what South Africa and South Africans have achieved.

This theme is found in the articles on the *Website*. The article '**Shuttleworth** software for Google' discusses the theme of accomplishment alongside pride. It describes all the things that **Shuttleworth** has accomplished and what this has done for South Africa. The article highlights all the facts and accomplishments of 'Ubuntu', Shuttleworth's operating system. It lists all the things he has achieved, and how he has indirectly achieved these things for South Africa, his country. This theme is linked with pride because the article praises Shuttleworth for all that he has accomplished because he has accomplished these things for his country as well.

The *Passport's* theme of 'Our Leaders' is about South Africa's leadership skills. This theme discusses the accomplishments that South Africa achieved as a young country and goes on to note all that South Africa has accomplished in its post-apartheid era. However, although these achievements are noted as South Africa's accomplishments, they are accomplished by South Africa's citizens. Thus it is the combined effort of the South African people that help to lead the way and thus this theme makes special note of the accomplishments of the citizens as well.

The *Advertisement* highlights the things the various actors, be they famous or not, have accomplished. The one scene is of the businessman standing in a field. He started off farming and now is 'growing big businesses'. He has accomplished what would have been thought almost impossible. Josiah Thugwane was a miner who turned into an Olympic gold medalist. Thugwane overcame his challenges to achieve such accomplishment. One would never have thought that a miner could achieve that gold medalist status, yet he accomplished just that.

The theme of accomplishment is linked to a sense of *hope* as well, that ordinary people can strive to do what the citizens highlighted in the *Advertisement* have accomplished.

That, average citizens, can be the next Mark Shuttleworth or can simply accomplish their dreams because they are South Africans. That because they live in South Africa, these feats that are discussed in the texts are obtainable. This notion is linked to the idea that 'South Africa is alive with possibility'.

5.2.2.5 Inspiration

This theme is also found in all three texts. Stories told about citizens who have accomplished great feats are all inspirational. The stories are expected to inspire the reader by suggesting that they too can achieve what the achievers in the texts have achieved because they are in South Africa.

An article entitled 'Inspiration', on the *Website*, is about South Africa celebrating twelve years of democratic freedom. The article frames South Africa as an inspiration to the rest of the world as South Africa started out as a young democratic country to becoming a global player in less than twelve years. This article praises South Africa and says that it sets an example for other countries. The article tries to attract interest in South Africa by saying that the country is an inspiration and also playing on South African citizens, that they should be proud to be a part of this country that is such an inspiration to the rest of the world.

The theme 'Our People' in the *Passport* expresses how South African citizens have become an inspiration for the rest of the country and the world as well. 'Our People' highlights how South Africans have accomplished such success regardless of the obstacles before them. Among these people are poets, judges, musicians, physicians, scientists and Nobel Prize winners. These people set examples for the rest of the world to follow and are thus inspirational. Many of the other themes in the *Passport* highlight all that South Africa has achieved and it seems as if no other country has achieved these things and that South Africa should thus be an inspiration to the rest of the world.

The *Advertisement* draws on citizens who have set standards in South Africa. These are people who have overcome many obstacles to reach success and thus set examples for the rest of the citizenry. They are therefore an inspiration. Almost all of the actors that have

been selected for the *Advertisement* have overcome some challenge to achieve the status they now have. For example actor and musician Zola was a former gangster in South Africa. He left his past and realised that a crime free life is more rewarding. He now has his own talk show and even his own clothing range. This is an inspirational story, especially for the youth of South Africa, who feel that gangs and violence are the only solution to a better future.

These themes all link with the notion of positivism. Pride, patriotism, hope, accomplishment and inspiration all contribute to the theme of positivism. Through the campaign's focus on these themes, all the negative themes are excluded thus focusing on a positive image for the country. These themes will be addressed further in the sections to follow within this chapter.

5.3 Visual representation

In the *Passport*, the *Website* and especially the *Advertisement* there is the use of visual representation. The visuals can work as a language independently in that they carry meaning. However, in these texts they work in conjunction with the spoken or written language. In all the texts, positive images are selected, there are no pictures or photographs that offer a negative representation of the country.

5.3.1 Knowns vs. Unknowns

The television *Advertisement* uses South African celebrities as well as ordinary citizens. Each one tells their story of how they woke up in South Africa. The number of celebrities outweighs the average citizens. By using celebrities, it makes the *Advertisement* more valuable as these are famous South Africans that are telling their stories. This is what Herbert Gans (1994) calls *Knowns*. By using ordinary people, the citizens, we feel that the *Advertisement* speaks to us. These people are whom Gans calls the *Unknowns*. In this way these celebrities can be seen as sources. They are giving their story and it is as if they are giving their version of an event, just as would a source.

Lasorsa and Reese (1994: 112) say that "Powerful sources represent another important influence: when national leaders speak they often are able to amplify their voices through

the media". Thus, the media has a tendency to cover prominent sources more than they cover other ordinary people. This is what Gans discusses in his theory of 'Knowns and Unknowns'. Gans (1980: 8) describes 'Knowns', as those well-known people that are influential, like presidents. Apart from being covered more, since these people are 'known' by many, they are influential and because they are 'known' they are more likely to be believed on issues over other 'unknown' people. Thus in the selection of sources or in the selling of ideas, products or even in campaigning, 'Knowns' are more likely to be selected over 'Unknowns'. In the *Advertisement* celebrities are selected to act as they would have more influence than ordinary citizens would.

While Severin and Tankard (2001: 156) say that, "when you select an effective source to speak for your idea or product, you are essentially using the propaganda device of the testimonial", the device used may not always be negative. It has to be remembered that while they may seem similar, propaganda and persuasion are two different things. Propaganda which is "a technique for influencing human action by the manipulation of representations" (Severin and Tankard 2001: 109) was usually used at wartime to rally people around a cause and was used by dictators to exert power and control. The term propaganda may be deemed negative. However, in this campaign it is not used with that same negative intent. Propaganda is used to describe persuasive tactics because of the source's credibility. Psychologist Roger Brown points out that persuasive efforts are labeled propaganda "when someone judges that action which the goal of the persuasive effort will be advantageous to the persuader but not the persuadee." (Severin and Tankard 2001: 109). Hence, by placing the Knowns in the *Advertisement* the campaign tries to persuade the public to listen to what they are saying and to believe their views on the country.

In an experiment using high-credibility sources and low-credibility sources, Hovland and Weiss noted that high-credibility sources produced more opinion change than the low-credibility (Severin and Tankard 2001: 157). Based on this Whitehead found four dominant factors: trustworthiness, professionalism or competence, dynamism and objectivity (Severin and Tankard 2001: 158). Trustworthiness is an important dimension, based on honesty, rightness and justice. Professionalism is based on experience and a

professional manner whereas dynamism is based on being aggressive or meek and active or passive, and finally, objectivity was measured on being open or closed-minded. Milburn (1991: 107) highlights the importance of the source's credibility saying that a source's trustworthiness is important in changing people's attitudes and also that the expertise of the source is a particularly important aspect of credibility. Depending on the qualities that the source may have, it will affect the influence that that source will have upon others. However in *heuristic processing* (Milburn 1991: 180) - a way of processing persuasive messages that uses inferential rules or schemas to form decisions or make judgments- three major principles may be able to influence persuasion. "*Credibility heuristic* refers to the tendency for people to agree with people that have credibility, *liking heuristic* refers to the tendency to for people to agree with people they like and the *consensus heuristic* is the tendency for people to agree with positions that a lot of other people support" (Milburn 1991: 177). As indicated above, there are various factors that an individual relaying information could posses, which would allow them to have an effect on the receiver. Based on this notion, the *Advertisement* selects various celebrities from different walks of life, from presidents to sporting heroes to actors and musicians. These different personalities can appeal to different audiences in different ways and can thus reach a wider audience overall.

The way in which all of the above mentioned work in the *Advertisement* is that people are more likely to believe those that are credible and famous and are therefore more likely to believe celebrities. Hence, the use of celebrities persuades the public to believe what is being said and thus believe what is said about the country. This is that South Africa is full of potential and hope and essentially that it is 'alive with possibility'.

5.3.2 The choice of aesthetics

While the theme of 'Our Beautiful Land' may have appeared in the *Passport* it can be linked to the *Advertisement* as well. In the *Passport* this theme is used to describe the South African land, through language as well as images whereas in the *Advertisement* this theme works purely on images. The *Passport* uses mainly language to highlight the ways

that South Africa is a richly diverse land and it discusses the factors that make this land beautiful. The *Advertisement* on the other hand works mainly through aesthetics.

Aesthetics can be defined as, "A branch of philosophy dealing with the principles of beauty and artistic tastes, concerned with beauty and the appreciation of beauty and beautiful things; pleasing to look at" (Hornby 1990: 19). The International Marketing Council has selected these beautiful images to be part of the advertisement for a reason. These images represent South Africa as a naturally beautiful and clean place thereby creating a positive image for the country. In a discussion on aesthetics, Anne Cronin relates Margaret Morse's idea of *'idealized representation'*. These 'idealized representations' can be seen as romanticized representations of sorts. "The aesthetic experience has achieved new dimensions, interrelating discourses of 'the real' and the 'idealized representation' in new ways." (Cronin 2000: 73). Cronin says that in these idealized representations there is no detachment from the real so that these idealized representations are assumed to be reality. These 'idealized representations' can be seen as romanticized representations and can be descriptive of the images in the *Advertisement*. Similarly the use of aesthetics can be equated to the use of language in the *Passport*.

The *Advertisement* uses these beautiful images of South Africa and the *Passport* highlights linguistically the beauty of the land. By doing this the texts are essentially creating idealized representations of South Africa. These representations in both texts have 'no detachment from the real' and thus 'these idealized representations are assumed to be the reality'. It has to however be remembered that these visuals are selected and included into the texts to create a positive representation. They are chosen to represent the land and the country the way the International Marketing Council wants and as a result, the rest of the country is excluded. There are no images of barren or dry land nor are there any images of pollution. It is not to say that the country does not have this but by excluding it and by only showing these beautiful images, this is implied. Hence, there is a return to Morse's point on idealized representation. With particular images and language being used to represent South Africa, audiences are not necessarily getting reality but instead *idealized representations* of reality.

This idealized reality is exactly the way that the International Marketing Council wants South Africa to be seen. By creating this image of South Africa, all the negative aspects that do exist in the country are avoided and instead, a perfect place is created. Through marketing this perfect place, the International Marketing Council aims to attract interest in the country, both through tourism and investment. Thus, they select images that show an idealic place, that is both appealing and inviting, as would a tourism brochure.

The use of *the beauty of the land* could however be analysed in another way. In explaining identity as social solidarity, Woodward turned to former South African President Nelson Mandela's inauguration speech in which he discussed the natural beauty of the land. He explained that, "Territory and indeed nature itself are being engaged as a means to define citizenship and the forms of rootedness that compose national solidarity and cohesion. He constructed an **ecological** account of the relationship between shared humanity, common citizenship, place and identity." (1997: 316). The use of images of nature and the beauty of the land in the texts could be seen as providing a sense of identity and nationality as well as a sense of belonging.

5.4 Images and Identities

The *Passport* and the *Television Advertisement* contain images that have the same effect in both the texts. These images are a visual representation of the country and they are selected to represent certain elements of the country.

Both texts contain photographs of some of the famous people in the country and the world, all of who are South African. The photographs are of people like Charlize Theron, Miriam Makeba, Hugh Masekela, Nadine Gordimer, Nelson Mandela and F.W. de Klerk. These people are located under the theme of 'Our People' and as discussed previously are 'Knowns'. By using these people to discuss the theme 'Our People' the campaign works on feelings of pride and patriotism as well as makes one pay attention to the text these are well-known people who are influential. Apart from using these people to act as 'Knowns', they are also used to represent the country. They have been selected and included under the theme of 'Our people' and thus represent the people of South Africa.

In explaining identities, Woodward (1997: 2) argues that, "Identities are produced, consumed and regulated within culture- creating meanings through symbolic systems of representation about the identity positions which we might adopt." There are photographs of certain landmarks seen in the *Passport*, like the Union Buildings in Pretoria and Table Mountain in Cape Town. These photographs, along with all the other images that are found in the texts, contribute to South African culture and represent what is South African, and thus are relevant in the creation of a South African identity. Other images chosen for the passport include groups of South Africans waving South African flags. Woodward says that "To share an identity is apparently to be bonded on the most fundamental levels: national, 'racial', ethnic, regional, local" (1997: 301). This image denotes unity and a group identity of citizenship and this display can also be understood as a form of cultural identity. Schlesinger (1991: 140) says that cultural identity is, "… all formulae about cultural identity are artifacts which presuppose a standpoint concerning a long and complex historical process". The historical process of South Africa becoming a democracy has resulted in the formation of a cultural identity for the South African citizens and this is what Schlesinger indicates.

Another photograph that is found in the *Passport* is that of the Cape Town Coons. They represent the diversity of the culture, the land and the people. By selecting the Coons of Cape Town, the campaign shows that South Africa is truly diverse. In explaining identity, difference can be seen as negative concept, whereas here it is seen positively. "Difference can be construed as negatively as the exclusion and marginalization of those who are defined as 'other'. On the other hand, it can be celebrated as a source of diversity, heterogeneity and hybridity, where the recognition of change and difference is seen as enriching." (Woodward 1997: 35). Here difference is celebrated as an indication of the diversity that exists in South Africa. In global visual representations of Africa, the media usually associate animals and wild life, as well as 'African' people adorning beads and traditional garb, with the continent. While these may not be false representations of Africa, they are not the only images that exist of the continent. Thus, at risk of doing the same as mainstream media, the campaign chooses to vary the images that are used to represent the South Africa, images that are not African but South African.

However, as is mentioned above about Africa, while this representation of South Africa is not entirely false, it is but partially true. The campaign represents South Africa positively and thus excludes any images that would represent the country negatively or that would taint the positive representation. There are no images of 'squatter camps', a common sight in South Africa, nor are there images of broken, run down buildings in the inner cities, in any of the texts. There are no images of the poor transportation systems, of burnt trains or old, beaten-down taxis. Instead, the images that are chosen to represent the country are all selected based on them being able to represent the country, positively.

5.4.1 South Africa's Identity

It has been mentioned in the findings section that there is the personification of South Africa through the use of language. Through the ways in which South Africa is being described and represented in the texts it can be understood that the country is being personified as it is being given an identity and in a way a personality. This personification is done literally through the passport but also metaphorically through the other two texts. The ways in which the country is being represented in these texts is a way for the International Marketing Council to create an image for the country, thereby giving it a personality. The word personality is used in reference to identity. According to Woodward (1997: 1), "Identity gives us an idea of who we are." Our personalities define who we are as individuals, we are identified by it. Various elements contribute to a person's personality and thus their identity. In the same way, there are various elements that contribute to South Africa's identity. These elements are defined through the way in which the country is represented and hence, how the country's identity is constructed.

The idea of image building and the construction of identities ultimately lead to the construction of a South African identity. There are images and certain identities that are found in the various texts (as discussed in the above point), these images and identities are used for the construction of South Africa's identity. According to Woodward (1997: 14) "Representations produce meanings through which we can make sense of our experience and of who we are." Thus the way in which South Africa is represented

defines the country and hence the images and ways in which South Africa is represented through the texts ultimately contribute to the construction of South Africa's identity.

What the International Marketing Council could be doing is 'othering' South Africa. It could be trying to break away from the old identity that South Africa had by trying to establish a new one. Andrews touches on this in her study on the Truth and Reconciliation Commission of South Africa. In discussing othering she says that, "this is the case of South Africa, where the new national identity is premised upon two key sites of othering: (1) 'other' South Africans, and (2) the 'old' South Africa. The new South African identity is constructed upon a discontinuous historicity" (2003: 49). Thus we could relate to this observation to the campaign and deduce that the International Marketing Council could be trying to create a new positive identity for South Africa by highlighting all the accomplishments of the country and its people since its democracy, thereby breaking away from the old South African identity and forming a new one.

5.4.2 South Africa's Image

The section above brings up the idea of 'image building'. This is precisely what the campaign does. Through representations of South Africa, the campaign is building the country's image. The positive way in which the country is represented leads to the creation of a positive image of the country. This idea is linked to the one above of South Africa being given an identity through its representation, except that this idea is slightly more involved. This is explained further. In the process of representing South Africa, the International Marketing Council is creating an image for the country; they are *Imagizing* South Africa.

This idea of 'Imagizing' stems from Nuttall's (2003) concept of 'stylizing the self'. In Nuttall's essay titled 'Self and text in Y magazine', she tackles the concept of self-stylisation. In the essay she discusses how the South African middle-class youths have created their own culture that revolves around a certain way of life; hanging out at certain spots and dressing in a certain way in the process of self-stylisation (Nuttall 2003: 235). From Nuttall's discussion above stems the notion of *imagizing*. Essentially what Nuttall says is that the youth stylize themselves to create a certain image or to follow a certain

image that has been created by this middle-class youth. Hence, they *imagize* themselves too.

To *imagize* is to create an image or is the process of creating an image. The process of *imagizing* is done so with the intent to establish an identity, as one is constantly trying to define who they are. *Imagizing* is called a process because an image is a combination of elements. One is never defined by simply one element but rather by a multitude of elements. The Council combines certain factors about the country, which they mediate through the various texts of the campaign, these factors (which are positive) when combined form an image of South Africa. This image is how the country is seen and more so how the country is intended to be seen. The International Marketing Council chose how it wants to represent South Africa and thus what image they want for the country. Thus the Council intentionally *imagizes* South Africa in a positive way for this is how they want the country to be viewed.

5.5 South African Pride

What was found interesting was that there are not really any specific cultural themes or specific types of identities that run through the texts of the campaign. Instead, there is the common theme of nationality, focusing on a common South African people as opposed to that of specific races or cultures. Why this is interesting is because it was assumed at the beginning of the study that the campaign would have constructed specific identities and images in its representation of the country. It is known that South Africa is a land full of different people of different races and classes but The International Marketing Council does not focus on this difference in the campaign through the discussion or description of the South African people.

The campaign does not address the issue of race or class or difference of any sort but instead prefers to address the issue of the 'diversity of the people', in a positive way. It does this through pride. The Council asserts that South Africa is a diverse land and this is what South Africans should be proud of. The campaign uses the diversity of the people as a selling point for the country. By saying that there are different people and cultures it attracts consumerism as individuals feel that they would be more welcome amongst a

diverse nation. For example, something that was said by a tourist and was noted in the *Passport*,

> I came to South Africa to see the beautiful beaches, Table Mountain and the game reserves, all of which I expected. But what I didn't expect is that I fell in love with the people of South Africa, their warmth and friendliness and I intend to come back as often as I can.

This quote carries through it an element of pride, that a British tourist would have such wonderful things to say not only about South Africa but about its people as well. The South African people are not defined according to their difference, in any of the texts, although it is pointed out that the citizenry is diverse. There is no stereotyping of any sort, despite the fact that there are so many different cultures and traditions within the country. This idea is discussed further below.

5.5.1 South African Stereotypes

It has been made clear that the texts used certain images to represent South Africa. For example, the Coons who were used in the *Passport* and the group of South Africans with painted faces who were focused on at the end of the *Advertisement*. Perhaps the campaign is pointing out stereotypes of specific people by including them in the texts. According to Tessa Perkins, stereotypes "are ideological concepts: they select personality traits, mental, sexual or personal, that have particular ideological significance". Hilton and Von Hippel however posit that stereotypes are not necessarily negative in nature (1996: 240). While it was assumed at the beginning of the study that the campaign would reflect at least a few stereotypes in the representation of South Africa through the texts, this does not seem to be the case. It was thought that the International Marketing Council would target certain audiences based on race and culture. The council instead targeted South Africans on the whole by reflecting 'South Africans' in the texts and not culture or racial specific groups.

Thus, while the campaign may show that there is a diversity in the people and the cultures in South Africa through the differing individuals and images that are used in the texts, it

does not specifically discuss these differences and thus does not focus on issues of race or culture or even specific cultural identities or images. There are however certain pictures, like that of the Coons, but it seems as though these are selected to represent diversity or to indicate the variety of people in the country, rather than to specifically single out groups. While it may represent the different cultures and people in the land, it seems that the campaign does not construct different identities or show that there are any racial or social divisions as this is not the focus. Instead, what comes through is the theme of 'Simunye', of one nation. The campaign focuses on the unity of the people, it focuses on the nation and hence constructs a national identity through its texts.

Schlesinger (1991: 173) says that national identity is understood as a specific form of collective identity. He articulates, "It is an identity constituted at a given strategic level of a society." This theme of nationality runs through the campaign but it works more so on pride. There is a common thread of South African pride that is found running through the campaign in this idea of a national identity. The campaign seems to *sell* the notion of South African pride and this is found in the various texts. It comes through in the themes of the *Passport* and in the articles of the *Website*, as well as in the television *Advertisement* in the selection of people. Pride and nationality are what the campaign uses to support the idea of a positive, united and happy nation. In discussing stereotypes, Taylor and Willis do however say that social groups like nationalities are often stereotyped (1999: 41). Thus, what the campaign could be doing is trying to break away from stereotypes of South Africans, if they do exist. By showing a variety of South Africans that are happy regardless of their differences it depicts a happy nation and essentially creates a positive representation of South Africa.

Although stereotypes are normally concerned with individuals or groups, the idea of a country being stereotyped should be considered in this study. The branding of a country is not a conventional marketing strategy and hence the stereotyping of the country is not a far off notion. Taylor and Willis say that "A stereotype is the selection and construction of undeveloped, generalized signs …" (1999: 41). South Africa is represented through a series of signs that are specifically selected to portray a particular image of the country. Through the avoidance of addressing the negative issues that plague the country, the

International Marketing Council try to steer away from the negative stereotype that exists of South Africa.

Baker claims that there exists a contradiction in stereotypes. “He stresses stereotypes are criticised for both misrepresenting the world and for representing things as they are” (Williams 2003: 134). This is true of the campaign, while it does represent what is happening in the country, by focusing on particular activities (positive ones), it misrepresents the country, as the positive portrayal creates the assumption that South Africa is an ideal place. South Africa has a negative stereotype as being the worst hit HIV/AIDS country, as well as having the highest crime rate in the world. By refraining from addressing these issues in the campaign, the International Marketing Council tries to steer away form this negative stereotype of the country. What the Council does instead is counter this negative stereotype by focusing on the positive elements in and about the country. The Council tries to create its own image of the country. However, in so doing they are creating another stereotype of the country. Thus, the International Marketing Council in this manner creates a positive stereotype of South Africa while trying to counter the already existing negative one. This counter stereotype can be understood as an ideological image construction and is explained further below.

5.6 Ideologically South African

In the literature section, this study addressed the idea of ideology and thus ideology as a part of this campaign. Ideology can be regarded as, “’systems of thought’, ‘systems of belief’ or ‘symbolic systems’” (Thompson 1991: 5). It was assumed that ideology would be used to create the campaign and hence to market and sell it; that ‘certain ideas or beliefs’ would be used in the campaign so as to sell it to the world. The study discloses that while it may not have been the direct intention of the campaign to use ideology in the representation of South Africa it has been used regardless.

From this study we can see that ideology is a construction of ideas and beliefs and this is essentially what the International Marketing Council has done. Through the campaign, the International Marketing Council has essentially created its own ideologies in the representation of South Africa. This study has seen that the representation of the country

results from a construction, that which involves selection, inclusion and exclusion. It is this process of selection that has led to an ideological construction of South Africa. For example in the above discussion of nationality, Schlesinger (1991: 173) says “In formal terms to talk of national identity requires us to analyse processes of inclusion and exclusion.” The inclusion and exclusion of certain factors results in a construction of national identity. This construction may not be the actual national identity but is instead a view of what the national identity should be. Thus it is an ideological construction.

Every text works with representation and every representation is a construction. Van Der Bulck (2002: 423) says,

> Representation refers to the signs and symbols that claim to stand for, or represent, some aspects of 'reality', such as objects, people, groups, places events, social norms, cultural identities and so on. These representations may be *constructed* in any medium and are an essential feature of social life; they allow us to communicate and make sense of our surroundings.

In all of the texts studied we see that the campaign is representing South Africa and this representation involves selection, as mentioned previously. Thus we see that through the representation of South Africa the campaign uses ideology. It *chooses* what to represent about the country; what to include and what to exclude. As it has been noted, the campaign works on a positive notion in the selling of South Africa and this is *ideology*. It creates and aims to sell positive beliefs and ideas about South Africa, thus constructing a certain image and hence representing an ideological country, one that is based on the type of country that the International Marketing Council wants to market, a country that is ‘alive with possibility’.

The campaign uses certain images, identities and elements to represent South Africa and because the representation involves ideological construction it can be deduced that the representation of South Africa by the International Marketing Council ultimately leads to an ideological representation of the country. Hence, the construction and representation of South Africa through the campaign is an ideologically driven process of representation by the International Marketing Council. By excluding the negative elements that exist in

the country and by focusing on purely positive ones, the International Marketing Council is creating the belief that South Africa is this *purely positive* country. Hence South Africa is seen in this positive way but what needs to be acknowledged is that this is a *representation* of the country and not a mirror *reflection*.

5.7 The Final Analysis

5.7.1 The Website

The *Website* did not contain a high degree of symbols or signs that would meaningfully represent South Africa. Instead, the *Website* was more of an informative text. There were however certain symbols like the South African flag which is a representation of the South African country. While the *Website* did have some images, for example the images of the taxi cabs in London that had the South African flag painted on them, the main method of communication was through written text. The main page had images that doubled up as links to other sites or to more information. Four of these images that doubled as links were online videos. The *Website* allowed the reader access to the videos and radio advertisements that aired on South African television and radio about the campaign. Clicking on them allowed the reader access to the advertisements. The problem was that these links did not always work.

The *Website's* focus was not on images but rather the use of language as a communicative tool. The *Website* represented South Africa through the use of written language. Hall says that "Representation means using language to say something meaningful about, or to represent the world meaningfully, to other people" (1997: 15). While it may use images or even symbols, the International Marketing Council uses language to produce meaning in the text. It did this by discussing the various parts to the campaign and by explaining what the campaign has done and what it aims to achieve. We can see the meaning that is produced in the language used on the *Website* when we turn to Foucault's theory of discourse:

> By 'discourse', Foucault meant 'a group of statements which provide a language for talking about- a way of representing the knowledge about- a particular topic at

> a particular historical moment. … Discourse is about the production of knowledge. (Hall 1997: 42)

The knowledge about the campaign and the International Marketing Council contained on the *Website* is necessary in creating an understanding of, and spreading information on and about, the campaign. The *Website* is thus a means of creating a discourse- 'a way of representing the knowledge about' South Africa.

5.7.2 The Passport

According to Hall (1997: 16), "To represent something is to describe or depict it. It also means to symbolize, stand for, to be a specimen of, or to substitute for. To explain briefly representation is the production of meaning...". The *Passport* booklet which the International Marketing Council used as a tool of communication does exactly the same representing that Hall describes. Hall says that to represent is to symbolise or substitute for. The *Passport* did just that. It not only looked like the actual South African passport, but it functioned as a representation for South Africa as well.

The *Passport* not only represented South Africa but it proved to be as purposeful as the real document is. Just like the passport document serves as a form of identification for South African citizens, the *Passport* booklet proved to work as a form of identification for South Africa as a country. The country is personified through the *Passport* and is given an identity. The *Passport* is thus also used to represent South Africa on a literal level.

5.7.3 The Television Advertisement

The television *Advertisement* is a visual as well as a verbal representation of the country. It uses many images of the country but centrally focuses on scenes of natural beauty. Hence, the *Advertisement* works on aesthetics. The *Advertisement* is narrated from the beginning to the end and is supported by the visual imagery throughout the narration. Thus, the *Advertisement* is divided into a visual part and a verbal (language) part that are both used to represent South Africa.

The *Advertisement* carries messages through the images that are used. The beautiful sceneries work on relaying messages of a beautiful South Africa. These messages are not verbally spoken but by using these images as backgrounds, the messages are intended. In discussing representation, Hall (1997: 5) says that, "elements - sounds, words, notes, gestures, expressions, clothes - that make up the different forms of language construct meaning and transmit it; they signify meaning." Thus it is understood that there is meaning signified through the images that are used in the *Advertisement*. In discussing the elements that he referred to above, Hall goes on to say that, "They do not carry clear meaning themselves but are rather the vehicles or media which carry meaning because they act as symbols which stand for or represent (i.e. symbolize) the meanings we wish to communicate" (1997: 5). By including these beautiful images the idea is to subtly highlight the beauty of South Africa. This is not directly referenced upon but is hidden in the background.

This text also worked with verbal elements, the use of language. When the actors narrated their part it was supported by the visual elements. For example, when the athletes are narrating their parts the visual elements show what they do or what they are narrating. The scenery behind Joel Stransky is that of a rugby stadium and he stands on the rugby field. This visual image helps to give an analysis of who he is and what he does. Thus the visual and verbal elements work hand in hand in to represent South Africa.

The narrations are all positive ones in that the narrators all have positive things to say about the country or its people. The different narrators or the different parts of the narration (as there is sometimes just one narrator who narrates for a number of people) has different things to say about how South Africa is seen. The title is "Today I woke up…" and it tells of how the various people woke up in South Africa, what they saw of the country that they woke up in. South Africa is represented through what each of the individuals saw when they woke up in the country. Other narrations are about what people have achieved in South Africa; their successes and about the figurative feel of the land; the people, the unity, the camaraderie. Even if the narration is about an individual's accomplishments, it is still a representation of South Africa because that individual was

able to achieve what they have in this country. Some of the narrations are just about the country itself, its uniqueness, warmth and beauty.

Throughout the *Advertisement* South Africa is being represented positively. The words and language that is used work toward a positive representation. There are messages of hope, inspiration, belief, patriotism, nationality, pride, unity and aspiration that are relayed through the language in the *Advertisement* and these messages create this positive representation of South Africa. The *Advertisement* uses positive language and images of the country to create a positive representation of South Africa. There are no negative visuals that are included nor are there any narrations that are told from another perspective. For example, the *Advertisement* tells of nobody that has woken up in a country in which they had no job to go to, had no food to eat and was faced with crime or violence all in a single day. Yet this does happen and it happens to many South Africans. The International Marketing Council has chosen certain images and certain views for which to construct the *Advertisement*. This construction creates a certain representation of the country through the language and visuals selected; it creates a purely positive one.

5.8 Conclusion

This chapter discussed representation and how the campaign uses the texts to market South Africa. It looked at nationality, identity, culture and how they were used in the representation of South Africa in the texts. The chapter also looked at various themes, visuals and language and how they were used in the construction of the texts to build a South African image. The analysis of the three texts revealed that the campaign represented South Africa in a selective manner - positively. It found that there is a main theme of positivism that runs throughout the campaign. Whether it is in the *Passport*, the *Website* or the *Advertisement*, each text is constructed around the idea of positivism and hence around the intention of constructing a positive image for, or representation of, the country.

Chapter Six: Conclusion

The study aimed to critically analyse the ways in which the *South Africa Alive with Possibility Campaign* represents South Africa by constructing particular South African images and identities. The study has been done through an analysis of the *Website*, the *Passport* and the *Television Advertisement* as texts used by the campaign. The study also set out to answer three research questions. 'In what ways does the *South Africa Alive with Possibility Campaign* represent South Africa in its attempts to 'market' or 'sell' it as a place of opportunities and potential through the media?', 'What images or identities of South Africa does the campaign construct?' and 'What specific forms and techniques of communication are used to promote South Africa through the media?'

Firstly, the 'forms and techniques of communication used to promote South Africa through the media' are the three texts that are analysed in this study. The analysis of the texts revealed a number of interesting things. The most important discovery from the analysis was that the International Marketing Council portrays South Africa positively. Positively is the 'way in which the *South Africa Alive with Possibility Campaign* represents South Africa in its attempts to 'market' or 'sell' it as a place of opportunities and potential through the media'. This positive portrayal means that whatever information is given about South Africa in the texts, it is constructed in such a manner so as to create a positive image for the country. Themes of pride, patriotism, hope, accomplishment and inspiration recur throughout the texts. The messages that are contained in the various texts carry these recurring themes which contribute to the umbrella theme of *positivism*. The consistent referral to these themes in the campaign emphasises the positive representation of South Africa and asserts the notion that South Africa is the positive place that is described in the texts. Hence, the overall framing of South Africa is positive and the International Marketing Council thus uses the *South Africa Alive With Possibility Campaign* as an opportunity to create a positive representation of South Africa.

What is most interesting is the use of particular images and identities in the campaign. The study noted the types of images and identities that are constructed in representing

South Africa and revealed that The International Marketing Council has, through the campaign, created a particularly positive *image* and *identity* for South Africa. The campaign has constructed a particular identity for the country through the use of South African identities and similarly a particular image of the country.

6.1 Identifying with Identities

The study highlighted the idea of how countries are marketed for tourism and thus it is understood that the idea of representing and creating identities for countries is not uncommon. It was also noted in the study how the campaign uses this 'tourism' idea to represent and 'sell' South Africa. Through the selection of positive images, the aim of the campaign is to create a perfect place. What the International Marketing Council wants to do, through the construction of an identity for South Africa, is to create the ideal place so as to sell the 'Perfect Dream Destination'.

At the beginning, this study addressed the idea that the American government tries to package and sell the 'American Dream' through the positive portrayal of a perfect place in the media. It could thus be understood that the International Marketing Council wants to do the same for South Africa. The International Marketing Council wants to positively portray South Africa through the campaign so as to create the perfect place, and to sell a dream to the public. The Council is trying to, "Sell the South African Dream". Through the construction of an identity for South Africa and then selling that identity through texts, the country is being commercialised. Hence, the campaign creates an identity for South Africa so as to sell the 'South African Dream' and in so doing increasing investment and economic interest in the country.

Foster (1999) discusses how 'New Nations' are targets for commercialisation. Major companies like Coco-Cola target audiences by using their culture as a selling point. Advertisers commercialise culture by fusing it with their products. Foster analyses in his article, advertisements of traditional Papua New Guineans' drinking Coco-Cola and Pepsi. These advertisements are supposed to appeal to these target markets by playing on their sense of cultural connection. The same is done in the *South Africa Alive with Possibility Campaign.* The International Marketing Council includes South African

images and identities in the campaign to appeal to South Africans' sense of culture and belonging. The inclusion of the Coons in the *Passport* and the citizens at the end of the *Television Advertisement* plays on South African identity and culture, thereby using these factors as a selling point. However, as highlighted in the study, the inclusion of such images and identities into the campaign is not done so to focus on difference in the country but are rather used as a contributing factor to the creation of a unitary *South African Identity*.

The idea of using identities to represent South Africa thereby creating an identity for the country is dealt with the same manner in the next section. This section however, explains how *images* are used to represent South Africa.

6.2 Imagizing South Africa

The study used mainly theories of representation to analyse the texts but it also borrowed from the cultural studies perspective. This study referred to Stuart Hall's theory on representation, with a focus on his theory on language and signs- encoding and decoding- and meaning. Hall says,

> In part, we give things meaning by how we represent them, the words we use about them, the stories we tell about them, the images of them we produce, the emotions we associate with them, the ways we classify and conceptualize them, the values we place on them (1997: 3).

The above quote is essentially what the campaign did for South Africa. The campaign used the texts to construct an image of South Africa through the use of language and visual imagery. The meaning that stemmed from these images and language is what was ultimately used to represent South Africa.

The International Marketing Council says it aims to send out a positive *image* for South Africa. In an article on the *Website* about the 2010 Soccer World Cup, Yvonne Johnston - CEO of South Africa's International Marketing Council - told the annual Federation of African Public Relations Associations (FAPRA) in Johannesburg that,

> The 2010 Soccer World Cup is the greatest marketing opportunity that Africa has ever had and all communicators must get involved in aligning positive brand messages about South Africa and Africa.

It is not as if the International Marketing Council denies that they seek to represent South Africa positively, they make it known that that is their aim. The Council uses the texts used by the campaign as vehicles to send out positive messages about South Africa and in so doing create a positive image for the country. What the International Marketing Council could be seen to be doing is to be breaking away from the negative image of South Africa that has been created by the mainstream media. The type of stories that circulate in the mainstream news media and the media in general, are negative stories of crime, violence, death, unemployment and so forth. One rarely hears, reads or sees 'good news'.

The campaign thus does not falsely perpetuate this positive image of South Africa because just like there are negative issues in the country there are good things too. The problem however, is that by portraying a purely positive country the International Marketing Council creates the assumption that South Africa is only positive. Then again, by revealing this positive place the International Marketing Council portrays the country from a different perspective, a perspective that is not regularly mediated by the mainstream news media. The International Marketing Council does not criticise the mainstream news media for their negative coverage of South Africa because those issues are what is happening in the country. What the Council does however say is that this is not all that is happening in the country. The Council insists that there are positive aspects about South Africa that are rarely mediated and this is the South Africa that the International Marketing Council wants to expose by representing the country in this positive light through the texts circulated by the *South Africa Alive With Possibility Campaign*.

What the Council could also be seen to be doing is creating a new South African image that breaks away from the existing negative stereotype. The aim of the campaign is to build a positive image for South Africa; to construct a patriotic, inspiring, winning,

motivational country, and this is essentially what is being done. These ideas, as listed above, circulate constantly throughout the texts thereby stressing the idea that South Africa is this country filled with positivism, where anything is possible. The result is that South Africa is given an image in accordance with this manner in which it has been represented, and this makes it easier for the International Marketing Council to justify that 'South Africa is Alive With Possibility'. Hence, in conclusion, this study notes that the positive representation of South Africa through the campaign has been a way for the International Marketing Council to back their claim that 'South Africa is Alive With Possibility'.

6.3 So Is South Africa Alive With Possibility?

With numerous articles in the mainstream media revealing the increasing criminal activity and spates of violent crime in the country, it is interesting to note how this affects the marketing of South Africa. The beginning of 2007 has brought with it a crime wave for the South African public. The South African media is rife with issues of crime and violence and it seems that each day brings with it new tragedy in the newspaper pages. The question is how will this affect the campaign?

It seems that the very mediums that the campaign uses as vehicles of communication (the internet, television, print media and the media on the whole) for selling South Africa to the public, are being used to inform and educate the public at large as to the issues of crime that the country is facing. Thus it is important to note how the International Marketing Council deals with this. The issue of crime alone could disprove the claim made by the International Marketing Council of South Africa being Alive with Possibility. The Council claims that South Africa is dealing with the country's crime pandemic. In the *Passport*, the Council notes that there is crime in the country, not by admitting to the severity of it but instead by highlighting safety and security measures that are being taken to deal with crime. Other than this the campaign does very little to address the issue or extent of crime in the country. The reason for highlighting this point is the view that the extent of crime in South Africa is reaching grave levels and could very well cripple the claim made by the International Marketing Council that *South*

Africa is Alive With Possibility. Severe levels of crime in the country will not only affect human capital, coupled with the fact that increased numbers of qualified youth are leaving the country to seek job prospects in safer, greener pastures; the individuals whom the ex-pat programme tried to reach, but attracting foreign investment as well. Hence, it will be very interesting to note how the campaign fares in a few years from now due to the current issue of crime that plagues the country.

Bibliography

Adorno, T and Horkheimer, M. 1993. 'The Culture Industry: Enlightenment as Mass Deception' *in* During, S. (Ed) Cultural Studies Reader. Routledge: London

Allan, S. 1999. Making News: Truth, Ideology and Newswork in News Culture by Allan, S. Open University Press: Buckingham.

Altheide, D. 1996. Qualitative Media Analysis. Sage: Thousand Oaks.

Althusser, L. 1971. 'Ideology and ideological state apparatuses' *in* Lenin and Philosophy and Other Essays. New Left Books: London.

Arthur, A. 1992. Popular Culture Genres: Theories and Texts. Sage: London

Askew, K. and Wilk, R. 2002. The Anthropology of Media: A Reader. Blackwell Publishing.

Bertrand, I. and Hughes, P. 2005. Media Research Methods: Audiences, Institutions and Texts. Palgrave: New York.

Birch, A. (1989). Nationalism and National Integration. Unwin Hyman Ltd: London.

Blundell, V. Shepherd, J. and Taylor, I. 1993. Relocating Cultural Studies: Developments in Theory and Research. Routledge: London

Bosso, C. 1995. 'Media and the Public Agenda' *in* (Ed) Vermeer, J. In Media Res: Readings in Mass Media and American Politics. McGraw Hill Inc: New York.

Brierley, S. 2000. The Advertising Handbook. Routledge: London.

Calhoun, C. 1997. Nationalism. Open University Press: Buckingham.

Collins Paperback Dictionary. 1991. Harper Collins Publishers: England.

Collins, R. Curran, J. Garnham, N. Paddy, S. Schlesinger, P. Sparks, C. 1986. Media, Culture and Society: A Critical Reader. Sage: London.

Corner, J. 2001. ‘‘Ideology’: A Note on conceptual salvage’ *in* Media Culture and Society. Vol. 23 (4).

Cronin, A. 2000. Advertising and Consumer Citizenship: Gender, Images and Rights. Routledge: London.

Croteau, D. & Hoynes, W. 2003. Media Society. Pine Forge: California.

Deacon, D. Pickering, M. Golding, M and Murdock, G. (Eds). 1999. Researching Communications. Arnold: London.

Dimbleby, R and Burton, G. 1992. More Than Words: An Introduction to Communication. (3rd Ed). Routledge: USA.

Doob, L. 1964. Patriotism and Nationalism: Their Psychological Foundations. Yale University Press: London.

Doyle, G. 2002. Understanding Media Economics. London: Sage.

Entman, R. 1995. ‘Public Opinion and the Media: How the Media Affect What People Think-and Think They Think’ *in* (Ed) Vermeer, J. In Media Res: Readings in Mass Media and American Politics. McGraw Hill Inc: New York.

Fernandes, L. 2000. ‘Nationalizing ‘the global’: media images, cultural politics and the middle class in India’ *in* Media Culture and Society. Vol. 22 (5).

Ferguson, R. 1998. Representing ‘Race’: Ideology, identity and the media. Arnold: London.

Fiske, J. 1990. Introduction to Communication Studies, Second edition. Routledge: London.

Foster, R. (1999). 'The Commercial Construction of 'New Nations'' *in* Journal of Material Culture. Sage: London. Vol. 4 (3).

Grundy, T. 2003. 'Representing Black Britain: Black and Asian Images on television by Sarita Malik' *in* Media Culture and Society. Vol. 25 (1).

Guibernau, M. (1996). Nationalisms: The Nation-State and Nationalism in the Twentieth Century. Blackwell Publishers: UK.

Hall, S. 1986. "The Rediscovery of 'Ideology': Return of the Repressed in Media Studies' *in* Gurevitch, M. Bennett, T. Curran, J. and Woollacott, J. (eds). Culture, Society and the Media. Methuen: London. Pp. 86-87

Hall, S. 1993. "Encoding, Decoding." *in* During, S. (Ed). Cultural Studies Reader. Routledge: London. Pp. 90-103

Hall, Stuart. 1997. Representation: Cultural representations and signifying. London: Sage and Open University.

Hardy, M and Bryman, A. 2006. Hand Book of Data Analysis. Sage: London.

Hilton, J. & Von Hippel, W. 1996. "Stereotypes". Annual Review of Psychology. 47: 237-271.

Hornby, A. S. 1990. Oxford Dictionary (4th Ed). Oxford University Press.

Ikalafeng, T. 2006. "Branding Confusion" in *Saturday Star.* 29 April.

International Association for Mass Communication Research (IAMCR). 1980. Mass Media and National Cultures. Adams Bros: England.

Jensen, K. B. 'Media Effects' i*n* (Ed) Jensen, K. B. A Handbook of Media and Communication Research. Qualitative and Quantitative Methodologies. Routledge: London.

Johnston, Y. 2006. "Alive With Possibility" in *Saturday Star* 13 May.

Kellner, D. 'Theory Wars and Cultural Studies' *in* Media Culture. Routledge: London.

Lacey, N. 1998. Image and Representation: Key Concepts in Media Studies. Palgrave: New York.

L'Etang, J. & Pieczka, M. 1996. Critical Perspectives in Public Relations. International Thomson Business Press: London.

Marris, P and Thornham, S. 1997. Media Studies: A Reader. Edinburgh University Press.

Meijier, I. C. and Van Zoonen, L. (2002), 'Gender: From Britney Spears to Erasmus: Women, Men and Representation' *in* Briggs, A. and Cobley, P. The Media: An Introduction. Longman: London.

Merriam, S. 1998. Qualitative Research and Case Study Applications in Education. Jossy-Bass Publishers: San Francisco.

Messaris, P. 1997. Visual Persuasion: The Role of Images in Advertising. Sage Publications: London.

McChesney, R. 1998. 'The political Economy of Global Communications' *in* McChesney, R. Wood, E.M. & Foster, B. Capitalism and the Information Age. New York: Monthly Review Press.

McCombs, M & Ghanem, S. 2001. 'The Convergence of Agenda-Setting and Framing' *in* (Ed): Reese, S, Ghandy, O & Grant, A. Framing Public Life. Lawrence Relbaum Associate Publishers: London.

McQuail, D. 1994. 'The Influence and Effects of Mass Media' *in* Ed. Graber, D. Media Power in Politics. CQ Press: Washington.

McQuail, D. 2000. Mass Communication Theory. Sage: London.

McQuail, D. 2005. Mass Communication Theory: 5th Ed. Sage: London.

Durham, M. and Kellner, D. 2001. Media and Cultural Studies. Blackwell Publishing.

Milburn, M. 1991. Persuasion and Politics. Brooks/ Cole Publishing Company: California

Morley, D. 1992. 'Interpreting television: the Nationwide Audience' *in* Television, Audiences and Cultural Studies. London: Routledge.

Newbold, C. Boyd-Barrett, O. and Van Den Bulck, H. (eds). 2002. The Media Book. Arnold: London.

Nichols, B. 1981. Ideology and the Image: Social Representation in the Cinema and Other Media. Indiana University Press: Bloomington.

Perkins, T. 1979. 'Rethinking Stereotypes' *in* Barrat, P. Corrigan, Kuhn, A. and Wolff (eds.). Ideology and Cultural Production. Croom Helm British Sociological Association.

Pratkanis, A. and Aronson, E. 1991. Age of Propaganda: The Everyday Use and Abuse of Persuasion. W.H. Freeman and Company: New York.

Protess, D. & McCombs, M. 1991. Agenda Setting: Readings on Media, Public Opinion, and Policy making. Lawrence Erlbaum Associates: London.

Reese, S. 2003. 'Framing Public Life: A Bridging Model for Media Research' *in* (Ed): Reese, S, Ghandy, O & Grant, A. Framing Public Life. Lawrence Relbaum Associate Publishers: London.

Rogers, E. and Dearing, J. 1994. 'Agenda-Setting Research: Where Has it Been, Where is it Going?' *in* Ed. Graber, D. Media Power in Politics. CQ Press: Washington.

Sinclair, R. 1997. The South African Advertising Book (4th Ed). International Thomson Publishing: Johannesburg.

Schlesinger, P. 1991. Media, State and Nation: Political Violence and Collective Identities. Sage: London.

Schroder, K. Drotner, K. Kline, S. & Murray, C. 2003. Researching Audiences. London: Arnold.

Severin, W. & Tankard, J. 2001. Communication Theories 5th Ed. Longman: New York.

Shohat, E. and Stam, R. 1994. 'Stereotype, realism and the struggle over representation.' *in* Unthinking Eurocentrism: Multiculturalism and The Media. Routledge: London. Pp. 178- 219.

Stevenson, N. 1995. Understanding Media Cultures: Social Mass Theory and Communication. Sage: London.

Storey, J. An Introduction to Theories of Popular Culture. University of Georgia Press: Athens, GA.

Stokes, J. 2003. 'Analyzing Media and Cultural Texts' *in* How to do Media and Cutural Studies. London: Sage.

Strelitz, L. 20002. 'Media Consumption and Identity formation: the case of the 'homeland' viewers' *in* Media Culture and Society. Vol. 24 (4).

Taylor, L. and Willis, A. 1999. Media Studies: Texts, Institutions and Audiences. Blackwell Publishers: Oxford.

Thompson, B. 1995. Media and Modernity: The Social Theory of the Media. Polity Press: Oxford.

Tolson, A. 1996. Mediations: Text and Discourse in Media Studies. London: Arnold.

Weilenmann, H. (1963). 'The Interlocking of Nation and Personality Structure' *in* Deutsch, K. and Foltz, W. (Eds). Nation-Building. Prentice-Hall: New York.

Williams, K. 2003. Understanding Media Theory. Arnold: London.

Woodward, K. 1997. Identity and Difference. Sage: London.

Woollacott, J. 1982. 'Messages and Meanings' *in* Gurevitch, M, Bennett, T, Curran, J & Woollacott, J (eds). Culture, Society and the Media. Methuen: London.

Vermeer, J. 1995. In Media Res: Readings *in* Mass Media and American Politics. McGraw Hill Inc: New York.

Websites:

'International Marketing Council of South Africa' (IMC). http://www.imc.org.za

APPENDIX A

Interview Guide

BOARD MEMBERS

1. What is your role in the campaign?
2. How, in your opinion, is South Africa "Alive with Possibility"?
3. What are the aims of the campaign?
4. What do you see as the outcomes of branding South Africa or what do you see the South Africa Alive With Possibility campaign accomplishing through the branding of the country?
5. In what ways does the South Africa Alive with Possibilities campaign represent South Africa in its attempts to market or sell it as a place of opportunities and potential through the media?
6. How is South Africa represented?
7. How, in your opinion, does the campaign represent South Africa and South African identities, that is, how does the campaign construct south African identities and at the same time appeal to and cater for the differing cultures of the country?
8. What are the challenges of molding South Africa into a brand?
9. South Africa is constantly undergoing changes, like the current name changes taking place in our country. These changes bring with them criticism that tie to the campaign. How is the campaign affected by this and how does it respond to this?
10. In light of the previous question, how does the campaign deal with the negative criticism that it receives.
11. How does the campaign intend to meet the challenges that face South Africa in the hopes of converting it into a successful brand?
12. How confident are you in the campaign achieving success, for example with the 2010 soccer world cup?

APPENDIX B

Interview Guide

STAFF

1. What is your role in the campaign?
2. How do you like working for, or rather being a part of, the campaign?
3. How, in your opinion, is South Africa "Alive with Possibility"?
4. What are the aims of the campaign?
5. In what ways does the South Africa Alive with Possibilities campaign represent South Africa in its attempts to market or sell it as a place of opportunities and potential through the media?
6. How is South Africa represented through the media?
7. What communication techniques are employed by the campaign?
8. What were the aims in selecting the chosen media techniques/ methods of communication? For example, the passport and the numerous television advertisements.
9. How well do you think the selected media techniques and methods of communication work in appealing to a cultural diversity?
10. How confident are you in the campaign achieving success, for example with the 2010 soccer world cup?
11. In your view, is the campaign focusing on solely positive elements and, as the critics state, overlooking so much of the negative elements that so obviously exist in the country, so as to create a brand? That is, does the campaign choose to over look the negative constraints so as to *create* a country alive with possibility thereby more easily creating and selling an appealing brand?

APPENDIX C



APPENDIX D

WHO WE ARE	MARKETING MATERIAL	MEDIA	THE GOOD NEWS	TALK TO US!
- WHO WE ARE	- VIDEO	- PRESS ROOM	- SA IN THE NEWS	- CONTACT US
- IMC MEMBERS	- LONDON CABS	- SPEECHES	- NEWS	- BUILDING BRAND SOUTH AFRICA
- YVONNE JOHNSTON	- RADIO			
- CONTACT US	- TALKING POINTS			